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VOL. VII. JANUARY, 1912 No. 1

MOTOGRAPHY

Published Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building, Chicago

EXPLOITING

MOTION PICTURES

MISS KATHLYN WILLIAMS
WITH SELIG

PN 1993
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The year 1912 will be *chronicled* in *film history* as the *NEW ERA* in *picture entertainment.* Upon *January 20th* we will introduce to the American people *CIN-ES films* with the magnificent spectacle

"*BRUTUS*"

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GEORGE KLEINE

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CHICAGO

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MADAME METHEVIER, ONE OF GEORGE KLEINE'S ECLIPSE PLAYERS.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

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BETWEEN THE YEARS.

THE divisions of time are man-made, and the clock never pauses as one year melts, or perhaps we should say freezes, into another. But there is a period, however short, when the holiday festivities have faded away and we are back in the prosaic, that most of us spend in contemplating either the year behind or the year ahead. And editors, who in all modesty imagine they bear the responsibility of the world on their shoulders, are particularly prone to utter words of alleged wisdom regarding the future, or to draw learned and subtle conclusions from analysis of the past.

It has been our endeavor, in the editing of MOTOGRAPHY, to chronicle every event and development in the field of motion pictures as we went along. Our readers have been able to keep in touch with the progress of the art as well as we, for we have passed the facts on to them as soon as we could. So we shall say little about the lessons of 1911, beyond a passing commentary on the chief events of that year.

No really extraordinary events mark the year in motographic history, although the successful formation of the Motion Picture Exhibitors' League of America comes almost in that category and, no doubt really marks an epoch in the history of the industry. The convention of the Association in August was the first national gathering of picture theater representatives ever held in this country.

There has been a considerable advance in the use of pictures in penal institutions and insane hospitals, while films in church have become almost common. School officials, while not yet active in the application of motography to education, are evincing a rapidly growing interest in the subject, and the questions asked us indicate the practical nature of that interest. By the signs, it will not be long before films are a standard school equipment.

In the industrial field, by which we mean motography applied to the uses of publicity or exploitation, great strides have been made in the last year, for which we must extend credit to a few energetic workers who have specialized and concentrated on that branch.

The year has been marked by a general increase in the output of films, most of the licensed and many of the independent makers adding one or two reels to the weekly product. This new product demanding a market, an excellent export business has been developed, and American films now form a considerable portion of foreign programs. It is to be regretted, however, that a larger portion of the new product has not been devoted to scientific, educational and travel subjects.

No great advance in either talking or colored pictures has been made, in spite of the exploitation of the new Gaumont Chronophone, and of Kinemacolor. It is known, however, that a number of manufacturers are experimenting in these fields, and with so many minds bent in the same direction we may expect some results.

One interesting development of the year has been the two and three reel subject; and while this extension of the photo-drama had, and still has, some critics, it must be conceded that the examples so far produced are exceptionally fine.

An encouraging sign, particularly noticeable toward the close of the year, is the increasing respect of the daily press for the motion picture. Lauditory comment is now almost as common as the reverse was formerly.

For 1912 we are at least safe in predicting further progress along the ascending lines of the past. Especially may we look for a substantial gain in school use, and a more general application of motography to the practical problems of the day. In the entertainment field the coming year will show a further elimination of the inadequate store theater and an increased investment in the better houses. The improvements in the screen, lighting and projection that have been made in 1911 will tend to become standard in 1912. The second annual convention of the Motion Picture Exhibitors' League of America, which will take place in Chicago next summer, will strengthen the organization and disarm the criticism of the skeptics. And with closer organization, a broader use of the art, and a manufacturing body straining every nerve toward improvement, the course of another year should bring the motion picture recognition as the greatest of art-sciences.

ECONOMIES IN THEATER OPERATION.

THE old adage that the best way to make money is to save it applies just as well to the motion picture theater business as to other lines of endeavor. A saving in operation is always equivalent to an increase in earning power, a fact which many large manufacturing industries are making use of. A theater is simply a manufacturing plant, manufacturing and selling amusement, and any economy in operation that can be installed without impairing the quality of the product will pay dividends to the owner. One of the most constant expenses that the manager of a motion picture house has to face is the item for electricity. This item may seem as unassailable as the Rock of Gibraltar, and yet in many instances the cost of current may be appreciably lowered.

Lenses are not generally looked upon as wasteful of current,—they are for the most part accused merely of producing a poorer quality of picture. And yet the fact remains that poor lenses are very wasteful of electricity, owing to the diffraction of light which they bring about.

It is economy in the long run to buy good lenses, for they will soon save the difference in price. In a number of cases which have come to notice, the substitution of ground lenses of the first quality for cheap cast ones reduced the energy bill at once by as much as 30 per cent.

Another point where saving can be gained is the shutter. By using a shutter which opens in several places at a time, on the lines, perhaps, of an iris diaphragm, there will be a considerable decrease in the time required to change each picture, and this will allow more time for each individual picture to be left on the screen, resulting thereby in less dependence on the "persistence of vision," and giving a corresponding saving in energy.

It should always be borne in mind that the area of the picture has a great deal to do with the current used, and that the smaller the picture, the smaller will be the bill for electricity. This should furnish a suggestion for some house managers, for in a number of theaters that have been visited the picture is far too large for either comfort or economy. A smaller picture does not magnify little irregularities in the film, or slight movements of the machine, to such a great extent as a large picture. Because of this increased steadiness, a smaller picture is frequently to be desired not only by the patrons of the theater, but also by the manager, because it costs less. Even a slight decrease in size will sometimes improve the quality of the picture as well as effect a saving in current consumption.

The most satisfactory way of reducing the electricity bill is, of course, to reduce the price of energy. This seems like a difficult nut to crack, but there is no doubt that in many cases it can actually be done. Most plants supplying electric current have two rates, one applying to current used for lighting purposes, the other to current when it is used for power purposes. The power rate is much lower. There is no reason why the electricity used in operating a projecting machine should not be charged at the power classification, yet it frequently pays the higher rate. Sometimes a little argument with the manager of the lighting company will have the desired effect, while in other cases more strenuous remedies must be applied. In some instances a solution was found in the installation of a motor-generator set. The motor is run from the regular current furnished by the lighting company. It operates the small dynamo which generates the current for the arc. In this way, the motor is subjected to the lower power rate, and the saving effected is soon sufficient to pay the cost of the entire installation. Others have solved the problem of cutting down the current expense by installing a dynamo operated by a gas engine, a plan which makes them entirely independent of the lighting company.

It seems rather surprising that more use has not been made of accumulators, for it would seem that a storage battery might furnish a very satisfactory way of cutting down the cost of current. The battery could be charged during the daytime, when there was comparatively little demand for current and no doubt power rates could be secured. Lighting for the hall could be put direct on the lighting company's mains, since this forms only such a small proportion of the total current consumption. Current from a storage battery would be ideal for motion pictures, where steadiness is so necessary to good results.

Current can often be saved in considerable amount by changing the scheme of outside lighting. The popular idea at present is to have as much light outside the theater as possible, the idea evidently being that people are like moths,—that they will plunge, unresisting, into the place with the brightest light. Surely it would be possible to make the place equally attractive with a far smaller current consumption. For instance, the usual arc lamps could be displaced by one mercury vacuum lamp which would cut down the current expense and be even more attractive, owing to its mysterious color. It might also be suggested that the incandescent lamps in the front of the theater be changed to some distinctive color, say red or green. Even though only half as many lights were used, the building would at once have such distinctiveness that it would immediately be called into prominence. The attraction depends more on the quality than on the quantity of light.

There is no doubt that considerable saving can be made in the electricity bills of motion picture theaters without in the least affecting the quality of the picture or the attracting power of the outside illumination. Managers are every day realizing more and more the importance of taking advantage of every opportunity for economizing and the electricity bill is coming in for its full share of the discussion.

THE INDIANA MEETING.

IT is not known whether the Indianapolis convention was the result of some advanced form of New Year's resolution or not, but at any rate it engendered the feeling of good fellowship and co-operation which is generally associated with the holiday season. The getting together of people in the same line of endeavor is always inspiring. It makes them realize that even their competitors are human, that they have the same aims, and must overcome the same obstacles, and it is helpful, considered simply as an experience meeting.

It is worthy of note that petty personal grievances found no outlet in the Indianapolis convention. The questions discussed were broad and pertained to the trade at large, which is as it should be. Getting better service, having a voice in the censorship, and improving the quality of films are questions of interest to every exhibitor, while their solution represents real work to be done.

With a staff of energetic officers, two organizers in the field, and the spirit of organization in the air, we may indeed look for great progress in Indiana. What state will be next in line?

SOME LEGAL DECISIONS OF 1911.

DURING 1911 the higher courts passed upon a number of questions directly pertaining to the manufacture or exhibition of motion pictures. We have space to call attention to only a few of these decisions, and have selected those which seem most interesting.

In September, 1909, *The Nickelodeon* reported the decree of the circuit court in New York finding for Harper and Brother in their suit against the Kalem Company for infringement of copyright in making the film entitled "Ben Hur," after the book of that name by Gen. Lew Wallace. The case was appealed by Kalem and reached the United States Supreme court, whose decision was announced November 13, 1911. The decree of the lower court was affirmed. The following extracts from the opinion of the court as delivered by Justice Holmes are interesting:

The subdivision of the question that has the most general importance is whether the public exhibition of these moving pictures infringed any rights under the copyright law. By Rev. Stat., sec. 4952, as amended by the act of March 3, 1891, chap. 565, 26 Stat. at L. 1106, U. S. Comp. Stat. 1901,

p. 3406, authors have the exclusive right to dramatize any of their works. So, if the exhibition was or was founded on a dramatizing of Ben Hur, this copyright was infringed. We are of opinion that Ben Hur was dramatized by what was done. Whether we consider the purpose of this clause of the statute, or the etymological history and present usages of language, drama may be achieved by action as well as by speech. Action can tell a story, display all the most vivid relations between men; and depict every kind of human emotion, without the aid of a word. It would be impossible to deny the title of drama to pantomime as played by masters of the art. Daly v. Palmer, 6 Blatchf. 256, 264, Fed. Cas. No. 3,552. But if a pantomime of Ben Hur would be a dramatizing of Ben Hur, it would be none the less so that it was exhibited to the audience by reflection from a glass, and not by direct vision of the figures—as sometimes has been done in order to produce ghostly or inexplicable effects. The essence of the matter in the case last supposed is not the mechanism employed, but that we see the event or story lived. The moving pictures are only less vivid than reflections from a mirror. With the former as with the latter our visual impression—what we see—is caused by the real pantomime of real men through the medium of natural forces, although the machinery is different and more complex. How it would be if the illusion of motion were produced from paintings instead of from photographs of the real thing may be left open until the question shall arise.

It is said that pictures of scenes in a novel may be made and exhibited without infringing the copyright, and that they may be copyrighted themselves. Indeed, it was conceded by the circuit court of appeals that these films could be copyrighted, and, we may assume, could be exhibited as photographs. Whether this concession is correct or not, in view of the fact that they are photographs of an unlawful dramatization of the novel, we need not decide. We will assume that it is. But it does not follow that the use of them in motion does not infringe the author's rights. The most innocent objects, such as the mirror in the other case that we have supposed, may be used for unlawful purposes. And if, as we have tried to show, moving pictures may be used for dramatizing a novel, when the photographs are used in that way, they are used to infringe a right which the statute reserves.

But, again, it is said that the defendant did not produce the representations, but merely sold the films to jobbers, and on that ground ought not to be held. In some cases where an ordinary article of commerce is sold nice questions may arise as to the point at which the seller becomes an accomplice in a subsequent illegal use by the buyer. It has been held that mere indifferent supposition or knowledge on the part of the seller that the buyer of spirituous liquor in contemplating such unlawful use is not enough to connect him with the possible unlawful consequences. (Graves v. Johnson, 179 Mass. 53, 88 Am. St. Rep. 355, 60 N. E. 383), but that if the sale was made with a view to the illegal resale, the price could not be recovered (Graves v. Johnson, 156 Mass. 211, 15 L. R. A. 834, 32 Am. St. Rep. 446, 30 N. E. 818). But no such niceties are involved here. The defendant not only expected but invoked by advertisement the use of its films for dramatic reproduction of the story. That was the most conspicuous purpose for which they could be used, and the one for which especially they were made. If the defendant did not contribute to the infringement, it is impossible to do so except by taking part in the final act. It is liable on principles recognized in every part of the law. Rupp & W. Co. v. Elliott, 65 C. C. A. 544, 131 Fed. 730, 732; Harper v. Shoppell, 28 Fed. 613. Morgan Envelope Co. v. Albany Perforated Wrapping Paper Co. 152 U. S. 425, 433, 38 L. ed. 500, 503, 14 Sup. Ct. Rep. 627.

It is argued that the law, construed as we have construed it, goes beyond the power conferred upon congress by the Constitution, to secure to authors for a limited time the exclusive right to their writings. Art. 1, sec. 8, cl. 8. It is suggested that to extend the copyright to a case like this is to extend it to the ideas, as distinguished from the words in which those ideas are clothed. But there is no attempt to make a monopoly of the ideas expressed. The law confines itself to a particular, cognate, and well-known form of reproduction. If to that extent a grant of monopoly is thought a proper way to secure the rights to the writings, this court cannot say that Congress was wrong.

Some months ago MOTOGRAPHY commented on the peculiar ordinance in force in the City of Atlanta, Ga., making it the duty of the proprietor, lessee, or other person in charge of every opera house, or theater, or moving picture show, or vaudeville performance, or similar exhibition, to require ladies who attend such performances to remove their hats before the performance begins and to keep them off during the performance. William Oldknow, operating a picture theater in Atlanta, was convicted in the recorder's court of violating this ordinance and appealed. The Court of Appeals of Georgia affirms the decision of the lower court and says:

The plaintiff in error in this case was proprietor of what is known as a "moving picture show" in the city of Atlanta. This character of amusement has become one of the most popular methods of recreation and pleasure, and is resorted to almost universally by all classes of citizens. The business is clearly lawful, as well as entertaining, and sometimes instructive, and the public has the right to resort to these places, and, while there, to be protected in the full enjoyment furnished by this class of entertainment. It is a matter of common knowledge that the style of modern hats worn by ladies, if permitted to be worn by them while the performance is in progress, will prevent those who may be so unfortunate as to sit in the rear of ladies from seeing the stage or from enjoying the spectacular entertainment there presented, which is a most important part of the performance. Nothing more greatly mars the pleasure of an entertainment, or disturbs the comfort of those who may be so unfortunate as to be located behind these obstructions, or more irritably disturbs or interferes with the comfort of the audience attending the theaters or moving picture shows, than these large hats worn by ladies, which in many cases completely obstruct the view of the performance. The spectacular is the principal part of moving picture shows. The evil aimed at by this ordinance, the mischief it was intended to prevent, and the nuisance it was passed to abate, all clearly show that the ordinance in question is within the police power of the city and is authorized by the "general welfare clause" of its charter.

If the ordinance is lawful, he can enforce it by simply calling to his aid the police of the city to arrest any lady who refuses to obey the regulation and remove her hat. Besides, it is a matter of common knowledge that the ladies of our country are always amenable to reasonable requests conducing to the comfort of others.

The ordinance is not discriminatory because it does not include men within its operation. Men do not need any regulation on this subject. Public opinion, which demands that the man shall take off his hat in the presence of ladies, is sufficient, and does not need the aid of any police regulation. If it were the fashion for men to wear hats of such description as those worn by ladies in this day and to keep them on in public places, could it be doubted that there would be a loud and vociferous demand on the part of the ladies for the abatement of such a nuisance? But we will not extend the discussion. We hold that the ordinance in question, reasonably construed, is clearly within the police power of the city of Atlanta, that it does not discriminate, that it does not impose on the proprietor of such places any unnecessary or unusual hardship, and that it is in the interest of public order and comfort.

In the case of Miller et al *vs.* Miloslowsky, appealed from the district court of Polk county, Iowa, the action is to recover damages to motion picture films. The Supreme Court of Iowa finds for the plaintiff in support of the lower court. It was declared that as bailee the defendant was responsible for the welfare of the films, and it only remained to prove that the damage was caused while in his possession. The admission of expert testimony in this case is interesting. The court says:

The testimony of one of the plaintiffs' witnesses that the "scratches were extended the whole length of the film, showing there was some defect in the machine, the sprocket holes were torn out, showing that the machine had not been properly handled," we think, was properly received. The witness had had long experience with such films, and with their use and handling. In other words, he was an expert in the business, and we think he was shown fully competent to give an opinion as to what caused the injury to the films. Ordinary jurymen know nothing about such matters, or how such films are used or operated. Moreover, the defendant's evidence tended to show that films may be damaged

by the use of defective machines and by improper handling. The evidence sustains the verdict, and the judgment should be, and it is, affirmed.

FOX VS. THE PATENTS COMPANY.

ONE of the most interesting actions recorded in current trade history is the suit of the Greater New York Film Renting Company, William Fox, president, against the Motion Picture Patents Company. At the time we go to press Justice Bijur's decision is not announced, and it is not our function to pre-judge the case. It is interesting to observe, though, that the case involves most of those actions of the Patents Company and the General Film Company which some of the trade have deemed questionable from a legal standpoint. It may be remarked that these more subtle questions of legality are seldom clear to the layman, who is prone to jump to conclusions which harmonize with his personal sentiments. An action may appear dictatorial and high-handed in the extreme, and still be perfectly lawful; while on the other hand one may fracture a statute by a procedure which seems entirely reasonable and within his rights.

So before we pass judgment on the Fox case let us await the decision of a regularly qualified court. We can at least rest assured that the result will clearly define the status and powers of the corporations involved, and settle once for all questions that have been puzzling the trade for the last few years.

THE SPANISH MARKET.

The Spanish market is less known than any in Europe, because, perhaps on account of its slight importance, it has not aroused the interest of those concerned.

The Iberian peninsula includes a very important center, from the point of view of cinematography; in fact, one of the most important in the whole world, without any doubt—Barcelona. It is in this magnificent town that all the agents of film manufacturers have their headquarters; it is from there that export business is done, not only with America, but with the Philippines and all those countries which once were ranged under the gleaming banner of the Kings of Castille.

Barcelona is the only city in Spain where the film business is flourishing; everywhere else, even in Madrid, one only sees films which have been released three or four weeks, which proves undeniably that the public in the rest of Spain is only interested in a secondary way with the great successes of the masterpieces of cinematographic art.

It is certain that a good agent, well in touch with the exporters, and having a wide experience of cinematograph commerce, is a factor of great importance when it is desired to do business in our country. Nevertheless, it is impossible to alter the taste of the public, which naturally has its likes and dislikes; thus I do not think an agent engaged to sell "cowboy films" would have much success. When offered such subjects as these, the Spanish public invariably expresses its discontent in one way or another.

As I have spoken of films which do not please the Spanish public, it is natural that I should say a few words on the films which are successful amongst this same class. Pathe's have for a long time been the best known, although latterly they have had to meet the competition of brands such as Eclair, Vitagraph, Itala, and perhaps also Ambrosio. Gaumont, on the other hand, are much appreciated in Portugal. German brands of films have not succeeded at all up to the present, although for some time they have been considerably improving their position. In short, these are brands with which big firms will have to reckon in the future.

Danish films, with the exception of Nordisk, are only just making their debut, and it would be out of place to judge them on what they are capable of doing. We come next to English films, and I am sorry to say that they have never been to our taste.

This market, which has felt the effects of overproduction before, is agitated by the import of new films, American, for the most part, and by the favorable reception which the public has accorded to long films. One must hope, however, that this trouble will be only temporary, and that the market will soon find itself again in its habitual calm, characteristic of our business.

NEW HOME FOR THE LEAGUE.

On Wednesday, December 20, the Cleveland local of the Moving Picture Exhibitors' League of America, held their first meeting in their beautiful new quarters, located at 1459 West Sixth street. Great surprise was expressed by the members when they came to the meeting and viewed for the first time these new and elegantly furnished quarters which they could really call their own. The committee in charge consisted of S. Lustig, C. M. Christenson and S. Bullock. They were given full power to act, and it is needless to say that they made the most of their duties.

The meeting room was artistically decorated with Christmas greens, heavy green streamers being hung across the large room from the corners of the ceiling, encircling an immense welcome sign which hung directly above the president's chair, which was a large upholstered leather arm chair, in front of which was a quartered-oak stand and gavel. President S. E. Morris accepted his chair with much satisfaction. A large roll-top desk of the latest design awaited L. H. Wilk, secretary, and a desk of the flat variety for F. M. Kenney, financial secretary.

An enormous rug covered the center of a parquet floor. Thirty-six oak chairs were provided, with plenty of room for more, as the occasion demands.

It is the intention of the organization to install a supply department, in the near future, and carry a full line of machine parts, carbons, tickets, etc., and furnish them to the members at actual cost.

Cleveland Local No. 1 was the first organization of motion picture exhibitors in the country, and called the first national convention, which was held in Cleveland, August 1, 2 and 3, 1911.

HOMESICKNESS TO BE RELIEVED.

Families throughout Italy with soldiers at the front have been notified by the government to assemble in their various cities and villages to be motographed. The films will be sent to Tripoli and other war centers and be shown the homesick soldiers in the form of moving pictures.

Christmas and New Year's day are essentially family feasts through Italy and therefore the soldiers are desperately homesick. General Caneva cabled to the government, making the suggestion. The authorities promptly approved it and arranged to have the pictures taken without delay.

Improvements in Theater Equipment

By Charles F. Morris

A FEW years ago, in walking about the streets of a city, one was likely to find, at infrequent intervals, store buildings with curiously recessed entrances. A squeaky phonograph was sure to grind out grand opera and ragtime with equal impartiality and with the same rapidity, while the chances were that a hoarse-voiced barker would loudly tell of the wonders within.

If one were especially adventurous he paid his nickel or dime at the door and was allowed to enter a room as dark as a Stygian night. Instinct, more than the exercise of the senses, led him to a vacant chair or a place on a bench which he was allowed to share along with other adventurous souls who had likewise floundered into their places and would soon flounder out again. The only light in the room seemed to be reflected from a sheet hung on the wall at the front of the house. All eyes were focused devouringly on this sheet, for on it moved a wavering, flickering, shadowy, indefinable something which men marveled at. The only sound was of the squeaky phonograph, while the incessant whirr and clatter of some cumbersome mechanism at the back of the room added to the air of mysticism. This was the motion picture theater of the past.

Front of the Orpheum Theater, Chicago.

In order to see a motion picture theater of the present, one should visit the Orpheum, of Chicago, for the Orpheum is typical of the class of theaters which began springing up three or four years ago when mankind got tired of the motion picture as a curiosity and desired it as a steady amusement diet. The Orpheum is located in the busiest section of Chicago's busiest street, where it is convenient for the man of affairs to drop in for some diversion during his noon hour or while waiting for an appointment. And many of them have been educated into this habit too, for a large part of the Orpheum's patronage consists of business men.

The front of the house looks very much like the front of very many other houses, except that it is larger and finer, being finished in white with numerous lights, an effect which is almost the hall-mark, we might say, or the trade-mark, of motion picture theaters in general. The main floor of the theater is double aisled, the seats being standard opera chairs. The brass railed balcony, with its rows of chairs, extends back and upward to the machine booth. Along the sides of the balcony are boxes of regulation theater type. There is even a gallery up above the back part of the balcony. The house seats 700.

Perhaps the first thing that will impress a visitor to the Orpheum is the fact that even while the pictures are being shown the lights are on so brightly that one does not have to feel his way into a vacant chair. Instead, he follows one of the young lady ushers down the aisle and takes his seat. The indirect system of lighting is used, and a most satisfactory way it is to light a theater. A number of indirect fixtures are used, and while the pictures are being shown, a third of the lights are on. Thus, without lessening the brilliance of the picture, the theater is always light enough for a visitor to recognize his friends or to read a paper, should he be so inclined.

But he is more likely to pay close attention to the program, and it will be well worth his attention, too, for great care is taken to have only interesting things shown. That is the beauty of charging ten cents admission. Your patrons demand more, of course, but on the other hand you have more money to give them what they want. And that has always been the policy of the Orpheum management—to give the people what they want. The performance is practically continuous from 9 a. m. to 11 p. m., each show lasting fifty minutes with an interval of about five minutes between shows.

It is interesting to note that the Orpheum management has made a special study of the ventilation problem. The ventilation plant was installed at a cost of $6,000, and supplies a constant and ample flow of pure air to the body of the theater at all times. Before it is admitted to the room the air is washed, so that the audience breathes air actually purer than that outside the building.

Recent Photograph of the Interior of the Orpheum.

The music is first class. An orchestra is constantly on duty, and a most successful attempt is made to have the music fit the picture. In carrying out this idea, many sound effects are used which, in skillful hands, add much to the enjoyment of a film. A staff of competent singers is employed and two illustrated songs are given each performance. A set of electric bells, judiciously used, forms an occasional pleasing variance in the musical program. In this connection it should be mentioned that the Orpheum management has installed a set of annunciators, or loud speaking telephones. On the extreme left of the cut showing the interior of the theater will be noticed what appears to be a graphophone horn. This is one of the several annunciators. During a song these can be used, when from each horn will come a volume of melody. It is as if the entire balcony were singing the refrain, and the effect is more weird than can be described.

But, when all is said and done, it is the operating booth that is of the most importance, for it is there that the picture is made, and that is really why the people come to a picture theater,—to see the pictures. However, fine the appointments of the theater,—and they all count in gaining patronage,—it should not be lost sight of that in the last analysis the picture is the thing, and that one of the best places to invest money a theater manager has is in his operating booth. The Orpheum operating booth is more than a booth,—it is very nearly a room. It is absolutely fireproof, being built of corrugated iron and lined with asbestos. Everything conforms with the strict Chicago laws. Two projecting machines are installed, the burden of work being divided by using them alternately. This arrangement obviates any necessity for delaying the show should one machine get out of order. Alongside the projectors is the stereopticon, with its own operator. Only first run film is shown.

Expressions of admiration are frequently heard for the owners of the Orpheum, who did not fear to put $160,000 into a motion picture theater. It would take nerve of the highest order but, while its owners are ready to receive all such expressions of admiration, the fact remains that they do not deserve quite all of these encomiums. For they did not have the nerve to put their investment into motion pictures, but opened the Orpheum in September, 1907, as a vaudeville house. It presented vaudeville for just seven weeks. Then the call for pictures conquered, and the Orpheum became the largest motion picture theater in Chicago. The Orpheum is one link in the chain of amusement enterprises operated by

Jones, Linick & Schaefer, George Moore being house manager.

As a study of the highest type of motion picture theaters and as an example of the success which painstaking attention to little details will secure, the Orpheum is extremely interesting. What it is doing should be an inspiration to those theaters which have not yet attained its measure of success.

On the Outside Looking In

By the Goat Man

ABOUT the first question put to me last month was this: "If you are on the outside, how can you talk inside stuff?" Which proves conclusively that my questioner didn't read carefully. You won't find anything in this department that is truly inside information. There isn't anything of that kind to be had in the film business. The licensed and independent groups of manufacturers have no press agents. It is another proof that film-making is an industry—not a show business. You never saw a show without a press agent, so there you are. The proceedings of the manufacturers are not for publication—the book is closed on each meeting and access to their archives are by no means available. Forget it, my friends, there is to be no inside dope from this quarter. I merely intend to give you a near-layman's idea of the film business as it is. I want you to know more about the pictures you see on the screen. How they are made; who makes them; how they are marketed; who markets them; how your exhibitor gets them and what becomes of them after they disappear from your view. I have had a number of letters asking very simple and very difficult questions. This tells me that the public is eager for more light on the subject. I have been careful in writing direct to these people. They are the earnest fans; the real critics; the clergy; the superintendents of penal institutes; members of the boards of education. They are hungry for knowledge that the country exhibitor and many of the city exhibitors cannot supply.

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I do not mean to imply that exhibitors are neglecting some opportunities. They are largely at the mercy of the renter. Their programs are not always what they had hoped for. The service they must accept from the renter is usually the renter's choice—not theirs. And it is not remarkable that many of the exhibitors regard themselves as showmen. They are proprietors of an amusement place. Their patrons come to see the pictures; they see them. If the program is half-satisfying, the "show" was worth a nickle or a dime and they go on their way. A slide may have announced something "extra special" for day after tomorrow, but that has only an indifferent meaning to a large per cent of those who saw it, for day after tomorrow they might or might not attend a picture show and to them what wots it where they go—they will see motion pictures, won't they?

* * *

You may wonder why your exhibitor cannot have full choice in the making of his program. I have explained that a certain group of film makers operates under a license from the Motion Picture Patents Company who control fundamental patents for cameras and projectors. The product of this group of makers is sold through a licensed group of renters, who supply the licensed exhibitors with his daily change of films. Now the renter cannot afford to buy a great supply of duplicate reels. He will naturally buy as few as possible. If a maker produces an exceptionally good film, everybody will want it, when they learn that it is actually extraordinary, and the more progressive exhibitor will want it right away. But his exchange (the renter) has only one or two prints and only one or two theaters can have the picture today, one or two tomorrow and one or two day after tomorrow. The process is slow and unwieldy. By the time your favorite theater gets it, you have seen it somewhere else. The poor picture travels the same route. It costs the renter the same price. It costs the exhibitor the same price.

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Then there is the exhibitors' schedule of prices. The really best place in town, is usually best because it pays a higher rental for film service than its competitors. This exhibitor uses "first run" film, by which is meant, the newest film on the market. For the privilege he must pay all the traffic will bear. There are all sorts of combinations in this film rental game—first run, second run, third run; films a week old, a month old, three months old; mixtures—a first run, a week old and the like. The prices range from low to high, depending on the service employed. In the city, the exhibitor goes to his exchange for today's reels, returning those he used yesterday. In the country, the service comes and goes by express. A reel of film contains 16,000 pictures. The pictures are three-fourths of an inch high and one inch wide—sixteen to a foot. The film is a continuous strip mounted in a metallic spool, the spool and contents weighing approximately seven pounds. Express companies classify it as extra hazardous material, and handle it upon its full valuation of $110. You can depend upon transportation companies getting theirs.

* * *

One of the evils of the business that is subject to certain reforms is film inspection. The renter, upon the return of reels from the exhibitor, must give them examination before turning them over to the next customer. Now a film exchange is one of the busiest places you will find in a week's journey and the element of time is the prime factor. There is usually a customer waiting for a reel that hasn't come in. The inspection is usually hurried. It is usually the task of girls employed for that purpose. The reel to be inspected is set in a rack, the film end fastened to the axis of another reel and by winding the film from one reel to the other, inspection proceeds. Damaged sprocket holes and torn pictures must be cut out and patches are made. Removing as much as twelve inches of film—sixteen continuous pictures, destroys one second's action in the picture. You have seen thousands of cases of such a cutting, for you get the jump on the screen, but no matter—a second's entertainment isn't much when a full reel provides enjoy-

ment for 1,200 seconds. But inspection of films is ordinarily haphazard. There should be longer time at the disposal of the inspection department. I am a believer in clean films and there is available a practical solution of the dirty film business. It should be adopted by all film renters. The clean picture need not be a first-run picture. Film inspection should pass into the hands of more responsible agencies. A film should never go out that will not do its full share in holding the interest of audiences in the picture that will follow. I see all too many rainstorms in fashionable interiors. Houses nowadays have roofs upon them, whether the manufacturers of films needs a roof on his house or not. I dread to think that the artificiality of the film parlor is sufficient excuse for the scratched picture.

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To the gentleman who asks one to be more specific regarding the hopelessness of the outsider getting inside, I simply reply—try it. This correspondent says: "If the business is as simple as you say it is, money and a comparatively small amount of it should turn the trick. If one can buy the cameras and the film stock and the materials and machinery necessary to manufacture, money will also secure talent for production." I tried to show last month that conditions as they exist in America closed the American market. I have repeated something of the condition as it respects the licensed group of makers. The independent maker profits by the policy of the licensed group. While the independent maker has no holding company for his patents, needing nothing to hold something which doesn't exist, he has formed a sales company. His films clear through this alleged selling company. Each manufacturer member is a director in the Motion Picture Distributing and Sales Company. I advise buying a membership before starting a film factory. I do not know that memberships are for sale, but I would try by that method before plunging into the other. I'm sure it would prove cheaper in the end.

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Of course there is always that foreign market. It is wide open. Everybody has a chance there, but the price shrinks. A reel in America sells for $110. On the continent the price does not exceed $80. In London, the renter makes his selection from about one hundred and twenty-five sample prints offered. Eight cents per foot is high. The price ranges downward to cost. And even in the face of this American audiences have watched hundreds of miles of fleeting pictures that were made for the continental market. I am told that American films rank very high abroad —that more than half the programs in foreign countries are made up of American reels.

* * *

I am threatened. I have declared that unless you were on the inside of this film game looking out, you would have to be satisfied by staying outside and looking in. It appears that this theory isn't always good. William Fox, president of the Greater New York Film Renting Company has been on the inside looking out for a long time. He declares under oath that his company's profits amount to $75,000 a year. He has been handling the films of the licensed group of makers, but in his laudable ambition to go ahead on the $75,000 a year basis, he has met with an obstacle. I will watch the fight with keen interest. I am told that Mr. Fox has enough money to wage a hot, legal battle, and that he has the courage of his convictions.

* * *

It is nearly time to whoop it up for the second annual convention of The Motion Picture Exhibitors' League of America to be held in Chicago this summer. Chicago will show the exhibitors a lot of things about film-making that they have never known. There will be three big plants for them to inspect and the convention program will surely be planned in anticipation of these practical side-shows. Chicago will also want representation in the offices of the association—not all of the offices, but at least some of the offices. The Goat Man is a candidate for Christenson's job, but not being an exhibitor himself, he is disqualified.

* * *

But the convention itself will differ a lot from the first one at Cleveland. It will be a business institution from beginning to end. It will have a very large attendance, for no live exhibitor can afford to stay away. The exhibitor has his problems, but he should remember that there are others to be considered. He will learn for the first time, many of him, what constitutes part of the manufacturers' problem. The country exhibitor will learn for the first time what are the problems of the big metropolitan renter, for Chicago has film exchanges of high order. Take my advice and attend the Chicago meeting. Your business will be there when you get back to it and I'm sure you'll have a better notion of what a business it is. The convention habit has been a long time reaching the film industry, but now that the thing has been started, it will be the last habit to be shaken off.

* * *

I am told that one or two very serious efforts are being made to adapt motion pictures to parlor entertainment. I know of nothing offering bigger opportunity for quick returns on investment, providing that the outfit will scale somewhere near to player pianos. The method of supplying the films for home projection will have much to do with the success of the scheme. The price for film service will have great bearing on the whole proposition. If we can afford to buy films outright, much the same as we buy music rolls, or talking machine records there will be no end to the possibilities of motion pictures in the home.

St. Paul Church Uses Films

An innovation in church service is planned by the Rev. P. P. Womer, pastor of the Park Congregational Church on Mackubin street, Kansas City. Motion pictures will be shown with the intention of attracting those who on Sunday evenings spend their time at the theaters.

The pictures will depict sacred subjects. Mr. Womer plans opening the service with an anthem, followed by a scripture lesson and a description of the pictures.

"The idea is an innovation in the West," said the Rev. Mr. Womer. "Of course it may not prove popular at first, but should after a fair trial is given. When the organ was introduced in the churches 100 years ago there was decided antagonism. I will give motion pictures a fair test to see if by their use the church cannot be made as popular as the theater on Sunday evenings."

MOTOGRAPHY'S GALLERY OF MOTION PICTURE PLAYERS

GILBERT M. ANDERSON
Essanay

MOTOGRAPHY'S GALLERY OF MOTION PICTURE PLAYERS

MISS LILY BRANSCOMBE
Essanay

MOTOGRAPHY'S GALLERY
OF MOTION PICTURE PLAYERS

FRANCIS X. BUSHMAN
Essanay

MOTOGRAPHY'S GALLERY OF MOTION PICTURE PLAYERS

VEDAH BERTRAM
Essanay

Technicalities of Scenario Writing

By Robert Saunders Dowst

From The Editor.

THE fact that every scenario, on account of limitations inherent in its nature, is and must be a plot capable of being developed through action alone has a twofold effect upon the writer. To his disadvantage, it narrows the field which he may explore for plot ideas. The only plot available to him is the plot which may be readily understood by an audience when it is played by dumb characters. This test must be rigidly applied. To his advantage, the very limitations of the scenario greatly simplify the technical difficulties in the way of producing a perfect bit of work. It is a simple matter to develop the plot of action, for sequence in point of time is the only convention to be observed.

Simple as plot development through action is, it will not do to be careless. Sequence in point of time is the chief necessity, of course, but some sense of proportion must be shown in accepting or rejecting, condensing or expanding, the various possible scenes. Scenes not imperatively necessary to a proper elucidation of the plot are to be rejected, unless by some underlying element of appeal they will serve to grip and hold the sympathetic attention of an average audience; all scenes necessary to lay bare the story in the eyes of people whose intelligence will certainly not be superhuman must be given, in full and without slighting an essential detail; and scenes which, like the sub-plots of Dickens' novels, add to the interest of the tale while they are not essential to it, must be so cut that they do not overshadow the main thread of the incident.

A valuable aid to the writer confined, as he is, by the narrow limits of the story of action is the letter, telegram, newspaper item or what not from one character to another and shown on the screen. By its use one may bring home to the audience some fact which it is essential that they should know and which it is impossible that they should learn through the movements of the characters in the playlet, and it is used in fully seventy-five per cent of the photoplays produced today, for anything which widens the field open to him is doubly welcomed by the scenario writer in his search for plots. But there are two ways of using the letter, one obtrusive and bald, the other not open to such objection.

Many instances of the first method may be given. To take a plot based on a mistaken identity, that old bromide, suppose A has a daughter C, and an old friend D, who has a son E. A and D wish their children to marry one another, so D, who lives at a distance from A, sends his son to A with a letter of introduction. The plot of the thing is to lie in the fact that A has never seen his friend's son and does not know him from the man in the moon, and in the fact that some bold bad hobo will waylay the son E, rob him of his clothes and his letter, go to A's house, live high, make love to A's daughter while A looks approvingly on. Now, if such a film is to be intelligent to an audience, the fact must be brought out that A has never seen his friend's son, otherwise A would detect the hobo's imposition. Excepting the use of a sub-title the only way to make plain the fact is in the letter of introduction. Hence it will read somewhat as follows: "Dear Friend: This will introduce you to my son Charles, *whom you have never seen.* Any kindness which you may show him will be appreciated." The italicized clause will offend every man in the audience, when the film comes to be shown. It is too obviously an explanation. It ruptures all illusion; makes the thing seem unreal and illogical; and makes the characters seem puppets, jumping this way or that as the author or stage manager wills.

Miss Florence Lawrence, formerly of Lubin Stock Company.

And yet the plot may depend upon a letter in such a way that there is no lack of naturalness. Say A is a jealous husband; B is his wife; C is his brother. C writes an affectionate letter in such general terms that the writer might be any man and sends it to his sister, who reads it, tears it up, and throws it in a waste-basket. A, the jealous man, sees her do so, fishes forth the letter, and pieces it together. Only one bit is missing, but that bit contains the words "your loving brother," and the signature. The letter thus appears to be from a lover of the woman, and the husband so regards it. Later the missing piece may be found in some manner by the couple's baby daughter, and a separation averted. Such use of the letter does not offend, for it is not obviously an author's footnote to make clear a misty place in the plot.

The leader, or sub-title, which is shown before any desired scene, is another method whereby the author may enlarge the number of basic plot-ideas capable of motion picture production. It is well to be chary in the use of these leaders, or rather to select a plot requiring but few of them to be shown. If a scenario requires many and somewhat lengthy leaders, the circumstance is a sure indication of the fact that the plot is too involved to be set forth with sufficient clearness by means of action alone.

However, the leader has its le-

gitimate use. It may be employed to indicate the lapse of time, as "Two Years Later." It may be used to define the relationship between two characters, as "The Jealous Husband," which gives, at the same time, a hint as to the individuality of one of the characters, a bit of information that may be necessary if an audience is to understand the story. In the putative photoplay above, the one in which the hobo takes a peep into paradise, the fact that the father of the girl had never seen his friend's son should have been told in a sub-title rather than in a letter, for the sub-title is detached in the spectator's mind from the actual playing of the story in a way that is not true of the letter. The audience looks to the title and sub-titles for information, and when information is given it in that way there is no incongruity. But it is not the legitimate function of the sub-title to tell the whole story in anticipation of the character's movements. Write no such leaders as "Helen, detecting and understanding her lover's falseness, resolves to teach him a lesson by breaking their engagement." Remember that writing a scenario does not mean writing a book, and that the size of the projection screen is somewhat limited.

Art is perfect in proportion as it draws near to nature. In making use of the various technical aids to plot development the most delicate pains must be taken to hide the machinery of the thing from those who are to see the completed film. If this is not done all illusion will be destroyed, and in the audience there will be a vague feeling of uneasiness, as if they were watching not from the front, but from the wings, and experiencing all the disenchantment of such a viewpoint.

A New Year's Picture Party

Selig's Celebration

ALONG about December 27, a neat little invitation was received by the favored friends of the Selig Polyscope company. It gave no hint or indication of what was to come, and some, maybe one or two, decided they wouldn't attend. And now they're sorry; for they missed the finest little New Year celebration ever attempted in the moving picture business. And once again it was a Chicago man.

Seven thirty on New Year's night found the broad Selig office door unlocked, a uniformed giant to swing the door open and a pleasant faced attendant to indicate just what particular door to enter among the many which open off from the big business office, and you mounted two flights of stairs to be greeted in the spacious lounging room by Harry Gordon, who, with both hands full of programs, insisted that you have one and a good time later.

Hats and wraps disposed of, the laymen and women for the first time sat on real moving picture "props." They were all there—tables from Captain Kate's cabin, chairs from the Two Orphans and the thousand and one other Selig productions, tapestries from notable film stories, covering tables, settees and benches; and the crowd soon filled every available inch of sitting room on the floor.

Stanley Twist, stage manager extraordinary for the night, gave the signal and the scene shifted to the big studio on the floor above.

Imagine, if you can, the big Selig studio divided by "Lost in the Jungle" palms into two parts, auditorium and banquet hall, and then your imagination can possibly find room on one of the three or four hundred seats that were rapidly filled. There wasn't a vacant seat in the house.

Mr. Twist announced that the film "Cinderella" would be followed by some special features not on the program. The lights were dimmed, the purple curtains run aside and you read the first announcement, "Selig presents Miss Mabel Taliaferro in Cinderella." Breathlessly you followed the adventures of the pretty maid, sniffles marking the death of the mother with snorts for the arrival of the widow and her two daughters, groans for their treatment of the dainty girlie and a warm feeling for the prince who makes such a joke of imprisonment.

Prettily told, superbly enacted, with scenery and properties whose breadth of scope and completeness spell Selig, the applause of hundreds was the surest indication of the approval which this perfect film gains from everyone who sees it.

The next number on the program was a song by Miss Myrtle Steadman, a young lady whose face and acting are familiar to film fans the world over. "My Hero", one of the most difficult of the "Chocolate Soldier" pieces, trilled from her throat, lightly, easily, filling that vast hall until even the steel roof beams hummed in approval. Miss Adrienne Kroell followed with a pretty song about a "Beautful Lady" which met with vociferous approval. And the climax of the theatricals, which tickled William N. Selig just as much as the unknowing laymen, was an extemporaneous skit entitled "A Busy Day in the Selig General Office."

DRAMATIS PERSONAE.

Manager ..... B. Thayer
Hi Tower ..... William V. Mong
Big Blonde (Animal Trainer) ... Miss Kathlyn Williams
Mr. Emmett ..... Stan Twist
Squabina Chicken ..... Lillian Leighton
Miss Demure ..... Adrienne Kroell
Camera Man ..... Eddie Kull

The sketch, entirely improptu, illustrated the grasp these player folk have on the detail of the work. The scene opened with the general manager at his desk. Enter Hi Tower looking for the general. Learning that the general was in England he deplored the chance of getting a job and prepared to leave, whereupon the manager hired him as office boy with instructions to see that the players and all employees get down to work and ring the bell at 6:30 a. m.

Hi Tower—Does all them actors and actorines know that they're s'posed to be yere at six thirty?

Manager—Well, they ought to; I've told them often enough.

At this juncture there is a ring at the door and Miss Williams tip-toes across the floor, rings the hand bell and disappears behind the scenes.

Manager—Who's there?

Hi Tower—The big blonde.

Manager—What big blonde?

Hi Tower—The big blonde, the animal trainer.

Manager—Why didn't she get down before this? It's 11:30 now. Go see her and find out. *Exit and re-enter.*

Hi Tower—She says she can't get down no sooner with all them animals to feed.

Another ring at the door. Enter Mr. Emmett, just

back from South America, lugging a big ledger and a huge roll of papers under his arm and carrying a grip.

MANAGER—What are you doing here?

EMMETT—I just came in for some more expense money.

MANAGER—Where's your expense account for what you had?

Here Emmett gravely handed over the ponderous ledger and the roll of papers, explaining that they covered the trip down and back.

MANAGER—How have you been?

EMMETT—Well, I just got over the grip, (*business of stepping over handbag*) but I'm all right now.

EMMETT—While coming up on the train I was met at St. Louis by Weed and as we were getting into Chicago one of those Parmelee men approached Weed for trunk checks. Weed said he had no trunks. "What do you do?" says the Parmelee man. "I sell brains," was Weed's answer. "Shake," says the Parmelee man, "you're the first traveling man I ever saw that didn't carry samples." Say, Mr. Manager, I wrote some daffydils coming up on the train. I'll read them to you:

If Miss Williams wouldn't feed the animals, do you think Miss Greenwood?

If it took all the ashes to fix the sidewalks the night of the ball, how did they Cinderella.

If MOTOGRAPHY was getting along swimmingly would McQuade?

If Mong wouldn't act would Thayer put on Ayers if Clary took the part?

If four hundred came to see Cinderella how many came to Se-lig?

If Captain Kate, Lost in the Jungle wanted to get out would she take a Colum-bus?

If Santschi gets 500 a week how much is Hobart Bos-worth?

If Miss Steadman can reach high C can Miss Greenwood reach A flat?

If Anderson quit his job would that make Essanay *Spoor*?

If Emmett didn't have his part down, what did Stan twist?

If Selig wanted a gardener would Frank Weed?

If Cinderella's stepma had a false nose on, what had Lillian Leighton?

Miss Demure arrives hunting a position as a film actress.

MISS D.—Everyone says I'd do just dandy in pictures.

MANAGER—What can you do?

MISS D.—I can sing.

MANAGER—We can't take pictures of singing. What else can you do?

MISS D.—Well, I can swim and dive and stay under water twenty minutes.

MANAGER—Picture's all over before that. (*Aside, to Tower*) What do you think?

HI TOWER—She's all right, boss go on an' hire her.

MANAGER—She has a pretty face, hasn't she?

HI TOWER—I wasn't looking at her face, boss. *Exit Miss D.*

Hi Tower was interrogated why Miss Greenwood wasn't down and volunteered that she was fixing up her flat, having hired a plumber from Denver.

The final scream was a burlesque on taking a picture, in which the manager and Hi Tower rehearsed "The Four O'Clock Train" under the eye of the camera man. After forgetting his cue, making false entries and under frequent admonitions from the camera man regarding the value of time and light, they decided to "make" the picture, only to find after the scene that the film was light struck; and he dragged forth the awfullest mess of spoiled film imaginable. Reloading the camera, they tried it again, and this time the camera man forgot to close the door. The scene ended with an angry camera man in a riotous tumult.

Everyone was convulsed over this playlet, the big makers and importers as well as the uninitiated folks present.

The floor was then cleared for dancing and everyone proceeded to have a good time at it. They say even George Kleine had one waltz. There were no wall flowers. Every girl was popular and they made the most of it.

After six or seven dances "reveille" was played for a supper call and the dancers filled the interstices left after a New Year's dinner with a dainty repast at prettily decorated tables occupying the half of the studio. Here is the menu:

MENU.

CHICKEN SALAD ROLLS

SALTED NUTS · OLIVES PICKLES CELERY RADISHES

ASSORTED SANDWICHES ICE CREAM CAKES

ASSORTED CANDIES FRUIT PUNCH

COFFEE CIGARS CIGARETTES

Dances filled the remainder of the evening after the supper and "Home Sweet Home" at twelve fifteen found everyone tired, and happy.

One or two touches show the completeness of the attention to detail. The icy walks for two blocks to the nearest car line were carefully spread with ashes, while by special request, street cars were held to accommodate the tired, laughing guests, homeward bound. Mr. Selig's car was at the disposal of those bound for railway or elevated stations and did yeoman service.

A list of those present would be a reprint of Selig's payroll from W. N. himself down to the office boys with their respective fathers and mothers, sisters and best girls.

* * *

Mr. and Mrs. George Kleine appeared to be having a good time.

Mrs. W. N. Selig and her sister, Mrs. Allen, never missed a dance.

Miss Williams, Miss Greenwood, Miss Steadman, Miss Kroell and Miss Leighton all seemed to have a cluster around them and kept busy every minute the music played.

McQuade didn't dance. Maybe he had to have the Highland fling.

MOTOGRAPHY's representatives, Ed J. Mock and A. L. Haase and their respective wives tried everything from soup to nuts both in the dances and banquet.

If they do it again next year, don't miss it. It was great.

Special Shows Urged for Children

A California mother has struck upon an original and somewhat unique idea in connection with moving picture theaters, and the *Sacramento Bee* has taken up the suggestion with the idea of starting a state wide movement, assisted by the various women's organizations.

The character of the numerous moving picture films displayed at the various theaters, while undergoing a severe censorship before being exhibited, are said, in the many instancees, not to be the proper form of entertainment for moulding the mind of the child.

The remedy suggested is to have the different theater managers set aside a specific time at which a specially arranged performance will be given for children.

Just what kind of films should be exhibited at these performances seems to be unanimously agreed among the mothers of the city. They should be educational, yet entertaining; they should be scenic or descriptive of some particular subject. Views of current universal events and many other ideas have been suggested.

It is expected that the motion picture houses will endorse the movement and that action will be taken to secure special films to be used particularly for children's performances.

Meeting of the Indiana Section of the Motion Picture Exhibitors'

Meeting of Indiana Exhibitors

THE Indiana Motion Picture Exhibitors' League held its first convention at the Claypool Hotel in Indianapolis on December 12. The object of the meeting was to effect a permanent state organization for the purpose of mutual protection against unfriendly legislation, and to arrange for more satisfactory relations with exchanges. It was also urged that exhibitors should seek representation in film censorship.

Fifty-five exhibitors were present at the opening session. After an address of welcome by Andrew Smith, vice-president of the Capital National bank, of Indianapolis, and a response by H. S. Dickson, of Winchester, chairman of the convention, M. A. Neff, president of the Motion Picture Exhibitors' League of America, addressed the meeting.

Mr. Neff, in opening his address, called attention to the fact that only a few years ago the moving picture was unknown, while today there are nearly 16,000 motion picture theaters entertaining and educating millions of our citizens. The motion picture has eclipsed in popularity any other line of business ever known.

The motion picture in commerce, education, religion, politics and history has rapidly developed our modern civilization. The historian may write, the lecturer may describe, but the motion picture shows things as they really are, and not as someone else has seen them. Schools throughout the country will soon be teaching history, geography, and other branches of study by means of the motion picture. It will not be long until the churches will be filled to overflowing to see pictures, and hear the lectures accompanying them—and these lectures will be delivered by men, many of whom are now condemning the picture show.

Moving pictures will be an educational factor in army and navy maneuvers, and they will exert a powerful influence in stimulating patriotism. The scenes of the War for Independence and the Civil War, as reproduced in moving pictures, will remain in memory long after the description on the printed page is forgotten. Likewise the films which are now being taken of great historical events will live and be enjoyed by future generations.

Surgery has been advanced many years by the picture. Germs of disease are being shown daily on the curtains, and men of science are enthusiastic supporters of the motion picture. The barefooted boy in the country is fast becoming acquainted with Broadway and State street, and the city boy, who has never seen the country, is learning the manner of living in rural surroundings.

China, bowed down by the tyranny of a despotic government for centuries, has learned to feel the galling sores of her burden through the medium of the motion picture. It has forced the truth home where millions of books and thousands of devoted men and women have failed.

Mr. Neff recently met a gentleman, just returned from China after a stay of two years, who informed him that the moving picture more than all the other forces of civilization was responsible for the present

gue of America at Indianapolis, Ind., December 12, 1911.

movement to overthrow the old despotic order of things.

In Mr. Neff"s opinion, the organization of motion picture exhibitors will become the strongest in the world; but, no matter how strong or whatever the grievance of the members, due consideration and justice should always prevail in their councils. No man, organization or corporation should ever presume to intimidate or force others to submit to them in unjust matters, and the whole people should ever remember that an organization must not be held responsible or condemned for the acts of two or three of its members. There was one Judas, but the eleven remaining apostles were not condemned for his act.

It is the object of the organization to discourage the use of suggestive or low class pictures and to insist on being furnished the best films obtainable—clean, high class and instructive. The exhibitors should have a voice as to the films they receive, and should have representation in national film censorship. The moving picture shows of America do an annual business of $500,000,000. Surely a business of this magnitude should be able to wield a far-reaching influence.

C. M. Christenson, secretary of the Motion Picture Exhibitors' League of America, was the next speaker. He dwelt particularly on the good work which organization has accomplished in Cleveland, his home city.

H. S. Dickson then spoke. He discussed the benefits of hearty co-operation, and sketched briefly the history of the organization movement as applied to exhibitors, especially those of Indiana.

F. J. Rembusch of Shelbyville, followed. As secretary and treasurer of the temporary organization he had considerable to say regarding finances.

With very few changes, the constitution adopted was the same as that formulated earlier in the season by the Ohio League. The name decided upon was the Indiana Motion Picture Exhibitors' League. The initiation fee was fixed at $5.

The officers elected for the Indiana League are: President, H. S. Dickson, Winchester; Vice-Presidents, H. F. Prentice, Terre Haute; Earl Rife, Logansport; Joseph Bommerscheim, Ft. Wayne; R. H. Canon, Muncie, and W. R. Deaton, Warsaw; Secretary, F. J. Rembusch, Shelbyville; Treasurer, John Gavin, Indianapolis.

It was decided to hold the next meeting in Indianapolis on February 6, 1912. Two organizers were appointed to call upon every exhibitor in the state, enrolling members and collecting initiation fees. Charles H. Daugherty, Winchester, will cover the northern, and D. L. Bryan, Rockport, the southern half of the state.

The use of vaudeville acts in a motion picture theater was strongly discountenanced, as was also the use of three reels at a five cent show. Two reels for that admission were recommended.

About five o'clock the meeting adjourned and the members proceeded to the banquet hall where covers were laid for sixty. Mr. Rembusch was toastmaster, and a very good one he was too, for he succeeded in getting speeches out of nearly all the banqueters.

Those present at the convention were: H. S. Dickson, the Dreamland theater, Winchester, Ind.; H. F. Prentice, the Fountain, Terre Haute; Otis Kilby, the Arcade, Winchester; H. L. St. Clair, the Orpheum,

Hammond; Ray Palmer, the New Grand, Washington; F. M. Palmer, the New Grand, Washington; Chas. Powell, the Powell's Redkey; Geo. G. Ball, La Purdette, Lafayette; Chas. H. Daugherty, New Irvin, Winchester; Louis A. Klene, the Arc, Lafayette; C. E. McNairy, the Habit, Tipton; J. E. Anderson, the Court, Tipton; E. L. Rife, the Grand and the Tolego, Logansport; C. E. Adams, the Fairyland, Lebanon; J. W. Downey, the Arc, Monticello; C. H. Williams, the Dreamland, Seymour; A. Chrismer, the Lyric, Connersville; Celby Miller, the Palace, Greensburg; O. B. Simmonds, the Majestic, Muncie; F. W. Simmonds, the Majestic, Muncie; D. L. Bryan, of Bryan Bros., the Picture, Rockport; Joe Bommerscheim, the Gaiety, Ft. Wayne; R. H. Canon, the Royal, Muncie; F. D. Tallman, the Electric, Bunker Hill; M. R. Tourner, the Vaudette, Michigan City; F. J. Rembusch, the Manhattan, Indianapolis, and the Crystal, Shelbyville, Ind.; W. R. Deaton, the Royal, Warsaw; J. F. Trulock, Indianapolis; Edward C. Pachler, Indianapolis; F. L. Walker, the Lyric, Peru; Bert Hicks, the Star, Kokomo; John Larmore, Knightstown; Q. T. Lyons, the New Loreka, Knightstown; Sprague Green, the Lyric, Ft. Wayne; W. C. Yutzy, the Olympic, Lebanon; L. J. Brown, the Pastime, Brazil; W. O. Tarkington, the Lyric, Kokomo; W. L. Overholzer, the Royal, Indianapolis; R. S. Reed, Kokomo; A. M. Dickson, the Princess and the Orpheum, Wabash; C. H. Dickson, the Princess and the Orpheum, Wabash; H. S. Logan, the Eagle, Wabash; G. Lillard Jones, the Ideal, Kokomo; E. Tarkington, the Lyric, Kokomo; Ed. E. Hiatt, the Palace, Frankfort; H. C. Heisler, the Colonial, Ft. Wayne; S. M. Grimes, the Arc and Joy, Brazil; John B. Hubert, the Two Johns, Indianapolis; John A. Victor, the Two Johns, Indianapolis; H. W. Summers, the Orpheum, Anderson; M. A. Neff, Cincinnati, Ohio; C. M. Christenson, the Broadway, Cleveland, Ohio; Jos. H. Gavin, the Illinois, Indianapolis. Four ladies from Kokomo also attended: Miss M. E. Wood, Mrs. Etta M. Albaugh, Miss Emma Tarkington, and Mrs. G. Lillard Jones.

Women's Club Uses Pictures

The Women's Civic Club of Independence, Mo., is making use of moving pictures in its campaign for sanitation and beautifying the city. On one afternoon and evening of each week films selected by the club are exhibited in a local picture show on a partnership arrangement with the proprietor of the theater. The pictures exhibited show unhealthful conditions and the dangers thereof, as well as the unsightliness, and then others displaying changes effected in other cities whereby eyesores and plague spots are converted into attractive and healthful localities. Much interest is shown in the exhibition by all classes, and good results are already discernible.

Scene from Selig's "The Peacemaker," written and produced by the late Francis Boggs. Winnie is divorced from her drunken and abusive husband, Pete Bolan, and is attracted by Paul Gregory, who has rescued her from one of Pete's attacks. Pete tries to shoot Paul, but is himself wounded. As he falls, Winnie realizes she still loves him and they become reconciled.

Who's Who in the Film Game

Facts and Fancies About a Man You Know or Ought to Know

THE flight from banking to wholesale drugs and then to the making of motion pictures, will be dubbed extraordinary. Just to eliminate possible argument, let it be conceded — it is extraordinary. Everybody knows that banking is profitable. A banker takes your money. He makes a memorandum in your book. He gives no receipt. He then loans your money to the man who offers the best security and the highest interest rate. Bankers are the first people in the town to buy automobiles. They are the leading citizens—the first to sign philanthropic subsciption lists.

Wholesaling of drugs is something else. Nobody knows anything about the wholesale drug business except the wholesale drug dealer. The public has a vague notion that it is more lucrative than banking. Buying by the ton or by the barrel and dispensing by the pennyweight or dram would help in emphasizing this idea. Wholesale druggists usually live on irrigated farms and turn their businesses over to long-haired chemists. The w. d. usually meet twice a year, declare dividends, reduce salaries and hurry back to their country estates. It is a business of little action, except as it concerns the piling up of money. Men who like to hustle usually get out of it. These sidelights are injected here to show why a man like Sam Hutchinson would thrown down banking and drugging for motion pictures, for be it known that Hutchinson was considerable of both before he appeared on the horizon of the film game. It is well that you know more about him. His full name is Samuel Sheffield Hutchinson. He was born in Cheyenne, Wyoming, September 2, 1869. His parents went to Wyoming in a prairie schooner with the chickens tied on behind. You have heard about those early hardships, so they will be passed over. You must recall, however, that those hardy pioneers who blazed the western trail ahead of the railroads had courage that some of us lack and that their offspring are very apt to have some of that same spirit coursing through their veins. Indian fighters are the progrenitors of commercial fighters. Sam Hutchinson's father was a banker and he gave his children the benefits of education that go with money. Sam finished his schooling at the Illinois Wesleyan College at Bloomington, Illinois, carrying away with him the degree of Bachelor of Science. His activities at College gave him the presidency of the Interstate Oratorical Association, an organization comprising the best oratorical talent of forty schools and colleges. He is also a member of the Sigma Phi Fraternity.

With an equipment like this, most young men would be satisfied to return home and settle down behind the counter of papa's bank. Young Hutchinson tried it, but he wasn't happy. He came to Chicago, served his banking apprenticeship all over again and landed as note teller of the American Trust & Savings Bank. And then he made his get-away — into the wholesaling of drugs. In 1895 he formed the Hutchinson Drug Company and turned it over to the long-haired chemists, while he busied himself in the investment of profits. It was through the drug company that he found the film business — easiest problem of all. Film makers buy chemicals from wholesale druggists. The Hutchinson Drug Company sold the goods—the accounts showed constantly more and more purchases. Mr. Hutchinson found the reason—a growing, booming business and he whispered to himself—me for that! He found an opening through the Theater Film Service Company and he has found or has created other openings ever since.

He Whispered to Himself—Me for That.

The trade in America and on the continent knows S. S. Hutchinson as the very vigorous head of the American Film Manufacturing Company, one of the youngest and at the same time one of the staunchest of the independent makers. Flying-A films are known around the world. They are typical of their trade-mark—literally flying Americans. The company is about to occupy a new factory and studio, modern in every detail, located at Evanston avenue and Devon street, Chicago. The result will be felt at once.

But the success of American's films must be largely due to the man who devotes his untiring energies to their betterment. Mr. Hutchinson has fine capacity in selecting men to help him in his labors. He is particularly capable as an executive, combining that rare faculty of shifting details to trusted subordinates.

Sam Hutchinson, for he prefers short first names, has only one serious fad—that of his family. He is trying to be a boy with his two rollicking sons. He is making them a real home up on the Lake drive—one that will be a land-mark for the tourists. Every man hopes for the kind of home Hutchinson is building. The wonder is that he had time to think of it! Film manufacturers, like bankers and wholesale druggists ride in automobiles, first because they like to and second because it saves time. Hutchinson gets a lot of pleasure from his. He travels a lot. One must who makes negatives on the Pacific Coast, develops them in Chicago and markets them in New York.

Shows in Vera Cruz

Consul William W. Canada, of Vera Cruz, Mexico, writes that moving-picture shows in his district, while still patronized, have long since ceased to be a novelty. In Vera Cruz, population about 50,000, the largest city in the consular jurisdiction, these shows have taken second rank in the estimation of the majority of the people, and wherever such a performance takes place it is in combination with a more or less theatrical enterprise. Spanish dancers, farces, and general variety business are the principal attractions at present. The Salon de Variedades is the only permanent place of entertainment of this kind in Vera Cruz.

As far as he is informed, other towns of comparative importance, as, for instance, Jalapa, Orizaba, Cordoba, Coatepec, Cosamaloapan, Tlacotalpan, Alvarado, Tuxpam, Papantla, Huatusco, Rio Blanco, and others of 35,000 down to 2,000 inhabitants, have no permanent moving-picture shows. All these places are visited at stated intervals by traveling exhibitors, who do not even own apparatus or films, but are fitted out by the Compañía Cinematrográfica Explotardore, Mexico City.

The Vera Cruz show operates a Pathé apparatus, and nearly all films shown are from the same concern. At long intervals only are American films shown. The fact is that, with few exceptions, pictures of American scenes are never well understood. This is due to the lack of familiarity with conditions as they exist in the United States, and also because the humor or pathos, as the case may be, represented on French films is of a nature that appeals to the people. In Mexico City, where the American element is better represented, matters are different.

It is worthy of mention that the films shown in Vera Cruz are all first class. There is no exception to this. The town has been worked by traveling shows for so long a time that the people will not now accept anything ancient or of inferior grade. This determination of the citizens to insist upon the best was exemplified some time ago when, upon the opening night of a show, well advertised, over 1,000 persons attended; the succeeding evening, when the show was repeated, there were but six persons in the theater.

Scene from Selig's "The Secret Wedding," written and produced by Frank E. Montgomery. Artist Adrian and Bessie Whalen are secretly married. His picture of her, as "The Spirit of the Cliff," gains him fame. Leon, an old sweetheart of Bessie, shows her father the picture and misrepresents the situation. Captain Whalen destroys the picture and orders Bessie and her child out of the house. The matter is finally cleared up and Leon blamed for his duplicity.

Current Educational Releases

A Trip from Colorado Springs to Cripple Creek.—Edison. At first we start up Pike's Peak Avenue to the gateway of the Garden of the Gods. Then we enter the train, which begins to climb over the short line to the summit. At last we reach the Valley of Gold, Vindicator Junction, then Goldfield. A number of far-famed gold mines are seen. By means of the highest electric railroad in the world we reach the town of Altman, the highest incoporated village in the world.

Modern Weapons for Fighting Fire, New York City.—Edison. The rapid progress made in the development of New York's fire department to meet the danger of serious conflagration in its sky scraper district, will prove an interesting subject.

The shipping and water-front buildings are safeguarded by a fleet of nine fire boats which for speed and power are unequaled. When called upon, these boats can each throw from sixteen to twenty-five powerful streams.

The high pressure system installed has been wonderfully successful. Pumping stations have been built in the down town district where the turning in of an alarm puts their powerful pumps into action, which immediately throws a pressure upwards of one hundred and fifty pounds into the mains.

The film illustrates the short time required to get this stream into action.

Another feature is the gradual replacing of horse drawn by motor driven apparatus, it being only a matter of time when the horse will be discarded entirely.

The superiority of motor apparatus is proven in long runs. While the horses probably out-distance the motor in a short dash, it is the motor that will lead in a run of any great length.

Steam pumping engines are being replaced by gasoline pumping engines, which not only throw a more powerful stream, but reach the fire and get into action in a much shorter space of time.

This development of fire fighting apparatus makes New York the best protected city in the country. (375 feet.)

Gorges of the Verdon River.—Gaumont. The Verdon River has carved for itself a wonderful gorge. In this film we can imagine ourselves in a motor car, taking a short trip through this veritable realm of rocks. (200 feet.)

A Cotton Goods Factory in France.—Eclipse. Showing clearly how the raw cotton is woven into cloth, revealing the carding, reeling, winding in bobbins, preparing for weaving, weaving on looms, and measuring for the final inspection. (325 feet.)

Scenes Off the Coast of North Africa.—Gaumont. Showing the curious customs and dwellings of the inhabitants of some of the Canary Islands. (124 feet.)

Codfish Industry, Newfoundland.—Edison. A fair conception of the magnitude of this industry is given in a view of many ships engaged in the trade, as they lay at anchor in the snug little harbor. Other interesting views are shown, especially the drying process, in which thousands of fish are spread on huge frames and allowed to dry in the sun, after which they are ready for shipment to all parts of the world. (340 feet.)

The Ice Formations at Odessa, Russia.—C. G. P. C. A beautiful picture of the mountains of ice and snow formed when the thermometer is 31 degrees below zero.

The Oyster Industry.—Lubin. A film which shows the interesting processes of oyster culture—planting of the beds, dredging, loading of the boats, unloading at the wharf, shucking, canning and shipping. The last scene shows the oyster's finish.

Sea and Landscapes, Denmark.—Great Northern. The waves pictures are remarkable. Views of yachts under full sail, of rugged cliffs, inland hills and valleys are included. Finally is shown a scene of an aeroplane and sunset.

The War in Tripoli.—Ambrosio. This film shows actual scenes of Turkish spies and Arab traitors escorted to be shot; Italian warships in Tripoli Harbor; troops crossing the market place; sailors in the trenches; the day before the battle of Sidi-Messri; two regiments in action; the Hamidje fort after bombardment; the mess at the outposts; Red Cross hospital; officers on guard; an oasis camp.

Making Pianos.—Lux. The film follows the course of construction from the very beginning, and we do not leave the piano until it is ready for a tune.

Greece.—Great Northern. The scenes are of unusual interest. The Corinthian Canal is a striking sight, and the views of Greece from Corfu Harbor are pretty. The villa of the German Emperor is shown. These pictures are colored and the delicate tints are well shown.

Touring Brussels.—Powers. A very good little travelogue, showing the interesting sights of Belgium's capital.

The Logging Industry.—Rex. The crowning scene of this film is a great forest fire. A panoramic view shows the destruction caused by the fire. Then there is a scene showing men felling trees. The men must measure the exact distance and direction the tree will fall. Then is shown the operation of trimming the tree after it has fallen, the donkey engine hauling the logs across the canon by means of cables and loading them on the trucks. A team then hauls the logs from the camp. The logs are then dumped into the water and are finally cut up and marked for the buyers.

A Mid-Winter Trip to Los Angeles.—American. Southern California is indeed the playground of the nation, and this film shows why. Those who have never been to California will enjoy these scenes. Those who have been there will enjoy them all over again. Beautiful Pasadena and Los Angeles are shown, all the points of interest having been secured by the camera man. (1,000 feet.)

Genoa, Italy.—Powers. A European travelogue. The film shows the best views of this quaint old Italian town.

Santa Catalina, Magic Island of the Pacific.—American. Giving glimpses of the wonderful marine gardens of the Pacific as seen through a glass-bottomed boat. Beautiful views of the island are also shown, together with a close-up look at one of the seal rocks covered with seal, contentedly sunning themselves.

Artistic Earthenware in the Making.—Lux. From his very earliest days on this planet man has devoted much time and study to the manufacture of pottery. After centuries of hard work he has made himself some very fine articles, which are both useful and ornamental. On these grounds alone a complete and comprehensive description of the manufacture of artistic earthenware in the celebrated factory at Nevres, France, should prove of the highest value. (347 feet.)

Chinese War Cruiser "Hai-Chi."—Imp. In this film is given a series of views of the Chinese cruiser, "Hai-Chi," as she lay in Charleston harbor a short time ago. Besides the views of the ship herself, there are pictures showing the movements of the great guns, deck scenes, Chinese sailors, Chinese band, and other interesting views.

Howe Gets Beachey Pictures

The sensations of traveling in an aeroplane are almost duplicated by witnessing Lyman Howe's motion pictures taken by Aviator Lincoln Beachey while 1,000 feet above the ground in his machine flying over the city of Wilkesbarre, Pa., the river and farms near it. Beachey operated a moving picture camera and steered his aeroplane at the same time. This difficult feat resulted in some views which have never been surpassed in their bizarre glimpses of the earth from one in the sky.

Another set of interesting pictures were taken by Mr. Howe in Japan and reveal corners of that ancient land which the tourist never sees. Temples 1,000 years old, grotesquely carved sacred fountains, the rapids of the Magdapis river, the school of the famous Samurai, the idols of the old people and other fascinating scenes are shown clearly and entertainingly. Nara, one of the sixty vanished capitals of former Japan, proved a surprise to more than 100 Japanese who attended Mr. Howe's interesting exhibition on one occasion to see what the American exhibitor could show them about their own country.

Flowers are shown in course of development from swelling bud to blooming plant and the transformation is almost magical. There are some oddly posed pictures which arouse laughter. Howe's entire show is unusual and worth seeing.

Scene from Selig's "The Cowboy's Best Girl," written by Everett McNeill and produced by O. B. Thayer. Alice Marson breaks her engagement with Glen Arnold, and he goes West. Three years later he attends a western dance dressed as a girl. Alice is visiting in the vicinity and also attends, dressed as a cowboy. In this disguise she gets into a fight with a real cowboy and Glen interferes. In the melee their hats are knocked off and recognition and explanations follow.

Coming Essanay Westerns

Progress of the Indian Head

AFTER an absence of many months in the West, G. M. Anderson, the producer and leading man of the Essanay western department, returned to Chicago a few days before Christmas and spent the holidays with old friends at Chicago and New York.

When he returns to California he is to be accompanied by a new leading lady and one or two others for the western company. Miss Vedah Bertram, the young lady who will appear in future Essanay western productions, is a charming young woman, whom Mr. Anderson considers a real "find." She is a type of the healthy, out-of-door loving, athletic girl of the west, with a charm and vivaciousness in her personality which is so potent a factor in the success of picture players. She is a graduate of Wellesley College, and though this is her first appearance in motion pictures, she is a scholar in dramatic art and will undoubtedly be able to turn her knowledge to good advantage.

Mr. Anderson believes that western pictures will always be popular with the people. They are generally of excellent quality, with plenty of heart interest in the dramas and the laughable situations in the comedies, added to which is the fact that the scenery and atmosphere is generally most delightful. He himself is author, leading man, and producer of nearly all the productions in which he takes part. The company that he has gathered about him is as capable an organization as can be found in the motion picture field.

The New Essanay Leading Lady.

In the Essanay western comedies and dramas there are a number of characters which have become immensely popular with photoplay audiences, and exhibitors are always on the alert for the "Snakeville" productions. Who has not held his sides over the drollery and fun of Alkali Ike and of Mustang Pete, a duo which always furnishes fun for picture audiences? Then, there is the adventuresome Broncho Billy, who furnishes excitement and thrills in the stories of romance and adventure. Mr. Anderson's fame as Broncho Billy is not confined to our own country, for he is equally popular among the audiences of English theaters, where he is a prime favorite.

The Widow Jenkins Has Many Admirers.

Alkali Ike Wins the Reward and a Wife.

Would the Schoolma'am Dare to Shoot?

Bob Graham is Sworn in as a Sheriff.

There will be many "Snakeville" comedies in 1912 and Broncho Billy will continue to delight picture audiences with his adventures. There are even now three Snakeville comedies ready for early release.

The first of these, "Widow Jenkins' Admirers," features Alkali Ike. In this photoplay he has matrimonial ambitions, which, though resulting as he had carefully designed, results in anything but complete happiness and leaves him free with just cause for divorce. The widow Jenkins is left considerable property by her deceased husband and naturally enough all of the eligible swains of Snakeville, both young and old, seek her hand. Alkali is so persistent that he monopolizes all of the widow's time, but with very little promise of success. However, Alkali conceives a scheme to win the widow. He writes a letter to himself in which it is announced that his grandfather has died and left him $100,000. The widow easily falls for this and they are married. However, the glad wedding bells have hardly ceased ringing when a young lady steps off the train and hands a letter to Alkali. The young lady proves to be Alkali's cousin, with whom he is to share their uncle's large fortune, providing Alkali is free to wed. However, the widow makes him come to time and the young lady is forced to seek out another husband with which to share her future and fortune.

"Alkali's Ike's Love Affair" comes later, when Alkali has been divorced, we must presume, from the widow. Alkali loves buxom Betty Brown but dad objects to Alkali's diminutive stature and his cowardice, for little Alkali, in spite of his bravado, is an arrant coward.

To prove that he is not a coward, Alkali schemes with two friends to pull off a fake hold-up on Father and Alkali. Arrangements are made and Alkali goes to the scene of the ambush to await the exciting event. Alkali has not figured on two real hold-up men and when the thing is pulled off Alkali finds he has captured not his friends but two real desperadoes. While Alkali makes his getaway with his sweetheart, her father takes the bad men to the sheriff's office and turns them over. Here the father learns that a big reward had been offered for the bad men and a bag of gold is thrust into his hands by the delighted sheriff. Not only does Alkali win the reward but his sweetheart as well.

"Broncho Billy and the Schoolmistress" is another adventure of this prince of good fellows. Broncho has a rival in his love for the pretty new schoolmistress in Snakeville. The rival suggests that they play a joke on the schoolma'am by a fake hold-up, just to test her nerve and to see if she would fire the small toy pistol she carries when she visits her pupils after dark. Broncho is chosen to play bandit but is shot down by the rival. The school teacher is accused but proves her innocence by displaying her gun which contains nothing but blank cartridges. The rival is then arrested and told to make himself scarce on the penalty of death if he ever visits Snakeville again. Needless to say Broncho wins the pretty school teacher and Snakeville rejoices.

Under the name of Bob Graham, Mr. Anderson is the leading man in the tragic story, "The Oath of His Office." Bob and Jed Brown are both madly in love with pretty Grace Allen. She accepts Bob, giving him a locket for remembrance. Jed plots to break up the romance and as there seems no way to win Grace honorably, resolves to do so dishonorably. So he steals the locket and returns it to Grace together with a forged note, supposedly coming from Bob. When Bob returns from the round-up to which duty had called him, he finds that Grace had married Jed, having been led to believe from the note that Bob no longer cared for her. Later Bob is sworn in as sheriff of the county. Jed has ceased to love Grace and treats her cruelly. One day he escapes from a crowd of cattlemen after he had beaten his wife nearly to death and begs protection from Bob. In his heart Bob fights a battle with himself. His whole soul cries out for him to join the mob and give Jed the punishment his cruelty so richly deserves. But there is his oath of office. He cannot violate that. Finally duty triumphs, and he gives Jed protection, holding the cattlemen at bay. When Bob later visits the home of his former sweetheart, he finds that he is too late, and that the consciousness of duty well done is hereafter the only reward he can ever have.

Traveling shows in Holland frequently go by water instead of by train or caravan, and this mode of travel allows the means of transportation to be a theater as well. The latest type of traveling show or floating theater in Holland is devoted to the display of motion pictures. The theater proper is 160 feet long and has a seating capacity to accommodate 430 spectators. The entrance is a gangway swung out over the canal bank when the barge is tied up for a performance.

A Blind Boy's Interest in Pictures

Impressions of Cinderella

CINDERELLA, Selig's magnificent three-reel spectacle, has been released, and hundreds of exhibitors have already experienced the pleasure of watching their breathless audiences drink in the delights of the masterpiece. Knowing, from intimate association with the business, something of the stupendous labor involved and the difficulties overcome in the production of such a film, these exhibitors can appreciate, perhaps more thoroughly than the public, the unusual harmony of the result. Miss Mabel Taliaferro herself, who makes such a charming and wholly ideal Cinderella, was amazed at the volumes of work involved in a process seemingly as simple as making pictures. And she is surely in a position to know; for she was one of the few outside the regular Selig forces who, perforce, witnessed the whole preparation, in which she was the most prominent figure.

"Cinderella" Taliaferro and Wolcott Coombs.

But there was another witness, if we may be permitted to use that term, who, though in no way involved in the action, followed with eager interest every operation in the production of the big spectacle. This observer was Wolcott Coombs, the deaf-blind boy from Oklahoma in whom Mr. Selig has found such interesting material for a series of scientific pictures. Coombs, although deprived of those two faculties which we deem absolutely essential to enjoyment of life, has been supplied by a beneficent Providence with an efficient substitute in the form of Professor Harry Virden, who is with him constantly and from whom he has absorbed a more profound knowledge of a variety of subjects than is acquired by most persons of full sense equipment. Strange as it may seem, Coombs is especially interested in drama, and through the books for the blind and the extraordinary application of Prof. Virden, has become familiar with all the classics.

Coombs was intensely interested in the production of Cinderella; and during its preparation he studied every detail, even climbing ladders to feel of the scenery and stage settings, and running his sensitive hands over all the properties and costumes used.

Coombs has mastered the typewriter, and does beautiful work on it. He is therefore able to record his impressions, and without, of course, ever seeing the film itself, he has written a most interesting description of "Cinderella," which we reproduce in his own words:

MY IMPRESSIONS OF CINDERELLA.

One of the first stories I read in the embossed type for the blind was that of "Cinderella." I did not have much of an idea then of kings and palaces—but I did know that when Cinderella attended the grand ball at the palace she was entering a wonderful new world. But that was no more a fairyland to her than the one I stepped into the day Mr. Twist took me up into the big glass studio at the Selig plant and introduced me to Miss Mabel Taliaferro, a little fairy princess in spite of the rough burlap dress she wore. They were waiting for sun, so I was told—and Miss Taliaferro sat down in the stage kitchen and talked with me for some time. I did not blame Prince Charming for braving the king's wrath—not if the original of the old Egyptian folk-story were half as winning as Mr. Selig's Cinderella.

When I first came to Chicago I knew nothing about how moving pictures were made, and so everything was new to me. I was at the studio nearly every day while this film was being taken. It was like being in some great fairyland where one learned many wonderful lessons each day without realizing that he was doing anything but having a good time. The costumes and properties which I saw, representing different periods, added to my knowledge and interest in history. Watching the production of "Cinderella" has also added to my interest in the study of the drama. Now when I attend the theater or read a play it is easy to picture the stage settings and watch the actions of the actors. The scenic artist, and my tutor Mr. Virden, first showed me various small card-board models of the stage settings used in "Cinderella," then we visited the bridge where the scenery is painted, and the carpenter shop where they were making different sets. Up in the studio I studied bit by bit the sets as they were ready for the actors. Then, through my tutor's fingers, I witnessed practically every scene as it was acted in front of the camera. Day after day I understood a little better how much brains and hard work it takes to produce a film like "Cinderella." Besides the actors, there must be skilled stage carpenters to build the scenery, scenic artists to paint it, property men who are always busy. "Doc" and John, the property men, kept me busy looking at furniture, arms, and other properties used in the play. Then there is the director, the camera men, and still others. They are all fine fellows.

I am more anxious for New Year's day to arrive than ever before. I know that I shall understand this picture when it is released better than most people, for Cinderella is a dear friend of mine. The only thing that I could want to make the day perfect would be to have Miss Cinderella Taliaferro watch the picture with me.

Careful readers of this little story will observe that Wolcott Coombs shows promise of a really pleasing literary style, as well as a power of observation enhanced, rather than reduced, by the enforced concentration of his powers on a few faculties. His narrative indicates that he values highly the friendship of Miss Taliaferro, who, indeed, spent considerable time conversing with the boy.

Anyone, by the way, can communicate with him by the simple process of drawing the letters of the alphabet on the palm of his hand with a finger tip. Of course after so conversing for a while with him one becomes adept at the process and adopts abbreviations and signs, which greatly facilitate matters, so that the "talk" may become fluent and even animated. Prof. Virden, naturally, has developed this system until their communications are almost as rapid as the ordinary kind. The photograph shows Miss Taliaferro and Wolcott Coombs talking together in the Selig studio, presumably about the all-absorbing topic, Cinderella.

Professional Theater Loafers

There was a commotion in front of a motion picture theater, says the Chicago *News*. Someone was being ejected, and it was certainly not the deaf and dumb man who objects to the conversation that goes on in the films, for he was putting up a lively verbal remonstrance. Perhaps it was the individual who insists on informing his miserable fellow spectators of the probable outcome of the plot.

"It's our usual class in calisthenics," said the girl who takes in the nickels. "It's just as regular as the gas man. Come around here at this time any afternoon and you'll see the whole performance repeated.

"It's our professional habitue. He doesn't come here to see the pictures, for he has seen them all before a thousand times. The reels of films he has seen would reach from here to Mars and back and he calls all the actors by their first names. He's the man who used to sit on the benches in the park. He used to hang around railroad stations a lot, too. He discovered the free lunch.

"Every morning as soon as we open and the operator gets his machine running in he comes. He usually gets about three-quarters of the way down and takes a wall seat so he can sleep more comfortably. There he sits through the whole performance. But then he has only begun. When the crowd begins to come out and others come in all he does is change his seat. He does this so he won't get spotted.

"They say he never looks at the pictures. The girl who plays the piano has seen a few reels herself, but every now and then she sits up and takes notice. I once heard of an operator who laughed right out loud at one of the films he was unwinding, but there is no case on record where old 'Stick-around' has come across with any appreciation. Of course, when they play 'Dixie' as the cowboys start out to rescue the girl from the Mexicans he joins in the applause, so as not to attract notice, but that's as near as he ever comes to getting excited.

"When the afternoon crowds start coming in then we have to be more strict. We need every seat we've got and more, too, and we need his seat. So down go two ushers to invite him out, and then he objects and starts kicking and biting, but they always throw him out as a matter of course. I haven't the slightest idea where he gets his five cents to come in on in the morning, but he always has it."

Scene from the American Film "The Mormons," which is laid in the early days of Mormonism in the West and depicts clearly the peculiar ceremonies and practices of those early days.

Rev. Father Dawling, of Kansas City, Mo., has established a picture theater in the hall of the parochial school and purposes to give shows on Monday and Thursday nights of each week.

The Board of Education of Brooklyn has decided to give a series of moving picture entertainments in several of the evening recreation centers of the borough devoting one evening a week at each of the centers to this purpose. The pictures shown will be usually four in number and will be drmatic, geographical, literary and historical.

Recent Patents in Motography

By David S. Hulfish

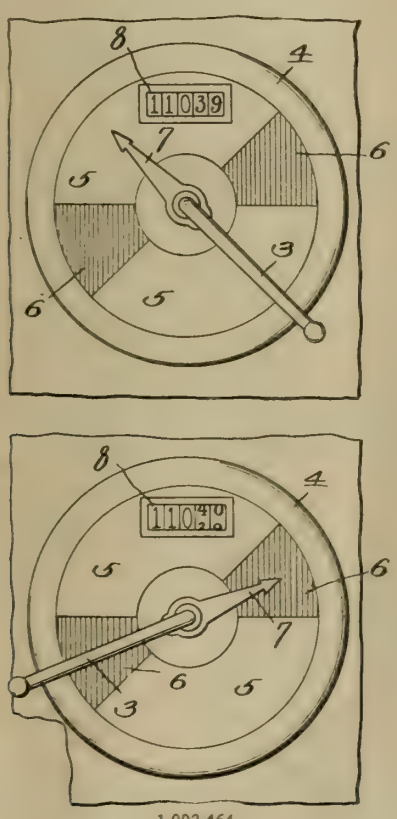
UNITED STATES Patent No. 1,002,464. Attachment for Moving Picture Cameras or Projecting Machines. Charles C. Spinks, Memphis, Mo.

The invention relates specifically to an indicator announcing at the same time the open or closed condition of the shutter and the fixed or moving condition of the film.

The two illustrations accompanying show the devices when operating. The upper figure shows the indicators when the picture film is not moving; the lower figure shows the indicators when the picture film is moving, at which time, of course, the shutter of the camera or projecting machine (as the case may be) should be closed.

The dial *4* is circular and has colored or shaded segments, of which the light segments *5* and *5* indicate the shutter is open and the shaded segments *6* and *6* indicate that the shutter is closed. The hand or pointer *7* is connected with the shutter and is over a light segment *5* when the shutter is open, and over a dark segment *6* when the shutter is closed. This hand therefore shows at all times the condition of the shutter.

At *8* is shown the face of a meter or counter, which is attached operatively to the intermittent mechanism



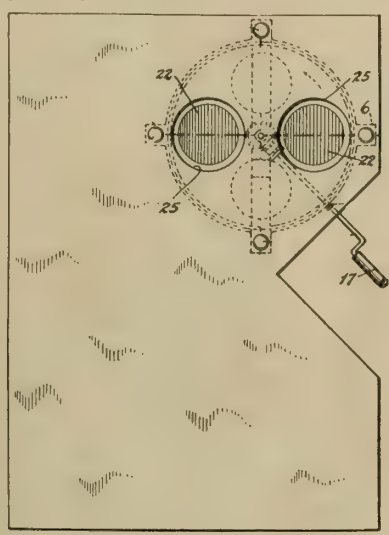
1,002,464.

driving the picture film. When the film moves, the figures of the counter move, as is shown in the lower of the two illustrations.

It will be noted in the illustrations that (upper figure) when the shutter is open the hand *7* is over the light space *5* and the figures of the counter *8* are not moving, but when (lower figure) the counter figures move, indicating that the film is moving, the shutter is closed and the hand *7* is over a dark space. Were the counter figures to move while the hand *7* is over a light space, the shutter would require readjustment.

In a camera, a memorandum of the figures of the counter will give information as to the length of film used and the length remaining in the feed magazine. In a picture projecting machine, the figures will measure the lengths of film projected.

No. 1,002,483. Toy Kinematograph. Alfred Z. Baker, Nutley, N. J. The illusion of moving pictures is



1,002,483.

produced by this device, without moving the pictures at all.

The illustration shows a face view of the exhibiting device. Two viewing windows are shown at *22* and *25*, behind which is a revolving shutter and two pictures in which motion is to be simulated. The shutter is transparent, alternately of red and green or any complementary colors. The pictures are printed in two poses, one over the other, in the same colors as the shutter. By a phenomenon well known in toyland the red picture can not be seen through the red shutter, and the green picture can not be seen through the green shutter. The operation is as follows:

If a woodchopper with his axe raised were printed in red and over this picture were printed in green the same figure with his axe lowered, then when the shutter is green the axe will be seen raised and when the shutter is red the axe will be seen lowered. By revolving the red-and-green shutter the woodchopper will chop wood indefinitely.

The effect of motion obtained by the illusion is very limited, but perhaps is sufficient for the requirements of toyland.

No. 1,002,634. Manufacture of Cellulose Films. Edwin Brandenberger, Thaon-les-Vosges, France.

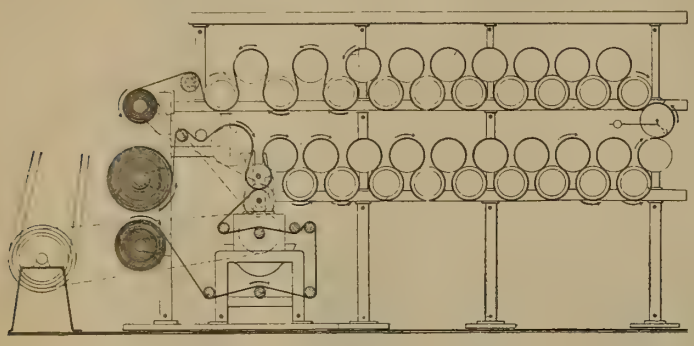
The preliminary description in this patent gives some interesting information concerning the difficulties met in the manufacture of cellulose films such as are used in motion picture work.

The more general portions of the description and the claims of the patent are reproduced below:

This invention relates to a machine intended for drying cellulosic films obtained from a water solution of cellulose, such as for instance cellulosic films obtained from a water solution of cellulose xanthate.

It is known that it is possible to manufacture continuously cellulosic film which, as it is made, can be rolled up, the length of the film in each roll being as great as desired.

After their manufacture, cellulosic films must be dried before they can be utilized industrially. The said drying presents great difficulties in practice. If the cellulosic film is simply exposed to the action of the air, it shrinks and loses all its transparency, becomes warped and absolutely useless for industrial purposes. If it is stretched at its edges while



1,002,634.

being dried it cracks and breaks, either during drying, or at the moment when it is detached.

This invention relates to a machine in which any lengths of film can be treated, the drying taking place in such conditions that the film does not shrink and on emerging from the machine has a remarkable transparency, remaining absolutely smooth at the same time.

In the machine according to this invention the cellulosic film is held during the drying operation at every point by means of parts which, without exercising a great and consequently injurious pressure on it are arranged so as simply to hold the film in contact with rigid surfaces, on both faces.

1. In a machine for drying cellulosic films, the combination of a series of lower driving rollers, mechanical means for rotating the same, and a series of free upper rollers located above and between and resting upon said driving rollers, said rollers of said upper and lower series forming between each other alternately a continuous drying surface for the film.

2. In a machine for drying cellulosic films, a series of lower drying rollers, mechanical means for rotating the same, a series of free upper rollers located above and between and resting upon said lower rollers, and means for preventing lateral movement of said upper rollers, said rollers of said upper and lower series forming between each other alternately a continuous drying surface for the film.

No. 1,003,116. Apparatus for Sale of Tickets. Viggo Marius Madsen, Odense, Denmark.

This exceedingly simple convenience for the cashier is shown in a perspective view in the accompanying illustration. The inventor's description and his first claim are given below:

My invention relates to an apparatus for use in the sale of tickets and other articles.

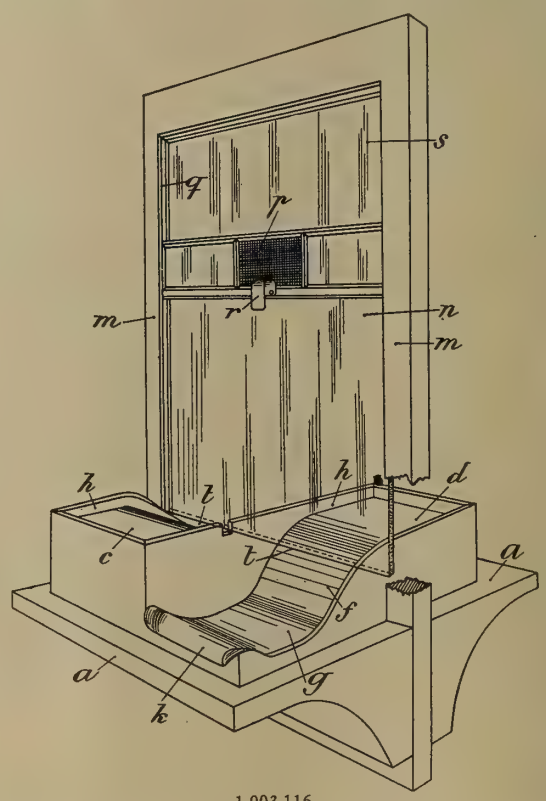
The apparatus consists of two chutes, each having an inclined portion, which inclined portions extend in opposite directions, so that the article to be sold and the money to be passed between the buyer and the seller can be easily exchanged between them. Across said chutes there is provided a partition, preferably made of glass or some other transparent material and extending midway across the chutes in such a way that between the bottom edge of the partition and the inclined faces of the chutes a passage is left free of sufficient depth to permit the passing of articles and money. The partition, being of glass or transparent material, permits the buyer and seller not only to see each other, but also to overlook the chutes in their entire length.

In the accompanying drawing, an embodiment of my new invention is shown, the apparatus being illustrated in perspective. *a* is a table, located in such a way that one end of the table extends into the room where the seller is and the other in the room where the buyer is. On the table there are mounted two adjacent chutes, each having an elevated portion *b* and *c* respectively and a depressed portion *g*, which portions are connected by an inclined smooth plane *f*, the said inclined planes extending in opposite directions. The chutes may be surrounded by upright edges *h* and are provided at the lower terminations of the depressed portions with curves *k*.

In a frame *m* arranged in the wall there is mounted a plate *n* of glass, which plate extends across the two adjacent chutes midway thereof and separates the buyer from the seller. The plate being of transparent material, they can see each other and can also overlook both chutes in their entire extent. The plate *n* is so located with respect to the chutes that between its lower edge and the inclined faces *f* of the chutes there remains a passage of sufficient depth to permit the articles and money to be passed between the buyer and the seller.

The buyer, who may be supposed to stand on the right-hand side of the apparatus shown in the drawing, places his money on the elevated portion *d* of the one chute, and the seller, who may be supposed to stand on the left-hand side of the apparatus, shown in the drawing, places the articles and possible change on the elevated portion *c* of the other chute. The articles and money will glide down the inclined faces *f* of each chute to the lower portion *g* thereof, so that they will come within reach of the buyer and seller respectively.

As shown in the drawing, a wire screen *p* may be arranged in the plate *n* in order to permit conversation between the buyer and seller. The plate *n* may be made in two pieces, in



1,003,116.

which case the upper piece *s* is in fixed position, whereas the lower part is slidably arranged in guiding grooves *q* cut into the frame *m*, so that by means of the handle *r* the lower part of the glass plate can be raised.

By means of the apparatus, as described, the exchange of articles and money can take place very quickly and under the full supervision of both parties. Moreover, if the apparatus is to be used for selling tickets the ticket agent is protected from draft, etc.

I claim:

1. Apparatus for use in selling tickets and other articles comprising two chutes, extending in opposite directions and a partition arranged transverse of said chutes about midway thereof and having its lower edge separated from the chutes to permit the passing of money and articles from one side of the partition to the other.

No. 1,003,774. Stereopticon with Automatic Slide Changer. Ferdinand F. Metzger, Philadelphia, Pa., assignor to Williams, Browne & Earle, Incorporated, Philadelphia, Pa.

The firm to which this patent is assigned is a maker of sundry forms of advertising stereopticons for window display, etc. The device of the present patent is adapted for this work, and is shown driven by a continuously moving electric motor which changes the slides at regular intervals. The apparatus, however, is fully applicable to the projection of a series of slides in a theater, for song or lecturer, if so desired.

The novelty of the device is found in an endless chain of slide carriers into which the slides may be dropped, one slide in each carrier. The machine does the rest automatically.

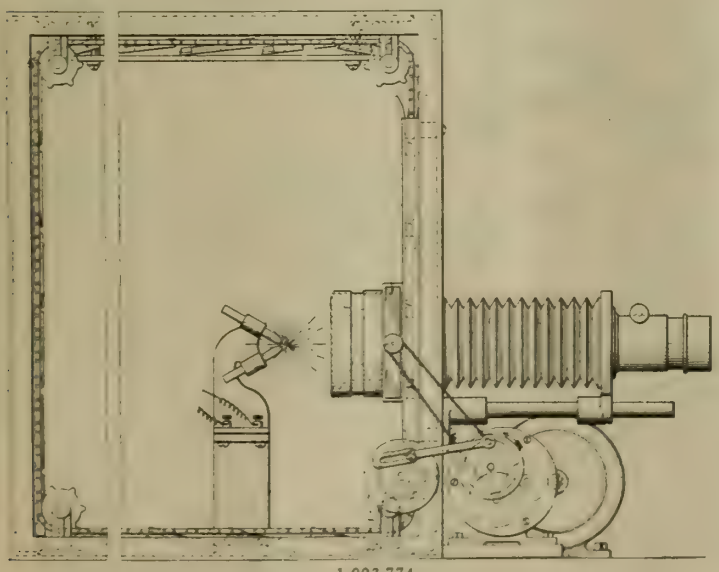
The illustration is self-explanatory as to mechanism, and the claims of the patent are as follows:

1. A stereopticon provided with an endless conveyor having a series of swinging slide, film or plate holders, each of said holders having one end and two sides of corresponding height and both sides in one portion inturned and bent downward into spring clamps below the top or plane of the sides of said holder, in combination with a slide, film or plate adapted to be held in position by the spring clamps of said holder.

2. A stereopticon provided with an endless conveyor having a series of swinging rectangular-shaped holders, each of said holders having one end and two sides of corresponding height throughout and both sides in the front portion inturned and downwardly bent into flat spring clamps below the top or plane of the sides of said holder, in combination with a slide, film or plate adapted to be held against movement by the spring clamps and end of said holder in the travel of said conveyor.

No. 1,004,060. Apparatus for Producing Various Sound Effects for Theatrical and Motion Picture Purposes. Albert H. Moorhouse, Staleybridge, England.

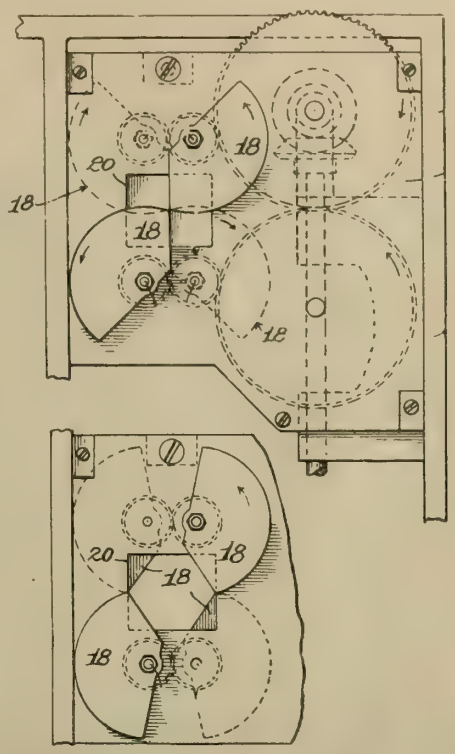
The inventor states that his object is to produce a device which shall be "most effective in use and most compact in construction, being particularly advantageous



1,003,774.

for use in connection with kinematographs for imitating the sounds which would be produced in the scenes that are being depicted."

The machine will produce, at the will of the operator, the sound of a running horse, a galloping horse, a fire engine bell, the rattle of harness, the breaking down of doors, the firing of musketry, cycle bells, door bells, telephone bells, automobile horn, locomotive whistle, policeman's whistle, ordinary whistle, steamboat whistle, siren whistle, rushing and howling wind, fog signal at sea, breaking of dishes, noise of a locomotive, noise of a train, sea waves, surf, storm at sea, firing of cannon, exhaust



1,004,330.

of an automobile, sleigh bells, discharge of blank cartridges, etc., etc.

The following claims are descriptive:

1. In combination, a rotating cylinder having a corrugated surface, bands for partly surrounding said cylinder, means for moving said bands into and out of contact with said cylinder, a plurality of chains, and means for moving the same into and out of contact with said cylinder, substantially as set forth.

4. In combination, a rotating cylinder having a corrugated surface, flexible bands, means for moving said bands into and out of contact with said cylinder, a plurality of chains, means for moving said chains into and out of contact with said cylinder, brush like strips with means for moving the same into and out of contact with said cylinder, corrugated surfaces projecting from said cylinder, brush like strips for engaging said corrugated surfaces, means for moving said strips into and out of their service position, projecting arms upon said cylinder, a rocking lever, a striking surface for engagement by said lever, and means for causing the lever to be engaged by said arms, and to strike said surface, substantially as set forth.

No. 1,004,330. Motion Picture Projecting Machine. Earl M. Wooden, Yonkers, N. Y.

In Mr. Wooden's improved projecting machine there are many novel points of improvement.

The film driving device is provided with a release, by which the film is released from the driving strain whenever the tension exceeds the setting of a spring. The drive will release the film automatically under conditions where otherwise the film must be torn by the undue strain placed upon it.

The shutter is a four-part shutter. It is illustrated in the figures reproduced herewith. The upper illustration shows the shutter closed, the four wings labeled *18, 18, 18, 18*, meeting in the middle of the film window *20*.

When opening the window, they begin to separate at the middle of the window, and as each wing has but one-quarter of the window to uncover, the window is opened very quickly, and again closed with equal speed. The shutter is shown open in the lower figure.

The framing device comprises a carriage which swings or rocks upon the driving shaft. By this means framing is accomplished without changing the position of any of the three sprocket wheels, the intermittent sprocket being turned as the framing carriage is swung. A lever conveniently placed to the operator's hand controls the framing carriage.

A Moving Pictures Sales Campaign

Whenever you can show a manufacturing process by an actual demonstration you have accomplished more than a half dozen good pages of advertising would do—although the demonstration is considerably more effective if aided by the half dozen pages, says C. W. Dearden in *Advertising and Selling*. This fact of demonstration can hardly be questioned. In the case of a manufacturing plant it is considered one of the best forms of advertising to get possible buyers to go over the plant, seeing things just as they are.

It isn't always feasible to bring the public to the plant, but it is practical to bring the plant to your public. This is one of the forms of our advertising this year, and consists of a motion picture lecture. The pictures show every manufacturing operation in a most realistic manner and the explanation or lecture that accompanies the pictures is exactly the same as though a man was being taken through the mills.

Like every other manufacturing plant we are always glad to have visitors. This is not entirely on account of the advertising value, but because such a visit has educational value for the visitor, which makes it easier for him to understand some of the whys and wherefores of the paper business. Consequently, this motion picture lecture to our minds has the same effect. In fact, even though the lecture has only been given a few times, we have seen the results of the educational factor.

The actual advertising, however, both in the lecture and in the pictures, is reduced to the minimum. In fact, it is subordinated to such an extent that it really develops to the point of one drawing his own conclusions. We feel that those who attend a meeting of their organization, whether of printers or advertising men, come for the purpose of learning something; or hearing, at least, something interesting. With this thought in mind, the motion picture lecture naturally is of rather high standard and each person present goes away with the feeling he has seen and heard something of practical value. And this is just where I think the advertising comes in. That is, a man has seen something he will remember and he will remember the Strathmore Paper Company and its products in connection with it.

Our films are a trifle over 1,000 feet in length, making the pictures and lecture last about 45 minutes. The lecture has already been given a few times, as stated above, and proved beyond a feature of the evening's entertainment beyond the ordinary.

Scene from George Kleine's Eclipse Film "The Gambler's Wife."

Of Interest to the Trade

American Banquets Employees

On Wednesday, December 27, the employees from all but the producing department of the American Film Manufacturing Company, met at a banquet tendered them by the company. There were about sixty, all told, and many were the regrets expressed that the producing company in El Cajon Valley, Southern California, could not be present.

Employees of the American Film Manufacturing Company at Their Annual Meeting and Banquet, Chicago, December 27.

President S. S. Hutchinson, who presided, called in turn upon various department heads for short talks. The policy of the American was thoroughly discussed and plans made for 1912. All employes were asked to give their opinion on the work and to work in harmony. President Hutchinson, after the courses had been cleared away, rapped for order.

"We have come together tonight," said Mr. Hutchinson, "for the purpose of getting better acquainted and for the purpose of promoting a better spirit, founded on mutual regard and an understanding of the principles on which the American stands. This is the first annual banquet. We are really celebrating our first year in business. The management of the American Film Manufacturing Company is planning another banquet and house-warming at the opening of our new factory, which, it is predicted, will eclipse all previous efforts in this line.

"It was only a few years ago that the motion picture business was looked upon with something akin to contempt by other so-called legitimate businesses. The progress made has been phenomenal. We can now take a pride in our vocation and the fact that we have established ourselves on a high plane in the business world. We are educators, if you please. Press and pulpit have arisen in favor of the motion picture. Its pedagogic powers are becoming recognized among educated men and women. It is only a short step from our present position to that of the public school; and surely you will admit there cannot be a nobler kind of work.

"We are anxious for each and every member of this organization, whether a part of the office, factory or producing departments, to appreciate the fact that we are all working toward a common end for a common purpose. We want to make American films not only the best in the independent ranks, but without peer among all motion picture manufacturers."

Manager R. R. Nehls was then introduced by President Hutchinson. He said in part:

"In my opinion, the purpose of this dinner is not only to get better acquainted among ourselves, but to promote a better understanding among the various departments. It is up to the laboratory force to put forth its very best efforts on all American productions. The office is dependent on the work of the laboratory and must assume all responsibility for carelessness on the part of the laboratory force. After all, a substantial business can only be built on merit, and merit in the motion picture business is largely a matter of much care and attention to detail."

J. R. Freuler, secretary and treasurer of the American and head of the Western Film Exchange of Milwaukee, was then called upon. Mr. Freuler

told a number of excellent stories in his inimitable way and one of them, centering about his own advent into the motion picture business, was relished by his audience. The genial and smiling Mr. Freuler was one of the most popular figures in the evening's entertainment, and those of the American force who know him were glad that he could be present, and those who were not acquainted with Mr. Freuler, were equally glad of the opportunity to make his acquaintance.

O. F. Doud, who has charge of the publicity department, was next introduced. Mr. Doud touched on the new advertising policy of the American for 1912 and the success thus far. Then followed a general program of amusement and a general good time, the members of the staff and employees furnishing a quality of entertainment not to be excelled by any professionals. Everybody enjoyed themselves thoroughly and the success of the occasion has made sure frequent repetitions of its kind.

Kleine to Release Cines

The Cines Company, which for some time has been making feature films and releasing them on the open market, has signed an agreement with George Kleine, Chicago, to supply him with films and sell through him exclusively. Mr. Kleine recently returned from a trip to Europe and New York where he made the necessary arrangements.

The Cines company will make two releases per week to take the place of the two Gaumont releases formerly released by Kleine. The releases will be made through the channels of other licensed films and shown by licensed exhibitors only.

The offices of the Cines Co. at 445 Broome street, New York, will be closed and all business transacted through Mr. Kleine's office at 166 North State street, Chicago. Mr. Kleine will still release, according to the present arrangement, the Urban Eclipse films which he has heretofore handled.

Further particulars regarding the plans of George Kleine for releasing Cines (Italian) films are contained in the following communication:

Chicago, Dec. 27, 1911.

Editor Motography:—I find on my return from Europe an unusual degree of interest among moving picture exhibitors and others concerned as to the changes that will be made in our releases, due largely to the various rumors that have been current recently, and I beg to submit the following facts for publication:

Our contract with the Gaumont Company having expired, we shall issue our last Gaumont release on Tuesday, January 16, 1912. All films of this make which have been or will be issued under our license from the Motion Picture Patents Company will remain licensed, and can be shown in any licensed house. The Gaumont Company's films released after January 16, 1912, will not be covered by the Patents Company license.

Beginning January 20, 1912, we shall release two Cines reels weekly, made by the Cines Company, upon our regular release days, Tuesday and Saturday of each week.

We shall continue to release one Urban-Eclipse reel upon Wednesday of each week, as heretofore.

The Cines Company has never been affiliated with organized independent manufacturers. Before making a final contract with the Cines Company, I looked carefully into the merits of its product with special reference to suitability for the American market, and concluded that no other maker not then licensed by the Patents Company showed such high efficiency, both as to the physical plant and also in the organization of its staff. The Cines organization, as a whole, is most advanced, progressive and complete.

The output of the Cines Company averages five reels weekly, from which we will select our two weekly releases. Of the many advance productions that I saw in Rome, fully 90 per cent were subjects certain to please American audiences.

Our first Cines release will be made January 20, 1912, subject Brutus, the film being an adaptation from Shakespeare's Julius Caesar. It includes the death of Caesar, Mark Antony's speech, the flight of Brutus and his fellow conspirators from Rome, the appearance of Caesar's ghost to Brutus, the battle of Philippi, and the death of Brutus.

I am particularly pleased with many of the Cines comedies, 500 to 600 feet in length. They are of a refined character, without vulgarity, and show genuine humor, such as is appreciated by American audiences.

There are a number of films which were especially made for the American market, and arrangements have been perfected by which there will be a continual output of subjects, which will not only embody ideas that are attractive to our people, but which will be staged with all the magnificence, the striking light effects, and the perfect photography of the best European studios.

We have the exclusive rights to Cines films for Canada, the United States, the Philippines, Alaska and all other territorial possessions of the United States.—Geo. Kleine.

Motography acknowledges with thanks, receipt of a de luxe copy of "The Whole Story of Cinderella," by Henry K. Webster. The edition of this splendid little story was limited to 115 numbered copies, of which ours was No. 92. The booklet was sent us by Stanley H. Twist, publicity manager of the Selig Polyscope Company.

Diamond-S Activities

Colin Campbell and Gabe Pollack, chief producer and head of the scenic department of Selig's eastern studios, left last week for Eastern California, where they have gone to reinforce the Selig producers in the Western studio. While there Mr. Campbell will produce some Selig masterpieces, among which will be several intensely interesting animal pieces which will be even better, if possible, than those which were made last year. Mr. Pollack will supervise the scenic departments.

W. N. Selig just returned from Minneapolis, where he went with a large party of motion picture men to see the production of his New Year's release, "Cinderella," as it was put on by Mr. Rothapfel of the Lyric theater in that town, who is known as the "Belasco" of motion pictures. Mr. Rothapfel gave the Cinderella production with the most elaborate settings and a fifty-piece stringed orchestra with special music and lectures. Mr. Selig was very well pleased with the way the film was handled.

The Western governors who were filmed by the Selig Polyscope Company during their recent visit to the East, have extended an invitation to Mr. W. N. Selig to visit each one of them in their respective states.

Among some of the big productions Selig promises for the coming year are "The Danites" in two reels, one of McKee Rankin's greatest dramatic successes, "The Servant in the House," the wonderful play which set all the country talking last year; "Mizpah," Ella Wheeler Wilcox's immortal masterpiece, over fourteen of the well known Hoyt comedies which were so popular on the legitimate stage some years ago, and "The Coming of Columbus," in three reels; a production that cost over $50,000 to produce, and one which, it is promised, will go on record as the most elaborate film ever shown to the American public.

Scene from "The Real Estate Fraud," American Film.

Scene from American Film, "Love and Lemons."

How Sunlight Screens Are Made

The plant of the Sunlight Metallic Cloth Curtain Company is located in Chicago, and is claimed to be the only screen factory in the United States. It covers a floor space of two floors, 60 by 100. On the lower floor of the building, which is 12 feet in height, are located the frame factory and supply and storage rooms. There is also a perfectly equipped demonstrating room 24 by 50 feet. This room contains standard up-to-date equipment, consisting of a suitable fire-proofed operative room equipped with a No. 5 Power's machine and stereopticon apparatus. There is a 45-foot projection to a "Sunlight" screen 10 by 12 feet in area.

In front of the "Sunlight" screen on the ceiling is a double track on which are carried several screens of similar area, including a pure white screen, an aluminum painted screen, a curtalene or blue tinted alabastine screen, all of which are used for comparative demonstration and can be carried back and forth before the "Sunlight" screen for demonstrating purposes.

The room is also arranged to demonstrate the economic feature that is claimed with the use of a "Sunlight" screen. There are two rheostats in series with which the amperage can be controlled at will and there is also installed an ammeter to register the amperage used. Many exhibitors were sceptical about the low amperage it was claimed could be used. On this 45-foot throw it is shown that 10 amperes d. c. is all that is necessary to get the best result.

On the second floor the ceiling varies in height from 24 to 36 feet and is equipped with one thousand feet of overland rail for the convenient handling of screens, and on this floor is also installed the special machinery and equipment which produces the fabric. It is explained that the reason for the perfection of the result obtained on this fabric is due to its special manufacture. The time required for the process is about twenty days and the completed fabric when ready for shipment has gone through five distinct processes. Time has proven that the confidence of the promoters of this company has been justified. The plant is being operated to its capacity. Within a short period of a few months this screen has become established with the best exhibitors over the country.

Any progressive exhibitor who is at present dissatisfied with his picture result should investigate the "Sunlight" screen proposition thoroughly. Such an investigation will undoubtedly prove to him that a "Sunlight" screen in his theater would not only be a permanent and radical improvement, but practically a necessity.

The particular merits of the "Sunlight" screen are:

That with its use a thoroughly well lighted picture field is secured.

All of the minute detail of the film is brought out to a surprising degree.

The proper perspective is secured and the stereoscopic quality of the picture is brought out in a unique manner.

Instead of being high lighted the general effect of the picture on a "Sunlight" screen is a soft, well-lighted effect free from eye strain and pleasing to a degree.

In other words, the "Sunlight" screen evidently secures for the exhibitors the full value of his film in every detail and effect. It became evident to the promoters of this screen proposition in its early stages that in order to secure an entirely satisfactory result, a perfect installation of this pliable metallic cloth must be secured. After many experiments, Mr. Wylie, the manager of the company, invented a special frame which carries a tightening device and secures a perfect installation. This device, while simple in construction and operation, effects a remarkable result. Patent claims have been secured which offer a protection, and with its fabric of high picture making quality and this patent tightening device the company is able to offer to the exhibitor a practically perfect moving picture screen.

Not being willing to have the fabric installed at destination in a manner which would prejudice the best results, the company has adopted the policy of never selling the fabric without the frame, but in order to bring the price of the complete screen down, at least until they were thoroughly introduced, the frame has always been sold at manufacturing cost. This frame is always used for fixed screen or drop curtain. As a drop curtain it is only necessary to purchase that area of fabric that is actually necessary for the picture field. The frame is installed the same as any other theater drop and operated in the same manner and the balance of the stage area not covered by picture is filled in with any theater drop in use.

The "Sunlight" metallic cloth is claimed to be the only fabric that will secure these high picture results that will not crack or scale when used as a roll curtain. The company manufactures a specially constructed roll suitable for use with the fabric with which the best possible installation can be secured. These three methods of installation make it practical to use a "Sunlight" screen in any type of theater and makes the "Sunlight" screen a thoroughly practical commercial proposition.

Champion Moves Office

The offices of the Champion Film Company were removed from their location on 15th street last Thursday, to a suite in the 45th Street Exchange building at 145 West 45th street. Mr. Dintenfass purchased entire new office furnishings for his new headquarters.

The Champion Company has finished the first prints of their aeroplane stories which were produced at the Nassau Boulevard Aviation Field and have decided on a date early in January for their release. The picture features Miss Blanche Scott and Aviator Hammond in the flying machine work. The first two pictures will be called The Aviator's Success, and Aviator and Autoist Race for a Bride.

Kalem in Italy and Spain

The O'Kalem Company, which did such good work in Irish stories while in Ireland the past summer and autumn, has started out for a long tour through Italy and Spain with increased forces. Twenty people are in the company of actors, camera men, etc., all under the direction of Sidney Olcott, who will direct the productions after the arrival on the other side.

The Kalem Company now has four companies in remote quarters of the globe, two being in California, one in Florida and one in Europe. The New York Stock Company has been entirely abandoned for the present and all talent shifted to the four out-of-town companies.

Scene from "The Innocent Grafter," American Film.

Scene from American Film, "The Gem Stake Mortgage."

Habit

Editors Motography:—All human nature is a slave to habit. If you want to know how easily you fall under the bondage of habit, start doing some particular thing, the same way every day, for a few weeks, and then realize how difficult it is to do it in any other way. This is very true of business habits, especially if the way of doing business has brought some measure of success. In such cases the mind becomes so narrowed as to be incapable of seeing that there is no other way. All the time, however, there may have been many better ways, bringing twice the success, had we not been enslaved by habit to poorer methods.

There is no more glaring example of doing things wrong through habit, than can be found in the moving picture industry.

The manufacturers to start with, continue under habit, the making of films which all too soon will gather dirt to their utter ruination and yet, are incapable of being washed with soap and water (the only detersives which will remove dirt without injuring films).

Manufacturers are apparently slaves to the habit of caring little for the condition of their handicraft after it leaves their studios, although as a matter of fact, a film is a good advertisement for its maker only as long as it is clean. But for the bondage of habit manufacturers might see that their greatest interest, individually and collectively, now and forever, rested in films of the best possible condition as long as they were exhibited.

The public knows not that a clean film is new, or that a soiled one is old; it simply knows that one pleases and the other does not, and the public is swayed by habit to pay most for what pleases most.

A still more deplorable effect of habit can be found in the exchanges. Not one of them does more towards cleanliness than occasionally to wipe the dirt on a film into the scratches yawning to receive it. This is a habit so fixed that it will require great effort, if it is ever supplanted by a weekly system of washing the dirt out of the scratches and off the film altogether.

A slap-dash habit has the exchanges by the throat. Most of whom seem to thing they have no time propertly to inspect, and much less thoroughly to clean a film. They forget there are twenty-four hours in the day for film exchanges, just as for express companies, postal deliveries and other lines giving quick service.

The exhibitor has been forced into a habit of showing, at best, one clean film, one not so clean, and one which can usually be described as something awful. He knows his patrons enjoy most clean pictures, but he is a slave of habit, under which he has come to believe that three clean reels at one time are an impossibility.

There is a glorious awakening in store for the poor exhibitor, when manufacturers shall all make waterproof films, and when exchanges shall all see the necessity of systematically washing them every week or two. Then will the habit of viewing these clean, beautiful photoplays so enslave the public, that the money now donated by them will be generously multiplied many times over. Then shall the film business come into its own in proportions little dreamed of by those of the present day, buried deep in the ruts of habit.—W. A. Daniels.

Wisconsin Seating Co. Enlarges

The Wisconsin Seating Company, which is the new name of the Wisconsin Lumber and Veneer Company, has just erected a large and modern plant at New London, Wis., made necessary by the great demand for their popular line of opera chairs. The firm advertises that they are in a position to furnish anything in theater seating and will be glad to get in touch with theater owners desiring to know more about up-to-date seating facilities.

Scene from George Kleine's Eclipse Film "The King's Command," or "Early Days of Frederick the Great."

Scene from George Kleine's Eclipse Film, "A Woman's Wrath."

Lock Up

Every theater exhibitor in this country can use the useful premium that MOTOGRAPHY is giving to new subscribers this month. A keyless lock is something that every one can find a great many uses for.

This keyless lock we are giving away for less than cost is made entirely of brass and will never rust. It is opened by pressing the correct series of buttons. There are eight buttons on the face of the lock and combinations are furnished, using 2, 3 or 4 buttons. Over 50,000 combinations are possible, so there is less chance of any stranger opening the lock than there is a possibility one of his pocket keys would fit the ordinary keyed lock.

One man in Denver, Colo., has a keyless lock snapped in a large ring and offers a dollar to anyone who can open the lock. For over a year people have tried to win the prize, but no one has succeeded as yet.

Many theaters have iron gates in front of their houses which must be locked at night. Why not use this keyless lock? It is as good as a safe lock. Some theaters use it to lock stage exits, operating room, tool chests, film cabinets; in fact there are a dozen places in every theater where this lock will come in very handy.

It was suggested to us, why not put the lock in the theater lobby and offer a series of passes to anyone who could open it? That is only one way the lock would bring you in dollars in advertising benefit.

Every one is sure of his mechanical ability. People in small towns will try hard to win free tickets and the crowd waiting will patronize the house. Lock it through a big ring in the lobby and get the big advertising benefit. The combination can be changed as often as you wish. Read carefully the instructions before making any change in the combination.

By sending in $2.25 for a year's subscription to MOTOGRAPHY, adding six cents extra for postage on the lock, you get this valuable lock and MOTOGRAPHY. MOTOGRAPHY alone is worth the money. It tells you of all the new films that come out. It tells you what the manufacturers are doing.

MOTOGRAPHY tells you how to get the best results out of your projection machine; how to make adjustments; how to remove the "ghost." MOTOGRAPHY gives you the best pictures of the prominent actors.

Remember, the price of the lock is $1.50. A year's subscription to MOTOGRAPHY is $2.00. You get both for $2.25. Add 6 cents extra for postage on the lock.

Schools Call For "Santa Catalina" Film

The American Film Manufacturing Company is still hearing the echo of its remarkable release of December 14, entitled "Santa Catalina." This film created a considerable furore, not only in motion picture circles, but among scientific men and students generally, and was described in December MOTOGRAPHY.

The fact that these pictures are the only ones of their kind has made them valuable acquisitions to the

cause of science and education generally, and the American is receiving requests from public school principals and other educational bodies asking where the film can be obtained for lecture purposes in assemblies and school rooms. The American is to be congratulated on producing this film. The principal dailies in America, through the associated press and kindred news bodies, gave much valuable publicity to the picture.

Warren Kerrigan, the leading man of the American Film Manufacturing Company came in for a full page writeup in the Chicago *Tribune* on Sunday, December 31. Mr. Kerrigan was shown in the center of a large heart, surrounded by reproductions of love letters that he has received during his years as a motion picture actor. The article was headed, "How It Feels to Be a Motion Picture Matinee Idol." It did not publish the writers' names, of course, but that fact may not alter the situation materially.

Despite beliefs to the contrary, the new $50,000 Chicago factory of the American Film Manufacturing Company is now ready for occupancy. The structure was promised by architect and builder for January 15, and the former managed to precede the cold weather by a few days. It is a thoroughly modern property, no expense being spared in providing all those facilities which make for more efficiency and better work. The first actual work will be started in a few days, when the present factory quarters will be vacated. The property is located at Evanston and Devon avenues, Chicago, close to Lake Michigan, where clear air and a maximum of sunshine are assured. The realty secured was purchased from Edward Hines, the lumber magnate, at an extraordinary high price for factory property. This is due to the fact that the neighborhood adjacent to the plant is one of the best in Chicago for residence purposes, and has advanced in value more rapidly than any other. It is believed by President Hutchinson that the realty itself is an excellent investment.

American Players as Firemen

The studio of the American Film Manufacturing Company, in California, ordinarily a scene of activity, was greatly augmented by the appearance of the state fire warden recently. In southern California martial law supercedes the civil law in case of brush fires, and it is only necessary for the warden to tag a man and say "you're it" in order to obtain recruits to fight the fires that rage along the mountain sides and valleys when the sage brush, dry as tinder, affords food for the flames.

Mr. Dwan, the director in charge, was busy rehearsing some scenes completing a picture, so that he could allow Thanksgiving day to all the employes of the company, when the appearance of the fire warden greatly accelerated the action in the scene. Performers and cowboys who every day face the muzzle of a forty-five without flinching, faded away into secret hiding places before the advance of the man with a star.

In their hurry to seek other haunts where fire wardens are conspicuous by their absence, one of the cowboys fell down and the others behind him, stumbling over his prostrate form, soon made a human pyramid five men deep. The man with the star promptly approached the struggling heap and pressed them into service, regardless of the storm of protest that it would interfere with the making of motion pictures. They were hurried to the scene of the fire and for forty-eight hours without sleep or rest, struggled against the advance of the fire fiend.

Their Thanksgiving dinner consisted of dried corned beef served them on the job. At last, dirty and smoke begrimed, they were allowed to return to town and rest. The performers were more fortunate than the cowboys and hurried into town, for they realized that if caught and forced to fight the fire it would sadly hamper the work in the studio, and the compensation paid by the state would never cover the amount lost to the company in time or money. Curious when the fire warden attempts to select the high-salaried company of talented people, and the harm he could do a corporation like the American Film Manufacturing Company, is almost incalcuable. Without looking into the pool rooms or places where men in need of employment congregate and actually seek the fire warden for a chance to earn the compensation given, he immediately decends on the studio of the company, not a single man of whom is a tax payer or a citizen of the state. For the future protection of the company whose interests he represents, Mr. Dwan has taken legal steps to prevent a recurrence of the incident.

The Eclair Company has adopted a unique idea to be embodied in a series of coming releases. The plan is to write scenarios and produce the stories around one of the crafts or professions of the present day. A long list of films of this character will be produced which will be semi-educational in character as well as being made interesting for the story end of the productions.

The Eclair plant in France has added a scientific department. This department is to be under the superintendency of a noted French scientist and will produce films showing microscopic views of various germs and forms of life which have to do with the health of the individual citizen in everyday life. Many of these films will be of the colored variety. They will be shipped at an early date and will probably be released before another month.

A moving picture theater of an unusual character has just been opened in Brussels under a title which being translated means "Touring the World." A different series of films will be shown every week, each series dealing at length with one of the world's great cities, which will be shown in every aspect. In order to stimulate interest in travel, souvenir postcards, showing views taken from the films, and bearing the advertising and announcements of the theater, are being mailed in great abundance.

A letter received by the American Film Manufacturing Company from I. Feinstein, manager of the Jefferson theater, 465 First street, Hoboken, N. J., indicates with what cordial approved American films are regarded by exhibitors. Mr. Feinstein says:

What films do I get first run? American. What films do I want the most? American. What films bring me the business? American. I could write like this all day, and without exaggeration safely say there is no better film made than the "American film." "Enough said." If you have a mailing list, place me on the top immediately and oblige your friend and well wisher.

Among the Picture Theaters

PERSONAL NOTES.

An interesting event of the month in MOTOGRAPHY's office was a call from Harry A. Spoor, European representative of the Essanay Film Manufacturing Co. and a brother of George K. Spoor of that company. Mr. Spoor told some unusually interesting anecdotes about the film business in Europe, and particularly in England, Mr. Spoor's office being in London. He paid MOTOGRAPHY a number of compliments and called our attention to the fact that the cut in the Essanay advertisement in the London *Bioscope* of December 21 was taken from the front cover of November MOTOGRAPHY. Mr. Day of the Essanay company brought Mr. Spoor to our offices and made interesting comments on his narratives of English life.

We are in receipt of a card from W. T. Horne, who operates the "House With the Gold Pillars," in Los Angeles, Cal. The card shows a picture (a printed picture, mind you) of "Old Pop" Quigley and "Kid" Horne arriving at Hotel Davenport, Spokane, in 1913! That is just like Horne, keeping a full year ahead of the game. Its hard to keep up with him, but—Happy New Year for 1914, Horne!

It is stated that Florence Lawrence and her husband, Director Salter of the Lubin company, have left for Europe, the occasion being Miss Lawrence's health.

Jack Standling is reported to have left the Lubin stock company.

May Buckley, favorably known to regular theater-goers, has joined the Lubin stock.

ROLL OF THE STATES.

ARKANSAS.

The National Theater Company of Memphis, has purchased the Lyric and Airdome theaters at Paragould, formerly owned by H. J. Whitsitt.

The Lyric theater, 512 Main street, Little Rock, has been thoroughly remodeled and artistically decorated, a new mirror screen, said to be the largest in the state, has been installed and the house has been reopened with vaudeville and moving pictures. It will be known as the Moon theater and will be under the management of Frank Senyard who proposes to give the public the best in vaudeville and moving pictures. The price of admission is 10 cents for adults and 5 cents for children.

CALIFORNIA.

The Oakland Photo theater is a handsome and up-to-date picture house recently opened in Oklahoma. The house is a model of comfort and convenience. The furnishings, draperies and decorations are all of the French Rennaissance period of architecture. The seating arrangements, opera chairs of upholstered leather and circassian walnut, will accommodate 1,700. The ventilating system is a marvel of skill and ingenuity and in fact the entire equipment is the best to be secured. Some of the special innovations are a ladies' rest room with a matron in attendance, a section reserved in the balcony for gentlemen who desire to smoke, also a section especially reserved for ladies who desire to wear their hats during the program.

The Nestor Film Company, temporarily located at the corner of Gower and Sunset boulevard, Hollywood, recently closed a deal for a five and a half-acre lot on Hollywood boulevard, Benefit and Hoover streets, Hollywood, on which a plant will be established at a cost of between $15,000 and $20,000 for the manufacture of moving picture films. The work of construction will be rushed as the company hopes to occupy its new location during the present month.

The new Mission Moving Picture Theater, seating capacity 400, was recently opened at Santa Barbara.

The Mikle theater, a new moving picture theater, is being erected at Oak Park, at a cost of $14,000.

COLORADO.

The Kauffman Kelly Company, Seattle, Wash., will erect a new $20,000 theater at Palisade.

The new Odeon theater, a handsome new picture house, recently opened at Colorado Springs, is said to be one of the largest and finest motion picture houses in the west. The interior is finished in the arts and crafts style, aiding much in the lighting system, which is on the eye-comfort plan. Men's and ladies' retiring rooms are fitted up in the basement, and the comfort of the patrons has been taken into consideration in all parts of the house. The seating capacity is 720. The ventilation is perfect, there being two large air shafts in the ceiling, each 4 by 10 feet.

CONNECTICUT.

The Orpheum motion picture theater was recently opened at Thompsonville

DISTRICT OF COLUMBIA.

The $125,000 theater erected by the government for the benefit of the inmates of St. Elizabeth's Insane Asylum is now in operation. The theater is to be devoted to the display of moving pictures which are declared to be a great aid in curing insanity. The theater is called Hitchcock Hall, in honor of Ethan Allen Hitchcock, who was Secretary of the Interior at the time the appropriation for the erection of the building was passed by Congress.

A moving picture plant, the first to be established in the Orient, will be erected in Manila in the near future if the plans of the Oriental Moving Picture Company, recently incorporated, are carried out. The new company intends to establish branches where moving pictures may be shown in nearly every town in the Philippines, besides in the larger cities of China and Japan. Branches in Hongkong and Shanghai have already been planned for.

DELAWARE.

The Wilmington Theater Company, Wilmington, has been incorporated with a capital stock of $20,000 by Wm. G. Shaw and C. P. Toppin.

The Majestic theater, Market and Seventh streets, Wilmington, has just installed what the management considers the most wonderful motion picture screen ever made, being scientifically and mathematically correct from every point of view.

FLORIDA.

The Hippodrome motion picture theater has been opened at Pensacola under the management of Max L. Simons.

The new Lucerne theater of Orlando will give a moving picture program on evenings when not otherwise occupied. The theater has a seating capacity of 1,000 and is modern in equipment and furnishings.

"The Lincoln" is the name of a new moving picture theater being erected at Jacksonville, which will be opened under the management of Fred D. Robb.

IDAHO.

The Orpheum, Moscow's new picture theater, was recently opened by F. M. Mitchell. C. R. Dutro and son have opened a moving picture theater in the building formerly ocupied by the Orpheum.

ILLINOIS.

Sidney Cohen has installed a new moving picture machine in the Majestic theater, formerly the Family, at Urbana.

The Billikin theater at Paris has been purchased by Mrs. Stella C. Lamb and Edith Elstum.

The Star is the name of a handsome new motion picture theater opened at St. Charles by Gus Cook. The seating capacity is 350.

Messrs. Lee and Sam Robinson, theater men of Peoria, have taken over the lease of the Grand Opera house of Canton, paying to Lukey & Lukely, who leased the house last August from Henkle & Andrews, the owners, $4,000 for the lease, which runs to 1915. The house will be devoted to moving pictures and vaudeville, under the management of Sam Robinson.

A moving picture theater will be erected at 1145 Garfield boulevard, Chicago, by Wm. Baker, at a cost of $9,000.

The Central Theater Company, Chicago, has been incorporated with a capital stock of $1,000 to conduct theatrical and amusement enterprises. The incorporators are Fred D. Silber, A. Paul Hollebe and M. H. Isaacs.

The Clark Amusement Company, Chicago, has been incorporated with a capital stock of $5,000, to operate theaters and places of amusement. The incorporators are Julius N. Heldman, William M. Tannenbaum and Edward Graff.

G. K. Robinson, owner of the Empress and Crescent moving picture theaters of Peoria, and S. L. Gerding of Ottawa, have opened the Crescent theater in that city, which is one of the prettiest little theaters in central Illinois, and has a seating capacity of 500. It is equipped with a big pipe organ. It is located on the main street in the very center of the business district.

A second moving picture theater has been opened at Westville by Mike Gerrab. The Gerrab Brothers own both of the theaters in this place.

"The Rose Bud" is the name of a new moving picture theater opened at Abingdon by L. E. Culver.

A number of prominent local musicians will conduct a moving picture theater in the Bannon building at Joliet. The officers of the company are as follows: President, Louis Ochs; vice-president, George Paplawski; secretary and manager, Vernon Gaister; assistant manager, John Moore. The seating capacity will be about 300 and an orchestra of six men will always be on hand to add to the entertainment of the patrons, who will have the privilege of seeing any film they may request to have run.

The Geneva theater at Geneva has been purchased by Robertson and company and it will be conducted under the management of Bert Johnson.

A new $6,000 theater will be erected at 4225 Elston avenue, Chicago, by Felton and Soderman.

S. Berkenstadt will erect a new moving picture theater at 2708 W. Division street, Chicago, at a cost of $5,000.

A new company formed by R. M. Powers, of the Ashland theater, and Mr. Mitchell, formerly manager of Swanson's Film Exchange, have taken over the theater at 39th and Cottage Grove, formerly known as Swanson's theater, and are making extensive improvements in their new property, which will be known as the Oakland theater. After extensive investigation, they have put in one of the "Sunlight" Metallic Cloth Curtains and expect to use this make of screen in other properties as they are acquired.

The Dreamland theater at Galena has been purchased by Irve Claure, who will improve the same by the addition of a glass awning, new dim ceiling lights and an orchestra pit. The floor will also be lowered and when completed it will be one of the finest moving picture theaters in this section.

Messrs. Curtis Lucas, A. F. Batelle and Mike Murray will conduct a moving picture theater in the Lucas Building at Henry.

A moving picture theater will be erected at 5016 S. Ashland avenue, Chicago, by Wm. Trancas, at a cost of $5,500.

Hallman and Kock will erect a moving picture theater at 4515 North Robey street, Chicago, at a cost of $12,000.

Thomas Leonard, Jr., of Virden, will erect a moving picture theater at Johnson City.

Messrs. Iten and Wendell will erect a moving picture theater at 2053 Belmont avenue, Chicago, at a cost of $7,000.

The Princess Picture Theater of Pittsfield has been undergoing extensive improvements.

The Bijou theater was recently opened at Kewaunee under the management of H. A. Underwood.

The Motion Picture Exhibitors' Association of Chicago has changed its name to Motion Picture Exhibitors' League of America, Illinois State Branch No. 2.

The Stockholm Amusement Company, 10106 Ewing avenue, Chicago, will erect a moving picture theater at a cost of $8,000.

The Big Four Amusement Company will erect a new moving picture theater at 3121 Lincoln avenue, Chicago, at a cost of $12,000.

A moving picture theater will be erected at 1606 West Division street, Chicago, at a cost of $4,000.

INDIANA.

The Palace Moving Picture Theater of Richmond has been purchased by Frank E. Krump and John B. Maag.

The Star Motion Picture Theater of Hartford City has installed a new picture machine.

To improve the standard of motion picture productions and to protect themselves from unfriendly criticism, proprietors of moving picture theaters from all parts of the state recently met at Indianapolis and formed a permanent organization to be known as the Indiana Exhibitors' League, with the following officers: President, H. S. Dickson, Winchester; vice-presidents, Earl Rife, Logansport; Joseph Bemmerschein, Fort Wayne; H. F. Prentice, Terre Haute; W. R. Deaton, Warsaw; H. R. Canon, Muncie; secretary, Frank J. Rembusch, Shelbyville; treasurer, Joseph Gavin, Indianapolis.

J. M. Johns, F. H. Nichols and H. Maxwell and others are planning for the erection of a $10,000 theater at Rockville.

Geo. W. Aller & Son are preparing for the erection of a new theater at Laporte to be known as the Princess.

An addition will be built to the Court Moving Picture Theater of Tipton.

The Fotoplay Amusement Company of Indianapolis has been incorporated with a capital stock of $25,000 by W. P. Pfaff, F. A. Todd and O. D. Walker.

After being re-decorated, the Orpheum theater of Summitville, has been re-opened to the public.

Frank G. Heller of Fort Wayne will open a moving picture theater at Monroeville.

The moving picture theater conducted at Convoy by Mrs. Rebecca Youse has been purchased by John Dickerson of Richmond.

The Star theater at Anderson has been purchased by Messrs. Sampson and Kirkoff, who also own the Princess theater.

The Lyric Moving Picture Theater was recently opened at Ninth and Main streets, Richmond, under the management of Charles Roser.

The Royal theater of Marion has been re-decorated, which had added greatly to its attractiveness.

IOWA.

Charles Hennig of Creston will open a moving picture theater in the George A. Beach building at Lenox.

M. Ford of Cedar Rapids has been granted a contract for the erection of a moving picture theater with a seating capacity of 1,500.

Messrs. Will Thelan and Dick Tjaden will open a moving picture theater at Norah Springs.

The Crown theater of Fort Madison has been purchased by O. O. Oderkirk and Mrs. M. K. Gates, who will conduct the house along the same high-class lines heretofore maintained, and patrons are assured the best of service by the new management.

Van Duzen Brothers have opened a moving picture theater at Sheldon.

The Gem theater of Davenport, formerly owned by W. F. Blakemore, has been purchased by B. B. Alford, who will remodel it.

Fell Brothers will erect a moving picture theater at Garner.

The Magic Moving Picture Theater at Rockwell City will be greatly improved.

A new moving picture theater has been opened at Bedford by John J. Clark.

Charles McGill will erect a moving picture theater at Vail.

A moving picture theater will be opened at Perry by A. S. Monroe, of the Lyric, and A. W. Walton, of the Grand Opera house.

A moving picture theater will be opened at Marengo by Jos. Reynolds.

Schwencker Brothers of Des Moines, will erect a moving picture theater at Adair.

The Bands-Beardsley Moving Picture Theater at Clarinda has been purchased by the Comet Amusement Company, who will improve the same.

After having been closed for several months, Rolfe's moving picture theater at Storm Lake has been re-opened.

A moving picture theater will be erected at Poneroy by Ed Behrendt.

Messrs. Will and George Schwenneker are making arrangements to open a moving picture theater at Adair.

The Isis is a late addition to Jewell's list of moving picture houses. The management advertised a free opening and the house was filled to capacity four times and all enjoyed an exceptionally fine program.

KANSAS.

The Photo Play, the leading moving picture house of Concordia, has been purchased by Arthur L. Beard, of Topeka. It is equipped equal to similar houses in Topeka and Kansas City, shows the latest pictures and is very popular. The same high standard will be maintained by the new management.

The Snark theater at Independence has been purchased by Ed R. Wilson, who will make improvements in the same at once.

A moving picture theater will be opened in the Exline store building, Caldwell, under the management of H. R. Rogers.

H. L. Stubley will open a moving picture theater at Coffeyville.

LOUISIANA.

The Southern Vitoscope and Film Company, Ltd., New Orleans, has been incorporated for the purpose of buying, leasing and operating moving picture shows, and for the purchase and manufacture of films and machinery.

MAINE.

Manager Smiley of the Pastime Moving Picture Theater, Norridgewock, has leased the hall in the Hussey block and will open another moving picture theater in that place.

MARYLAND.

A moving picture theater will be erected at 2426 Pennsylvania avenue, Baltimore, by Frederick W. Schanze, which will be conducted by the Modern Amusement Company.

Jos. Brodie will erect a moving picture theater at 1118 Light street, Baltimore, at a cost of $20,000, which will seat 800.

The Palace theater, a popular moving picture house of Cumberland, conducted under the management of Adolph Frey and William Spates, has just been equipped with three hundred mahogany chairs of pivotal construction. They are known as anti-panic chairs, deriving their name from the fact that they revolve at an angle of 90 degrees both right and left, thus allowing a crowd to leave the theater hurriedly, avoiding a panic.

The Moving Picture Garden, 31 West Lexington street, Baltimore, has been purchased by Howard Bennett, who conducts a number of other establishments of this kind.

MASSACHUSETTS.

Messrs. Toomey and Demaray, proprietors of the new Nickelodeon and Premier theaters at Lawrence, have acquired control of the Broadway theater in that city and will conduct the same as a moving picture house.

The New England Exclusive Film Exchange, Boston, has been incorporated with a capital stock of $6,000 by Charles H. Eaton and George T. Eaton.

MICHIGAN.

The Lyric theater of Ishpeming, operated by D. E. Rice, has been purchased by Fred Zema and Arthur Herron of Cleveland, O. Mr. Rice has sold his Lyric theater at Larium to H. R. Poore. He has established a number of moving picture theaters in the upper peninsula during the past five years and has sold all of them except those in Calumet and Hancock. The latter is one of the finest moving picture theaters in this region. It seats 700 people and has a good sized stage for vaudeville. Mr. Rice expects to retain ownership of both the Hancock and Calumet houses.

The Scenic, a handsome new moving picture theater, has been opened at 314 River street, Manistee, by Mrs. Jennie E. Smith.

On or about February 1, F. P. D'Arcy, a West Main street jeweler of Kalamazoo, will open a moving picture theater at 126 West Main street, that city. The house will be under the management of C. H. Cole, of the Royal theater, of Fort Wayne, Ind.

The Gem theater has been opened at Holly.

The Bijou theater at Marquette has been purchased by John C. Eby.

J. Schelle has let a contract for the erection of a moving picture theater at 631 Mount Elliott avenue, Detroit.

The Cozy is the latest addition to the moving picture houses in Marquette.

MINNESOTA.

The Scenic, a moving picture theater, has been opened at Long Prairie.

The moving picture business in Le Sueur has passed into the hands of Howard Snow and A. H. Budke.

J. E. Rogers, one of the owners of the Unique theater, Minneapolis, is planning the erection of a new theater at 5th and Hennepin.

B. E. and Elmer Dawson, of Waseca, have purchased a site in that city on which they will erect a building, a part of which will be used as a moving picture theater.

A moving picture theater has been opened at Canton by Donold and Norton.

The Cozy Moving Picture Theater has been opened at Pipestone by A. Barclay.

S. T. Durning will erect a new moving picture theater at Le Roy.

The Empress theater at Eveleth has been purchased by E. A. Williams, of Jamestown, N. D.

S. C. Hicks and Ray T. Butler will erect a moving picture theater at Willmar.

Clarence Fuller of Spooner will open a moving picture theater at Roseau.

A moving picture theater will be opened at Ada by E. S. Christianson.

MISSISSIPPI

The Alamo Beautiful, Fichtenberg's $20,000 moving picture theater, was recently opened in Vicksburg.

The Star theater of Natchez will reopen under the management of B. S. Morgan, formerly of the Alahambra theater of New Orleans.

MISSOURI.

The Kansas City Amusement Company has been incorporated with a capital stock of $2,000 by I. Mayer and Willie Blotz, of Kansas City, for the purpose of promoting a moving picture theater in South St. Joseph.

The moving picture theater recently erected on Eastern avenue, between Hamilton and Hodiamont avenues, St. Louis, has been taken over by the Mikado Theater Company, which is now operating it. The house cost about $42,000. The company was recently incorporated with a capital stock of $45,000, by O. T. Crawford, James Hagerman and W. C. Coss.

The Orpheum Theater Beautiful, an exclusive moving picture house, has been opened at St. Joseph under the management of Morman E. Field, formerly of Chicago. One of the features of the theater is a $5,000 pipe organ. The seating capacity is 980 and there are thirteen boxes. A novel innovation will be indirect lighting, globes shielded by cups and shedding an upward light. The ventilation will be one of the advantages afforded by three immense exhausts through the roof.

J. W. Eddy and John Lee have opened a moving picture theater at Purcell.

The Gem Moving Picture Theater has been opened at Salisbury by A. G. Qualls.

The F. N. Price Moving Picture Theater at Harrisonville has been purchased by James E. Ham, of Leavenworth, Kansas.

A factory with a company capitalized at $100,000 for the manufacture of moving picture films, will locate in Joplin. The Commercial Club has agreed to furnish the company the use of eight lots in Spring Park Addition for a period of one year, at the expiration of which time, provided the company shows evidence of remaining in Joplin, the land will be deeded to the factory owners.

MONTANA.

Ira P. McDonald of Butte and H. O. Clark of Great Falls have purchased from the Montana Amusement Company, a Butte corporation, the Alcazer moving picture theater at Great Falls.

NEBRASKA.

A moving picture theater will be erected at Twenty-sixth and Farnam streets, Omaha, by Edward F. Riley, which will be under the management of A. G. Clune.

The Royal theater of Beatrice has been purchased by M. Till, who will improve it.

Sam Westfall of North Platte will open a moving picture theater in Kearney, making the third in that place.

A moving picture theater will be erected at Franklin by Roy Trowbridge.

Messrs. Zlotky and Sokoloff will erect a moving picture theater at 2514 Cuming street, Omaha, at a cost of $4,500.

Messrs. Raum and Graves of Omaha will erect a moving picture theater at Beatrice in the near future and will also remodel the old Maple Leaf cafe into a moving picture theater.

The Crystal theater at Alliance has been purchased by Youkins and West.

The Crystal theater at Madison has been purchased by G. Lowman.

The Joy Moving Picture Theater at Gibbon has been purchased by Curtis Voss.

Thomas Gilmore will open a moving picture theater at David City.

NEW JERSEY.

The Criterion Motion Picture Theater, owned by Messrs. Pick, Collins and Lawrence, has been opened at Rotherford under the management of Thomas Lawrence and Kerry Wilson. The seating capacity is 700.

The Grand Moving Picture Theater, recently opened at Main and Smith streets, Paterson, is regarded as one of the finest and most commodious in the state.

Plans have been prepared for a moving picture theater to be erected in Parker street, Newark, by E. Sedville, at a cost of $8,000.

The Photo-Historic Film Company, Hoboken, has been incorporated with a capital stock of $50,000 for the manufacture of moving picture films, etc. The incorporators are Norman S. Schloss, 100 St. Nicholas avenue, New York, N. Y.; Raymond S. Wood, 303 Straight street, Paterson; Wm. Huneke, 250 Seventh street, Hoboken.

NEW YORK.

The Clinton theater will be erected at Clinton avenue and Pearl street, Albany.

A moving picture theater is to be installed on the first floor of the Settlement House at the northwest corner of Fiftieth street and Tenth avenue, New York City, owned by John D. Rockefeller, which will have a seating capacity of 300. Milton Gorsdorfer is the lessee.

The Imps Film Company has been incorporated with a capital stock of $250,000 by J. F. McGovern, Bronx; R. B. Francis, New York City; J. A. Cole, Hackensack, N. J.

The Aurora Grand Opera House Company, Aurora, has been incorporated with a capital stock of $10,000 by John T. Henderson, E. K. Henderson and Chas. Lamb for the purpose of erecting a theater.

The Victoria moving picture theater, Seneca Falls, has been purchased by Sam Drury, who has greatly improved the same.

"Dreamland" is the name of a moving picture theater to be opened at 324 Varick street, Utica, which will have a seating capacity of 550.

The Hippodrome theater of Matteawan has been leased by George Bohen, who operates theaters in Newburgh and Poughkeepsie.

Plans have been filed by architects Gronenberg and Leuchtag for a moving picture theater to be erected at the northeast corner of Sylvan place and One Hundred and Twentieth street for Sam Schwartz, at a cost of $5,000.

The Gem, a handsome, up-to-date moving picture theater, was recently opened at Utica by L. M. Chapman.

Articles of incorporation have been filed for the Port Jervis Theater company of Port Jervis; capital stock, $2,000. The directors are Edward B. Kinsila, James H. Sweeney, John Kinsila and Patrick Burns of Port Jervis.

The Gem Motion Picture Manufacturing company, Manhattan, has been incorporated with a capital stock of $25,000, to manufacture motion picture supplies, etc., and own theaters. The incorporators are Allen A. Deutsch, 405 Graham avenue, Brooklyn; Lily Rosett, 14 W. One Hundred and Seventh street; Jacob A. Barkey, 115 Worth street, New York City.

The New York Photo Play company of New York City, having a capital of $12,000, has filed a certificate of incorporation with the secretary of state, to conduct and manage a general theatrical and moving picture business. The directors of the company are Daniel A. Doran, Yonkers; Samuel Beyoffen and George Martin, New York City.

The William Fox Vaudeville company of New York has increased its capital stock from $5,000 to $100,000.

Mendelssohn Hall, Fortieth street and Broadway, New York, has been opened as the permanent home of the Kinemacolor pictures, it having been leased for a term of years by that company and named Kinemacolor theater. It has been redecorated and rearranged in a manner which amply fits it for its new name. It was opened with the reproduction of King George's coronation in natural colors.

The Garden theater, Madison avenue and Twenty-eighth street, New York City, has been converted ino a motion picture and vaudeville house at popular prices.

The Producers' Film company, Manhattan, has been incorporated with a capital stock of $10,000, by Bernard A. McDermott, Jr., 115 E. Eighty-ninth street; Henry Harkavy, 824 Dawson street; Louis Lorence, 117 Clymer street; all of New York City.

Joe Roberts has opened a moving picture theater in Ashboro.

W. E. Pike will erect a moving picture theater at Winston-Salem.

"Dreamland," an attractive moving picture theater, was recently opened at Government street and Patton avenue, Asheville, by N. D. Schurman.

The Grand is the name of a handsome new moving picture theater recently opened at Durham by C. E. Jourdan.

Col. S. S. Baldwin, Grand Forks, has taken over the management of the Unique theater of that city, and among the changes contemplated is the installation of a moving picture taking department in connection with the theater. He proposes to take a number of pictures of interesting features of the city to show later on the canvas.

NORTH CAROLINA.

C. E. Jourdan will open a moving picture theater in Durham.

NORTH DAKOTA.

The Superior Film company has opened a branch office at Fargo under the management of W. L. Merrill.

OHIO.

The R. and F. Company of Cleveland has been incorporated with a capital stock of $5,000. The incorporators are F. R. Forbes, B. A. Round, L. D. Round, R. L. Round and Ethel D. Round.

The Lorain Amusement Company of Lorain has been incorporated with a capital stock of $10,000 by G. A. Resck, R. C. Horn and J. M. Jones.

Contracts have been let for the first of a chain of moving picture theaters which will be erected in Cleveland and nearby towns in the northern part of the state for the Alexander Amusement Company. The first house will be located at Superior avenue and East 55th street and will be modern in every respect. A large lobby will be built to accommodate persons waiting for entrance. It is the plan of the concern to increase the business, as conditions warrant, until ultimately it shall have sixty theaters in operation, all showing the highest class films. F. B. Alexander is president of the company and associated with him are men who have had long experience in the business.

The Kozy Theater Company will erect a new theater at 730 Madison avenue, Cincinnati, to cost $10,000.

The Family theater is the name of a new moving picture house opened at Bridgeport by James Velas.

Jacob Macoff will erect a moving picture theater at 3333 Woodland avenue, S. E., Cleveland, at a cost of $10,000.

The Grand is the name of a new moving picture theater recently opened in Mansfield by the Grand Amusement Company which will be under the management of W. H. Bailey of Lima, who also has purchased an interest in the house. Old gold and ivory tints are used in the interior decorations, while the seats are green and the iron frame work is gilded. The lobby is finished in white with many electric lights, which makes a very pleasing appearance.

The Hipp picture house of Crestline, formerly operated by J. J. Callahan and Henry Cowl, has been purchased by Morris Helfrich and Lee Carter.

A motion picture theater will be erected at the northeast corner of Court street and Freeman avenue, Cincinnati, by J. Goldstein, of Fifth avenue, near Baymiller street.

The Bijou theater of Xenia recently moved into its new house. The old theater will be converted into a combination entrance and arcade to the new house.

Contracts have been let for the moving picture theater to be erected on Crawford Road, Cleveland, for the Marquise Amusement Company.

A moving picture theater will be erected at Youngstown by Frank Pascarella.

The Spragg Amuesment Company has let a contract for the erection of a moving picture theater at Bellaire.

M. A. Neff, president of the Moving Picture League of America, has purchased the Unique theater, Walnut Hills, and changed the name to the "Queen." The house has been doing a good business since the change.

The Motion Picture Exhibitors' League of America will be represented by a very able organizer who will take the field in a very few days, and the Exhibitors' League has started its state organizer on the road.

Ralph Lafeever, of Lebanon, formerly manager for M. A. Neff, has purchased the Queen theater in that city and has thoroughly remodeled and decorated the same.

OHIO.

The Fairview Amusement company has purchased a site at Warner and Flora streets, Fairview Heights, Cincinnati, on which will be erected a moving picture theater with a seating capacity of 300.

The New Rex theater opened at 135 W. Federal street, Youngstown, is one of the largest of its kind in the city. It is controlled by the Pittsburg Photoplay company of Pittsburg, the largest independent film renter in the country and owns a circuit of play houses.

The Special Film company, Toledo, has been incorporated with a capital stock of $10,000, by Wm. J. Finlay, Jr., M. S. Bloch, M. B. Murray, J. P. Billing and M. J. Bell.

Mrs. Frank Riefsnider is now sole proprietor of the Orpheum, a moving picture house at Springfield, having purchased the interest of her partner.

The Union Film company of Cleveland has been incorporated by J. E. Morley, C. H. Galt, D. R. Wilkin, W. T. Holliday and Chas. M. Russ.

Edward Davis and J. M. Haley have leased the town hall at Arcadia and will conduct a moving picture theater therein.

Representatives of thirty-five local motion picture houses of Toledo recently organized, met in that city and organized a managers' association. The object, as stated by the managers, is to secure the best possible films to be presented in their theaters. The officers of the company are as follows:

President, Dr. W. D. Prentice; vice-president, Charles Nassr; secretary, J. B. Gardner.

Albert Koch has secured a lease on the property at the northwest corner of East One Hundred and Fifth street and Cedar avenue, Cleveland, on which will be erected a building at a cost of $65,000, which will be used as a vaudeville and moving picture theater.

A moving picture theater has been opened at 631 Mahoning street, Canton, by James H. Kennedy and company.

The Pastime theater of Akron will be remodeled at a cost of $500.

Chas. H. Phelps and Guy F. Walcott have opened a moving picture theater at Jefferson.

The Princess company, composed of O. B. Ratcliffe, W. O. Ratcliffe and J. N. Frankel, will erect a moving picture theater at La Grange.

The Columbia, one of the most beautiful and best equipped moving picture houses in the state, has been opened at East Liverpool. The interior is beautifully decorated. Extending from the ceiling are nine cluster lights, with beautiful decorations about them, while along the side walls are numerous gas and electric lights. The seats are very comfortable and well spaced and the floor is covered with fine green brussels carpet.

The Rembusch Amusement company of Shelbyville has been incorporated with a capital stock of $5,000 to conduct moving picture shows. The directors are F. J. Grace and George Rembusch.

The F. B. Felber Moving Picture School company, Cincinnati, has been incorporated with a capital stock of $1,000 by E. M. Felber, F. B. Kavanaugh, J. B. Henderson, L. M. Henderson and E. M. Frost.

The Spragg Amusement company is erecting a moving picture theater at Bellaire which will have a seating capacity of 800 and the same will be ready to open to the public in a short time.

A moving picture theater was recently opened at Belle fontaine under the management of George Smith.

The Columbia Slide company of Cleveland has been incorporated with a capital stock of $10,000, and the incorporators are S. A. Lustig, Henry H. Lstig, Ernest Schwartz, Abraham Wirmer and Louise R. Deshere.

The National picture theater on West Central avenue, Dayton, has been purchased by Martin Orr, who will conduct the same.

The new Del Mar, Central and East Seventy-first street, Cleveland, recently completed by the Del Mar Amusement company is one of the finest picture theaters in the city. It is a large, well ventilated auditorium, decorated in good taste and lighted by the indirect system, which makes it cheerful at all times and yet does not prevent the picture being of the greatest brilliancy. It is under the management of William Isaacs, also manager of the Gem, Superior and East One Hundred and Twelfth streets.

At a meeting of the Motion Picture Exhibitors' League of America, recently held in Columbus, the following officers were elected: President, M. A. Neff, Cincinnati; first vice-president, W. A. Pettis, Conneaut; second vice-president, J. H. Broomhall, Hamilton; secretary, John J. Huss, Cincinnati; treasurer, Max Stearns, Columbus.

OKLAHOMA.

The Princess theater of Tulsa is under a new manager, C. Gregg, who also manages the Lyric theater of that place.

The "Kozy" is the name of a handsome new moving picture theater which has opened its doors to the picture loving public of Chickasha.

Messrs. Shaw and Slocum, proprietors of the New Dime theater at Mangum, are erecting a new moving picture theater at the corner of Broadway and Jefferson street, Elk City.

OREGON.

Rudolph Christman will spand $800 in repairing his moving picture theater at 1092 Hawthorne street, Portland.

The Savoy, a moving picture theater of Medford, has been purchased by Seeley Hall and G. A. Hunt, who will spare no pains to maintain the high standard of this popular picture house.

A moving picture theater will be opened in the building being erected at Peninsular avenue and Lombard street, Portland, by L. McIntosh.

The new People's theater, West Park and Alder streets, Portland, was recently opened by the People's Amusement company.

PENNSYLVANIA.

Peter Favini is having plans prepared for a moving picture theater which he proposes to erect in the 1900 block of Pittston avenue, Scranton, which will have a seating capacity of 600. The front will be of leaded glass with marble vestibules.

George W. Bennethum of Reading, proprietor of the Victor moving picture theater, has closed a deal whereby he has secured a lease on the building at 608 Hamilton street, Allentown, and will convert the same into one of the finest moving picture houses in the state. He expects to have the place open for business by December 1. Mr. Bennethum has been very successful in the moving picture business in Allentown. He has a string of theaters in Allentown, Reading, York, Pottstown, Coatesville, Wilkesbarre, Baltimore, New York and Philadelphia.

The National moving picture theater of Hamburg, which has been successfully operated by Louis Mees for the past few years, has been purchased by Brua C. Crammes of Cressona, who will make several important improvements and changes.

Manager Pentz of the York opera house has decided to devote his house to pictures on nights when not otherwise occupied at the usual five-cent admission.

C. F. Ferguson will erect a moving picture theater at Cannonsburg.

The Allegheny Amusement company of Allegheny will erect a $45,000 theater with a seating capacity of 1,600.

Plans have been prepared for a moving picture theater to be erected at 2516 West Lehigh avenue, Philadelphia, for W. J. Stewart, and one at 2486 North Twenty-second street, Philadelphia, for Adolph Bonnem.

A new moving picture theater will be erected at Pittston by Messrs. George Dworski and Joseph Walsh.

W. M. Irwin, 237 Addison street, Washington, has sold his moving picture theater, the Grand, on West Chestnut street, to Joseph Clark, who is also interested in the Arcadium theater, North Main street. It is stated that Mr. Irwin will open a moving picture theater at Edmonton, Alberta, Canada.

D. M. Wagner of Schuylkill Haven is making arrangements to erect a moving picture and opera house in that city. The first floor will be devoted to moving pictures, while the second floor will be devoted to vaudeville and one-night shows.

James Graul has been granted permission to erect a moving picture theater at 1643 Moss street, Reading, at an estimated cost of $3,000.

The Allegheny Amusement company has secured a site at 3147 Frankford avenue, Philadelphia, on which will be erected a large vaudeville and moving picture theater.

Messrs. Zincola and Bogostina have secured permission to convert the building at 211 Lackawanna avenue, Scranton, into a moving picture theater.

Messrs. Mears and Cupp have been granted permission to build an addition to their moving picture theater in West Williamsport, at an estimated cost of $2,500.

A moving picture theater will be opened at Fifth street and Olney avenue, Philadelphia, by Samuel Jennings.

The Nickolet theater, North Pittsburg street, Connellville, has been purchased by John T. Laughrey. An innovation planned by the new manager is the introduction of trading stamps, which are given to all customers.

Messrs. W. D. Neilds, manager of the Fraternity theater of Shamokin, and others, are having plans prepared for a now moving picture theater which they propose to erect at the corner of Liberty and Independence streets, and will be known as the American.

The City theater is a new addition to the moving picture houses of Williamsport.

The Light Motion Picture company of Monessen has been incorporated to place on the market the McWatters system, whereby motion pictures can be shown in lighted houses or out-of-doors. The company has started a theater at 6014 Penn avenue, Pittsburg, which they claim to be the first lighted theater in the world. J. W. McWatters, formerly of Wooster, Ohio, is at the head of the company.

The new Star family theater is the name of a new moving picture house opened at Tarantum under the management of D. O. Robinson.

SOUTH DAKOTA.

L. V. Calvert has purchased an interest in the Cosy moving picture theater at Aberdeen, and together with Mr. and Mrs. J. C. Jamieson will conduct the business. It is the intention of the new management to make changes in both the building and the management of the business.

A moving picture theater will be erected at Bersport by John Mahr, Jr.

TEXAS.

A moving picture theater has been opened at Luling in the Greenwood building.

A moving picture theater is being erected at Coalgate by Carson and company.

The old Lyric theater at Houston will be rebuilt as a moving picture house.

C. S. Johnson is erecting a new moving picture theater in Cuero which will be completed some time during the present month.

WASHINGTON.

James Q. Clemmer has filed plans for a $75,000 moving picture theater to be erected at 1411 Second avenue, Seattle.

Hans Peterson will erect a moving picture theater at 2423 Jackson street, Seattle, to cost $3,500.

WEST VIRGINIA.

"The Globe", one of the handsomest moving picture theaters in the city, was recently opened at Wheeling. It is located in the Great Northern building, Market street, near Fifteenth street and will be conducted by the Muhn Brothers. Only high class pictures will be shown.

A moving picture theater has been opened at the corner of Main and Seventh streets, Benwood, by Colonel Robert Smith.

The Theatorium, a moving picture theater at Moundsville, has been purchased by J. B. Cotts.

WISCONSIN.

Dominic Grevetti, of Rhinelander, has purchased the moving picture theater formerly owned by Hanson and Taylor at Wausau.

Charles T. Quinn is now sole proprietor of the Lyric theater of Beloit, having purchased the interest of Charles Casey.

The Majestic Theater company of Sheboygan, is planning for the erection of a moving picture theater in that place.

W. H. Gogg of Bruce, has purchased a site at Ladysmith on which he will erect a moving picture theater at a cost of $20,000.

The Grand theater at Cumberland has been purchased by Messrs. E. Zimmerman and W. H. Cole.

The Idea theater, West First street, Fond du Lac, has been purchased by the Fond du Lac company, and will be conducted in connection with the Henry Boyle theater. The Idea will be an exclusive moving picture house while the Boyle will be devoted to moving pictures and road attractions. O. J. Vollert is manager of the Idea.

The Bijou theater of Superior will be converted into a moving picture theater by Dr. H. C. Hatfield of Duluth.

L. H. Clark and A. A. Johnson of Hudson will erect a moving picture theater at Eau Claire.

Messrs. Weary, Russell and Green, who conduct moving picture theaters at Waupun, have leased the Ripon theater at Ripon and will conduct the same.

The Palace theater at Racine has been purchased by the Cummings Amusement company of Madison who will convert the same into practically a new house and expect to have it ready to open to the public about January 1.

The Pastime moving picture theater of Delavan has been purchased by Loring DeGroff, who has made a number of changes and improvements in the same.

Messrs. Phillippi and Eberhardy will erect a moving picture theater on Hopkins street, near 23rd, Milwaukee, at a cost of $7,000.

The Pastime, a moving picture theater of Delavan, has been purchased by Loring De Groff.

Al Yeager, of Freeport, representing the Joselyn Moving Picture Theater Syndicate, will erect a moving picture theater at Monroe.

The Unique theater of Cumberland recently moved into larger and more commodious quarters and the management will spare no effort to please its patrons.

Scene from "Merely a Millionaire," a Selig comedy written and produced by Hobart Bosworth. Millionaire Brewer and three friends are to attend a ball disguised as tramps. Brewer hires a real tramp to go in his stead. The tramp is complimented on his "make-up," has a gay time, and wins a prize.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

Date.	Title.	Maker.	Length.
	DRAMA		
12-9	The Teamster	Lubin	1,000
12-9	Her Little Slipper	Pathe	1,000
12-11	Saved from Himself	Biograph	999
12-11	Molly Pitcher	Kalem	1,000
12-11	The Chief's Daughter	Selig	500
12-11	One Touch of Nature	Vitagraph	1,000
12-12	Heroism	Gaumont	610
12-12	Youth vs. Age	C. G. P. C.	795
12-12	A Romance of the Rio Grande	Selig	1,000
12-12	The Military Air Scout	Vitagraph	1,000
12-13	The Tragedy of Old Age	Eclipse	798
12-13	The Flower Girl of Las Palmas	Pathe	990
12-13	Norma from Norway	Kalem	1,000
12-14	The Substitute	Lubin	1,000
12-14	The Better Man	Melies	1,000
12-14	An Episode of the Early Mormon Days	Pathe	820
12-14	George Warrington's Escape	Selig	1,000
12-15	A Goodfellow's Christmas Eve	Essanay	1,000
12-15	Bill's Flute	Kalem	1,000
12-15	In the Grip of Alcohol	C. G. P. C.	2,000
12-15	Love at Gloucester Park	Vitagraph	1,000
12-16	The Cowboy Coward	Essanay	1,000
12-16	A Queen's Treachery	Gaumont	1,000
12-16	A Mother's Remorse	Pathe	995
12-16	The Sick Man from the East	Vitagraph	1,000
12-18	As in a Looking Glass	Biograph	990
12-18	Love Decides	Lubin	1,000
12-18	Evangeline	Selig	1,000
12-19	Santa Claus and the Clubman	Edison	1,000
12-19	Through the Enemy's Line	Gaumont	985
12-19	For His Pal's Sake	Selig	1,000
12-19	Vanity Fair (3 reels)	Vitagraph	3,000
12-20	The Miracle	Eclipse	1,040
12-20	The Fatal Posing	Pathe	1,000
12-20	The Flash in the Night	Kalem	1,000
12-20	Fires of Driftwood	Vitagraph	1,000
12-21	A Terrible Discovery	Biograph	990
12-21	The Foiling of Red Dugan	Essanay	700
12-21	Kiddies' Christmas (2 reels)	Lubin	1,800
12-21	The Mission Father	Melies	1,000
12-21	Dad's Smash-Up	Pathe	1,000
12-21	Brown of Harvard	Selig	1,000
12-22	Between Father and Son	Kalem	1,000
12-22	Providential Bread	C. G. P. C.	
12-22	The Little Widow	Selig	1,000
12-22	A Reformed Santa Claus	Vitagraph	1,000
12-23	Broncho Billy's Christmas Dinner	Essanay	1,000
12-23	The Maid of Argos	Gaumont	1,000
12-23	The Sergeant's White Peril	Lubin	1,000
12-23	Actor's Heart	Pathe	1,000
12-23	The Old Doll	Vitagraph	1,000
12-25	The Revenue and the Girl	Kalem	1,000
12-25	A Modern Trip	Selig	1,000
12-25	Some Good in All	Vitagraph	1,000
12-26	Papa's Sweetheart	Edison	625
12-26	A Story of the West	Essanay	1,000
12-26	From Pity to Love	Gaumont	826
12-26	The Bully of Bingo Gulch	Selig	1,000
12-26	The Younger Brother	Vitagraph	1,000
12-27	The Stolen Treasure	Eclipse	680
12-27	Testing His Courage	Vitagraph	1,000
12-28	The Voice of the Child	Biograph	990
12-28	For Memory's Sake	Essanay	1,000
12-28	The Soldier's Return	Lubin	1,000
12-28	The Ranchman's Debt of Honor	Melies	1,000
12-28	His Daughter's Bracelet	Pathe	1,000
12-28	Paid Back	Selig	1,000
12-29	A Romance of the Cliff Dwellers	Edison	1,000
12-29	The Maid's Double	Kalem	1,000
12-29	Yann, the Troubadour	Pathe	950
12-29	A Doubly Desired Orphan	Vitagraph	1,000
12-30	Broncho Billy's Adventure	Essanay	1,000
12-30	Curing a Reckless Student	Gaumont	1,010
12-30	The Doll	Pathe	
1-1	The Baby and the Stork	Biograph	990
1-1	Driving Home the Cows	Kalem	1,000
1-1	A Romance of Wall Street	Vitagraph	1,000
1-2	Eleanor Cuyler	Edison	1,000
1-2	The Mail-Order Wife	Essanay	1,000
1-2	A Royal Romance	Gaumont	975
1-2	Infancy of Moses	C. G. P. C.	
1-2	The Cowboy's Adopted Child	Selig	850
1-2	A Red Cross Martyr	Vitagraph	990
1-3	True to Their Trust	Eclipse	636
1-3	The Heart of the King's Jester	Vitagraph	990
1-4	The Valley of Regrets	Essanay	1,000
1-4	A Noble Enemy	Lubin	1,000
1-4	A Woman's Gratitude	Melies	1,000
1-4	The Rebuked Indian	Pathe	1,000
1-4	The Mate of the Alden Besse	Selig	1,000
1-5	Destiny is Changeless	Vitagraph	990
1-6	A Child of the West	Essanay	1,000
1-6	Evils of Impure Literature	Gaumont	1,035
1-6	The Cowboy's Sister	Pathe	
1-6	The Path of True Love	Vitagraph	1,000
	COMEDY		
12-12	The First Man	Essanay	1,000
12-13	An International Heart Breaker	Edison	700
12-13	Mr. and Mrs. Suspicious	Lubin	400
12-13	Quick! A Plumber	Lubin	600
12-13	The Ventriloquist's Trunk	Vitagraph	1,000
12-14	Taking His Medicine	Biograph	673
12-14	Her Pet	Biograph	323
12-14	The Hack & Schmidt Bout	Essanay	
12-16	Stage Struck Lizzie	Edison	650
12-16	When Innocence Was Wise	Lubin	1,000
12-18	He Who Laughs Last	Kalem	1,000
12-19	The Three Bears	Essanay	1,000
12-19	Princess Charming	C. G. P. C.	
12-20	The Sign of the Three Labels	Edison	1,000
12-20	Art versus Music	Lubin	1,000
12-21	Winning an Heiress	Essanay	300
12-22	How Sir Andrew Lost His Vote	Edison	1,000
12-22	The Millionaire Barber	Essanay	1,000
12-23	Pat Clancy's Adventure	Edison	1,000
12-25	Caught with the Goods	Biograph	
12-25	A Mix-Up in Raincoats	Biograph	
12-25	One Way to Win	Lubin	1,000
12-26	The Burglar's Hard Luck	C. G. P. C.	
12-27	The Stuff that Dreams Are Made of	Edison	1,000
12-27	Fair Exchange Is No Robbery	Eclipse	322
12-27	Mother-in-Law Raises	Pathe	1,000
12-27	The American Girl	Lubin	1,000
12-29	A Bird in the Hand	Essanay	1,000
12-29	Their Last Chance	Selig	1,000
12-30	Uncle Hiram's List	Edison	1,000
12-30	In the Clutches of a Vapor Bath	Vitagraph	1,000
12-30	Father and the Girls	Lubin	1,000
1-1	Object, Matrimony	Lubin	
1-1	Cinderella	Selig	3,000
1-2	He, She and It	Selig	150
1-3	The Two Flats	Edison	950
1-3	The Cowboy Artist's Jonah Day	Kalem	1,000
1-3	The Professor's Daughters	Pathe	1,000
1-3	A Village Romance	Lubin	1,000
1-4	Who Got the Reward	Biograph	
1-4	The Joke on the Joker	Biograph	
1-5	Freezing Auntie	Edison	660
1-5	For the Love of Mike	Essanay	1,000
1-5	The Dude Cowboy	Kalem	
1-5	The O'Kalem's Visit to Killarney	Kalem	
1-5	Betrayed by a Parasol	C. G. P. C.	
1-5	Dr. Twostep's Prescription	C. G. P. C.	
1-5	The Other Fellow	Selig	550
1-6	Please Remit	Edison	995
1-6	A Poor Excuse that Worked	Lubin	
1-6	The Tramp and the Bear	Lubin	
	SCENIC		
12-16	A Trip from Colorado Springs to Cripple Creek	Edison	350
12-19	Landscapes in Japan	C. G. P. C.	
12-22	In Japan-Nara	C. G. P. C.	
12-26	Scenes off the Coast of North Africa	Gaumont	124
1-2	The Ice Formations at Odessa, Russia	C. G. P. C.	
1-5	A Malay Village During the Rainy Season	C. G. P. C.	
	TOPICAL		
12-18	Pathe's Weekly	Pathe	1,000
12-18	Vitagraph Monthly	Vitagraph	1,000
12-25	Pathe's Weekly	Pathe	1,000
1-1	Pathe's Weekly	Pathe	1,000
1-5	Hutchinson, Kansas, Semi-Centennial Celebration	Selig	550
	EDUCATIONAL		
12-26	Modern Weapons for Fighting Fire, New York City.	Edison	375
12-26	Aboard a French Battleship	C. G. P. C.	
12-28	Mushroom Culture	C. G. P. C.	
1-1	The Oyster Industry	Lubin	
1-3	A Cotton Goods Factory in France	Eclipse	325
1-5	Codfish Industry, Newfoundland	Edison	340
1-6	The Chillonks	Pathe	

DAILY LICENSED RELEASES

MONDAY: Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

TUESDAY: Edison, Essanay, Gaumont—Kleine, Pathe, Selig, Vitagraph.

WEDNESDAY: Edison, Kalem, Eclipse,—Kleine, Lubin, Pathe, Vitagraph.

THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig.

FRIDAY: Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.

SATURDAY: Edison, Essanay, Gaumont—Kleine, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA

Date.	Title.	Maker.	Length.
11-30	Over the Hills	Imp	1,000
11-30	The Stranger	Rex	900
12-1	An Easterner's Peril	Bison	900
12-1	The Late Mrs. Early	Comet	1,000
12-1	A Revolutionary Romance	Solax	900
12-1	Beneath the Veil	Thanhouser	900
12-2	The Penalty of Her Ambition	Great Northern	900
12-2	The Wanderer's Return	Powers	
12-2	The Poison Cup	Reliance	900
12-4	The Angel of Paradise Ranch	American	1,000
12-4	The Dumb Messenger	Imp	1,000
12-4	Just Two Little Girls	Nestor	900
12-5	The Empty Tepee	Bison	900
12-5	In Humanity's Cause	Eclair	900
12-6	Jorio's Daughter	Ambrosio	900
12-6	The Indian Fortune Teller	Champion	950
12-6	Struck Gold	Nestor	900
12-6	The Turn of the Wheel	Reliance	900
12-7	The Smoke of the Forty-Five	American	1,000
12-7	Tony and the Stork	Imp	1,000
12-7	The Measure of a Man	Rex	900
12-8	A Range Romance	Bison	900
12-8	The Dead Canary	Comet	1,000
12-8	The Man in the Auto	Lux	650
12-8	The Little Shoe	Solax	900
12-9	Two Men and a Girl	Powers	900
12-9	The Turnstile	Reliance	900
12-11	The Man Hunt	American	1,000
12-11	A Traitor on the Staff	Champion	950
12-11	Why the Check Was Good	Imp	1,000
12-12	The Musician's Daughter	Eclair	900
12-12	The Lady from the Sea	Thanhouser	950
12-13	The Marquis of Lantenac	Ambrosio	
12-13	The Saving of Dan	Champion	950
12-13	The Law of the Range	Nestor	950
12-13	Love and Charity	Reliance	900
12-14	Her One Day's Dream	Eclair	900
12-14	The Little Stocking	Imp	1,000
12-15	The Foreman's Courage	Bison	900
12-15	In Time for Dinner	Comet	900
12-15	Mistaken for the Culprit	Lux	457
12-15	The Little Kiddie Mine	Solax	900
12-16	The Playwright	Reliance	
12-17	In the Days of the Six Nations	Republic	900
12-18	The Last Notch	American	1,000
12-18	The Coward's Plot	Champion	950
12-18	A Game of Bridge	Comet	1,000
12-18	The Girl and the Half-Back	Imp	1,000
12-19	A Tragic Joke	Eclair	900
12-20	By Decree of Fate	Champion	950
12-20	Locked in the Vaults	Reliance	900
12-21	The Gold Lust	American	1,000
12-21	A Heart Bowed Down	Eclair	900
12-21	The Professor	Imp	1,000
12-21	The Martyr	Rex	900
12-22	An Indian Martyr	Bison	900
12-22	The Man with the Camera	Comet	985
12-22	A Japanese Love Story	Lux	977
12-22	The Violin Maker of Nuremberg	Solax	900
12-23	Hearts of Italy	Powers	900
12-23	The Doctor's Dilemma	Reliance	
12-24	The Actress	Majestic	1,000
12-24	Before Yorktown	Republic	900
12-24	Christmas Presents	Solax	900
12-25	The Duel of Candles	American	1,000
12-25	Bonnie of the Hills	Champion	950
12-25	On the Stroke of Three	Imp	1,000
12-26	The Run on the Bank	Bison	900
12-26	She	Thanhouser	2,000
12-27	The Doctor's Close Call	Champion	1,000
12-27	A Western Girl's Love	Nestor	900
12-27	Brotherly Love	Reliance	900
12-28	Bonita of El Cajou	American	1,000
12-28	The Silent Call	Eclair	900
12-28	The Portrait	Imp	1,000
12-29	Getting His Man	Bison	900
12-29	Caught by Cinematography	Lux	636
12-29	The Divided Ring	Solax	900
12-29	The Expert's Report	Thanhouser	900
12-30	A Lesson to Husbands	Imp	400
12-30	A Mail-Bag Romance	Powers	
12-30	The Birth-Mark	Reliance	900
12-31	The Pride of Lexington	Republic	900
12-31	Christmas Presents	Solax	900
1-1	The Blood of the Poor	Champion	950
1-1	Simple Lives	Comet	900
1-2	Chinese Smugglers	Bison	900
1-2	Divorcons	Eclair	900
1-2	Life's Supreme Treasure	Powers	900
1-2	The Passing	Thanhouser	900
1-3	Blood Vengeance	Ambrosio	900
1-3	The Kid of Roaring Camp	Champion	950
1-3	The Tenderfoot's Sacrifice	Nestor	900
1-3	Resignation	Reliance	900
1-4	Old Papers, Old Souvenirs	Eclair	
1-4	The Trinity	Imp	700
1-4	The Parting of the Ways	Rex	
1-5	An Indian Maid's Elopement	Bison	900
1-5	Temperaments	Comet	900
1-5	Our Poor Relations	Solax	900
1-5	A Columbus Day Conspiracy	Thanhouser	900
1-6	The Temptress	Great Northern	900
1-6	With the Tide	Powers	900
1-6	Two Old Men	Reliance	900
1-7	In the Days of the Six Nations	Republic	900
1-7	Christmas Presents	Solax	900

COMEDY

Date.	Title.	Maker.	Length.
12-4	Yankee Doodle	Champion	
12-4	Our Navy	Champion	
12-4	Billy's Letter	Comet	1,000
12-5	The Little Thief	Powers	
12-5	The Secret Order of Horns	Powers	
12-5	The Newsy and the Tramp	Thanhouser	
12-6	Baby's Choice	Solax	
12-7	There Fell a Flower	Eclair	660
12-8	The Adventures of an Amateur Hypnotist	Lux	350
12-8	Brother Bob's Baby	Thanhouser	900
12-9	Buttons and Hooks	Great Northern	
12-9	Her Birthday	Imp	750
12-9	Desperate Desmond Abducts Rosamond	Nestor	
12-10	Keeping Mabel Home	Majestic	1,000
12-11	The Ups and Downs of Rafferty	Comet	900
12-11	Only an Iceman	Nestor	900
12-12	Bar Z's New Cook	Bison	900
12-12	The Little Chaperone	Powers	
12-13	Fickle Bridget	Solax	900
12-15	Bill and His Chum Tired of Married Life	Lux	521
12-15	Deacon Debbs	Thanhouser	900
12-16	His First Monocle	Great Northern	
12-16	An Up-to-Date Doctor	Itala	900
12-16	Billy's Seance	Imp	500
12-16	The Bungalow Burglars	Imp	500
12-16	In the Early Days	Nestor	
12-16	Mutt and Jeff Make the Feathers Fly	Nestor	
12-16	When Heart Wires Cross	Powers	900
12-16	Just Smile	Reliance	
12-17	Little Red Riding Hood	Majestic	900
12-18	The Love Chase	Nestor	900
12-19	Cowgirl's Pranks	Bison	900
12-19	Cupid's Big Sister	Powers	
12-19	The Tomboy	Thanhouser	900
12-20	Tweedledum Marries an American Girl	Ambrosio	
12-20	The New Ranch Owner	Nestor	900
12-22	Cinderella	Thanhouser	900
12-23	The Twins	Great Northern	
12-23	Foolshead's Christmas	Itala	
12-23	A Pair of Gloves	Imp	600
12-23	Desperate Desmond Foiled by Claude Eclair	Nestor	900
12-23	A Pair of Shoes	Reliance	
12-25	The Tie that Binds	Comet	1,000
12-25	The Best Man Wins	Nestor	950
12-26	The Wrong Bottle	Eclair	900
12-26	The Sign of the Helmet	Powers	
12-27	Tweedledum in Love with a Singer	Ambrosio	
12-27	Tiny Tom's Exploits	Ambrosio	
12-27	When Mary Was Little	Solax	900
12-28	An Unwelcome Santa Claus	Rex	900
12-29	The Crude Miss Prude	Comet	1,000
12-30	A Realistic Make-Up	Great Northern	
12-30	A New Year's Guest	Itala	
12-30	Broke	Imp	600
12-30	Mutt and Jeff Break into Society	Nestor	
12-30	Their Afternoon Off	Nestor	
12-31	Will You Marry Me?	Majestic	615
1-1	His New Wife	Imp	1,000
1-1	An Unlucky Present	Nestor	900
1-3	His Musical Soul	Solax	900
1-4	The Misadventures of a Claim Agent	American	
1-4	Charley's Holiday	Eclair	
1-5	Through the Agony Columns	Lux	632
1-6	Foolshead's Six Duels	Itala	
1-6	Playing the Game	Imp	600
1-6	Back to His Old Home Town	Imp	400
1-6	Desperate Desmond Fails	Nestor	
1-7	Training a Husband	Majestic	1,000

SCENIC

11-23	Portuguese Centaurs	Eclair	600
12-2	View of Lake Como	Powers	
12-5	The Savannah Auto Races	Republic	1,000
12-9	Winter in Switzerland	Great Northern	
12-9	Columbia Interscholastic Chase	Imp	350
12-12	Views of Genoa, Italy	Powers	
12-13	The Launching of Two Italian Dreadnoughts	Ambrosio	
12-14	Santa Catalina, Magic Isle of the Pacific	American	1,000
12-15	Greece	Great Northern	
12-19	Touring Brussels	Powers	
12-23	From Ostersund to Storlien	Great Northern	
12-30	Sea and Landscapes, Denmark	Great Northern	
1-1	A Midwinter Trip to Los Angeles	American	1,000

TOPICAL

12-23	Niagara Falls Celebration	Imp	400
1-4	Broncho Busting for "Flying A" Pictures	American	

EDUCATIONAL

12-1	The Making of an Aeroplane	Lux	419
12-6	The Paper Making Industry	Solax	
12-7	Manners and Traditions of Piedmont	Eclair	660
12-14	Logging Industry in the Northwest	Rex	
12-26	Where Steel Meets Cloud	Powers	
12-29	Making Pianos	Lux	344
1-5	Artistic Earthenware in the Making	Lux	347

DAILY INDEPENDENT RELEASES

MONDAY: American, Champion, Comet, Imp, Nestor, Solax.
TUESDAY: Bison, Eclair, Powers, Thanhouser.
WEDNESDAY: Ambrosio, Champion, Nestor, Reliance, Solax.
THURSDAY: American, Eclair, Imp, Itala, Rex.
FRIDAY: Bison, Comet, Lux, Solax, Thanhouser.
SATURDAY: Great Northern, Imp, Itala, Nestor, Powers, Reliance, Republic.
SUNDAY: Majestic, Republic.

VOL. VII. FEBRUARY, 1912. No. 2

MOTOGRAPHY

Published Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building, Chicago

EXPLOITING

MOTION PICTURES

MISS VEDAH BERTRAM
WITH ESSANAY

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Cin-es and Urban-Eclipse

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(*Cin-es release of March 2, 1912*)

An extremely clever comedy of the better class. Full of wit and humor; the outcome is always in doubt until the very last.

"The Chauffeur"

(*Cin-es release of March 5, 1912*)

Another first-class comedy-drama. It has a very clever plot and is especially well acted. Don't fail to book it.

"The Song of the Gypsy"

(*Eclipse release of March 20, 1912*)

The story of a gypsy girl who becomes an opera star, but forgets her benefactor until too late. A strong drama, full of heart interest.

GEORGE KLEINE

166 North State Street
CHICAGO

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Scene from Selig's "A Mysterious Gallant."

Scene from Selig's "The Little Match Seller."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

VOL. VII. CHICAGO, FEBRUARY, 1912. No. 2.

THE EXHIBITORS' CHARITY.

THE poor have long had cause to be grateful to the motion picture. It has brought romance into their narrow lives, and the light of the Great White Way into the dark streets of the tenement districts. It has given them a taste of "life" as they pictured it to themselves—that life, far removed from their daily routine, where men do brave and wonderful things for the sake of beautiful women, where strange rivers flow through scenes of incredible grandeur, where pleasure and wit and adventure take the place, for an hour at least, of care and irritation and sordidness. It has given them a rich man's entertainment at a poor man's price.

Yet there are always some who cannot afford even the picture show—the very poor, to whom the insignificant nickel means the loaf of bread for which they are starving. Every big city has them and contributes for their relief a large but always wholly inadequate sum of money.

It is quite outside the bounds of commercialism that the picture shows should contribute to those who are unable to contribute to the picture show. That they have done so is indicative, first of all, of the big heart of the exhibitor—the broad humanity of the men who, prosperous now, may have felt themselves in past years the pangs of poverty.

The Motion Picture Exhibitors' League of America fixed January 23 as a day of free will offering, and upon that day it turned over to the poor in Chicago the total receipts of all the theaters it represents in that city. The members asked and received permission of Mayor Harrison to turn the money over to him, he in turn to present it to the United Charities for distribution. The amount turned over to the mayor was $3,285.75, approximately 200 nickels from each of 300 theaters. In return for this the exhibitors got the satisfaction of having done a good deed, and the undoubted blessings of the poor. They did not even get the newspaper publicity which usually follows unusual philanthropies, and which was really their due.

In Cleveland the exhibitors gave to charity only one cent from each paid admission, and the amount raised for the Associated Charities of that city was naturally much smaller than in Chicago. It is characteristic of the men in the industry, however, that a voluntary collection at the regular meeting of Cleveland Branch No. 1, Motion Picture Exhibitors' League of America, January 17, netted $64 for the charity.

Notwithstanding the fact that Chicago so far surpassed Cleveland in this philanthropic movement, the Ohio exhibitors received by far the greater amount of publicity. Several of the Cleveland papers gave as much as half a column to the project, even printing the special programs which were prepared for the occasion through the co-operation of the exchanges. What is the matter with the Chicago newspapers?

THE HOUSE ORGAN AGAIN.

ONLY in a very young industry are "house organs" as numerous as they are in the film business. Other and older industries have all had them, have discovered their weaknesses and have discarded them. They will travel the same road in this business; sooner or later those who now print their own little exclusive journals will realize that they are not being read and that they represent a lot of wasted money. Then, and not till then, will the trade paper receive its proper recognition.

An excellent argument against the house organ was presented some time ago in *Advertising and Selling*, by F. V. Clark, business manager of the *Engineering Review*. We reproduce his statement here to give the point of view of a man who has intimate knowledge of the subject:

> This is not an advertisement for the New York Central Railroad, nor is it a socialistic attack on the luxuries of the rich, but let us compare the Twentieth Century Limited with the privately chartered special train.
>
> You want to go to Chicago and you want to go there as quickly as possible and with the greatest comfort, so you charter a special regardless of the great cost. All goes well until word comes along the line that the express is due and you promptly go on a siding to give the regularly scheduled train the "right of way," and have the dissatisfaction of looking from the window of your berth to see one hundred or more men, who have paid far less than you, go whizzing on ahead to the destination for which you are bound. You have the satisfaction of knowing that your train is down on the train dispatcher's schedule as Mr. Smith's special, but is this assisting you in getting anywhere?
>
> It is a gratification to some concerns and individuals who publish house organs to see the name of their company emblazoned on the title pages as the publishers, and to feel that they are playing a distinct part in the dissemination of knowledge.
>
> These people mail their house organs to a selected list, and a considerable portion of them may reach the desk of the man for whom they are intended. He glances at the house organ, remarks perhaps on its beauty and attractiveness and lays it aside for reading at some future time—or, if he knows from experience how unlikely that time is to come—he consigns it at once to the waste basket to which it is ultimately doomed at its best.
>
> The next piece of mail matter is the regular trade journal covering the activities of his field. This is, if it is the right journal, the one paper that he is bound to look through whether he has time or not. If your advertisement is in this paper it reaches its destination on schedule time, the same as the Twentieth Century schedule express does, and is not sidetracked as the special house organ and the special train both are.
>
> Consider again the cost. The Twentieth Century express is a co-operative affair; every one of its one hundred passengers pays his share of the total cost, and in no case does this share approximate anything like the cost of the special.
>
> The established trade journal is also a co-operative affair. Perhaps two hundred and fifty advertisers are sharing the cost of its production. The total cost is far in excess of the house organ, but the cost to each advertiser is but an insignificant fraction of the same.

The money spent in film house organs amounts to several thousand dollars a week. Their efficiency is about ten per cent. Ninety per cent of this tremendous expenditure is thrown away. The sooner these amateur publishers realize that fact, the sooner will they be able

to put part of that money back in the treasury, give a more consistent support to the legitimate trade journals and get real returns on their advertising investment.

Legitimate trade journals have been directly responsible for the upbuilding of hundreds of concerns that lead their respective fields today. The house organ cannot claim a single success traceable to its influence.

ORGANIZATION ABROAD.

ORGANIZATION fever has reached England. An earnest attempt to form an exhibitors' association is being made there, and it will succeed, unquestionably. But the film man's resistivity is high, and the Briton is no exception. Our London contemporary, the *Bioscope,* reports that at the first meeting, on January 24, the attendance was small. Nevertheless, some progress was made, a committee appointed, and the dues decided upon—to be five dollars per exhibitor, and half rates for additional theaters belonging to the same member.

Great Britain needs an exhibitors' association just as much as we do here; and the start is not very auspicious. We would suggest to our English contemporaries that they publish some data showing the progress of the Motion Picture Exhibitors' League of America. This body is now established beyond any chance of mishap, and is growing stronger every day. If the English exhibitors are willing to take an example from their American brothers, let the coming American convention, to be held in Chicago next summer, serve as the signal for the picture theater interests of Great Britain to get together—and stay together!

LONG RUNS.

KINEMACOLOR THEATER, in New York, has run pictures of the coronation of King George and Queen Mary of England nearly 400 times without a break, and as rule the house is filled to capacity. The ordinary picture theaters change films every day for fear of losing patronage if they repeat. What is the answer?

At first thought one may be inclined to put the responsibility for continued attraction on the feature of color which is Kinemacolor's big claim. There is no denying that pictures in natural colors are more attractive to the normal human being than black and white pictures. The tints of nature serve to make more nearly perfect an art already marvelous in its close imitation of life. But we cannot concede that a colored film, in the present state of the art, will fill houses for 400 runs as against a single day's run for black and white. Nor is it probable that the coronation, epochal as it was, had in it enough of interest for Americans to keep them in attendance indefinitely. The only two special features of the Kinemacolor Theater—the topical subject and the color quality—are not sufficient to explain the success of the long run.

The only answer to the problem is that exhibitors in general do not yet know the boundary lines of their business. The greatest competitor of any film released today is the film released tomorrow. In other words, the best film made today could be run and run until it was worn out and in the big cities at least it would always draw a good house. We take off a film not because everybody has seen it, but because a new one is waiting to take its place.

Some recognition of that fact is being manifested in the method of showing the new feature and "state rights" films. Since these are not produced with any regularity or at given intervals, each must be run at least until another is produced to take its place, and sometimes much longer. And there are no complaints that the attendance falls off after the first day.

We have always believed that, in large cities at least, the daily change is a mistake. Under the present system of manufacturing and marketing, of course, the exhibitor must change daily to show even the best selections of the weekly output. But would it not be better for all concerned if the biggest manufacturers turned out no more than one film a week, concentrating all the present effort and cost on that one? This is exactly the reverse of the present tendency, which is to increase the output at all costs. And we are getting some splendid films, even with the rush and pressure of a film a day. But what would we get on the film a week basis with the same material, the same expenditure? Naturally, a a film not less than four, five or six times as good.

Such films, of course, would have to sell at a proportionate price. The exchange man perhaps would have to pay five hundred dollars, or even more, for a reel. But the exhibitor's weekly rental would be no higher; he would merely receive and run fewer films. Th quality would be so much better that he could raise his admission price, and the Kinemacolor and state rights cases prove that he could fill his house. The standard would be raised all around, and that always means better business and more money.

THE POSSIBILITIES OF FIRE.

PICTURE THEATER fires are extremely rare. We have said this before, and only repeat it here to disarm any possible criticism of our somewhat sinister heading. With a total of some 12,000 theaters, we could have a fire a week and still not exceed one-half of one per cent. The proportion is actually very much smaller than that—so small, in fact, as to be practically negligible statistically.

But this freedom from fire is due wholly to careful management and wise precaution. There is the possibility of fire in every public gathering place. While the picture theater is not at all liable to fire, neither is it immune from the chance. And this is not due to any peculiarity in the business, to the use of films or of electricity, but simply because in any group of a hundred or more persons, some one is apt to be careless. Therefore it is wise not to draw too great an inference of security from previous immunity. The price of safety is eternal vigilance.

For purposes of comparison and perhaps of admonition, let us see what the fire danger is in general. The year has started off with fire losses at the rate of a million dollars a day. While much of this was due to the prolonged and excessive cold weather, yet it does not promise well for the reduction in the fire waste which it was hoped to secure in 1912 as a result of the educational work done last year. The 1911 fire losses were $234,337,250, but the loss for January of this year was 50 per cent ahead of the same month last year. As usual, most of these fires were due to the national fault of carelessness. While zero weather may account for the unusual number, most of them were easily preventable. Overheated stoves and furnaces, defective flues, and the thawing of frozen water pipes with burning paper were the chief causes of the cold-weather fires. But it is carelessness approaching criminality to run

stovepipes near wood, to build chimneys improperly and leave them uninspected, to start a bonfire by a lath partition in a home to thaw out frozen pipes, and to do all the other foolish and reckless things that make the fire waste of the country a quarter of a billion dollars a year.

The people have this reduction of the fire waste and its terrible toll of life and property in their own hands. So long as they are indifferent to the ruinous drain upon the national resources involved in this needless waste, so long as they lack the sense of individual responsibility for the proper protection and condition of their own homes and communities, so long will the fires continue and multiply. Abroad, the man who would throw a match into a heap of rubbish, or who would fail to protect an overheated stove or flue, would go to jail. And the fire losses abroad are one-tenth what they are in this country, while the loss of life is nominal in comparison. With the majority of the fires due to carelessness, individual and municipal, the urgent need is the development of a sense of personal responsibility for greater precautions, especially in such a time as this, and January losses of a million dollars a day should help enforce the lesson.

On December 7, 1911, a fire occurred in the Lyric Theater in El Reno, Okla. An inspection and report were made by the Oklahoma Inspection Bureau, whose manager is C. T. Ingalls, and the inspector, L. A. Barley.

The fire originated in the picture-machine booth by the film coming in contact with the lamp house. This was due to the failure of the take-up device to work properly, the film thus being allowed to run out over the machine. The operator was outside of the booth rewinding a film when the accident occurred, but ran into the booth and tried to extinguish the flames with a coat. His efforts were unsuccessful and he was seriously burned in the attempt.

Two extra films outside of the booth were also destroyed. The three reels burned were supposed to be non-inflammable. The machine was operated with a motor and equipped with magazines for booth reels. The booth was of iron construction with a vent pipe to a second-floor hallway. The openings in the booth were not arranged to close automatically, and a small opening on the rear side, although equipped with a gravity door, was not closed during the fire. The operator was also unable to get the main door closed.

This is an unpleasant subject. We are glad to say it is also an infrequent one. The public is safer in a motion picture theater than in a legitimate theater, and just as safe as at home or in hotels. This statement we are prepared to prove, and we recommend that it be brought to the attention of the audience in every picture theater and to the local newspapers in every community. But even the exceptions, like that noted above, should not occur. They need not occur. Care is all that is needed.

MORAL STATUS OF THE PICTURE SHOW.

UNDER the above title Rev. Frank Fairfax says, in the London *United Methodist*:

"We religionists inveigh much and often against the popular quest for pleasure. We set it down as an indubitable mark of the materialism of the age—which is doubtless very true. But hardly any of us would deny the right of people, in these days, to seek some sort of pleasure. The spectacle of the virtuous husband content with his fireside, and a whole group of sons and daughters mightily absorbed in studies or hobbies at home, is rare enough—even in Christian homes; and we are reconciled to an order of things in which it is common for people to pay to be amused. In fact, our churches, almost without exception, cater in small ways for this sort of thing. I would suggest, therefore, that we Christians honestly try to make a distinction between pleasures demonstrably bad, and pleasures not bad, but which our own active life perhaps finds no room for.

"There are pleasures, we must admit, which play a conspicuous part in modern life that cannot, on any honest reckoning, be called bad. I have in my mind a concrete example—the cinemotograph show, picture-drome, electric theater, or whatever it is called. I went to one quite recently. It was handsome outside; highly artistic, in fact. Inside, it was clean, well-ventilated, comfortable, cheap—the 'swells' sitting behind in the sixpenny seats. (I was not a 'swell.') The pictures of the week's events I missed seeing, but was assured that they are always fairly accurate. I chuckled silently at a remark on the programme: 'Keynote—Refinement.' But it was a just advertisement; there was nothing that in the slightest degree pandered to the vulgar mind. While the orchestra was playing some good music, including a selection from the immortal Wagner, we had a variety of moving pictures fully in accord with the management's standard of 'refinement.' There were the comic items, 'Hungry Hank's Hallucinations,' an incongruous dream of a dirty, tattered tramp; "Soldiers Three," the adventures of some Scotch soldier laddies who had a day off; and "Bill Tries to do His Own Washing," the title of which vividly suggests the thing. Anyone who has seen a cinematograph will know, without any detailed description, that for something uproariously funny you cannot better these moving pictures. There were also pictures showing agriculture done by motor, as compared with the old methods. And there were three items 'dramatic' and serious, which deserve special mention. One, 'The Snares of a City,' gave us a shopgirl, lured by the sensualist junior partner, at whose sumptuous hotel she dines but whence she is rescued in time to avert disgrace. There is great joy in the old home when she returns to them; and the satisfaction of the father and mother was reflected unmistakably in the faces of the audience. The next item of the thrilling and dramatic order was a story of heroism amidst troubles with Red Indians; heroism followed by amoristic tribulations, and ending with domestic happiness. Lastly, 'The Cowboy's Innocence,' which 'fetched' the audience more than any other item, was a sterling vindication of the virtues of honesty and courage. Nothing moved the people more than the sight of a little Mexican girl risking her life in order to see justice done to cowboy Bob. And I had always imagined London working-classes as espousing the vulgar and gloring in the detestable!

"The fact is—if we will only take the trouble to find it out—that the people's taste in amusements is distinctly improving. Even the London office-boy has a soul above the unclean. Granted that people have a right to be amused, it is a happy feature that amusement is becoming, in small ways, educative."

The approval of the clergy is always worth while. We may call them narrow minded when they declare against them; but with the majority of the public their decision has great weight.

Illinois Exhibitors' Banquet

The Second Open Meeting

THE second annual open meeting of the Illinois Branch No. 2, Motion Picture Exhibitors' League of America, was held at the Sherman House, Chicago, Tuesday, February 6. The hour was set for eleven o'clock, night, in order that exhibitors might be denied an excuse for non-attendance. Tom Norman said he would stay with the late finishers who were still indulging the Dutch lunch at four a. m. Wednesday, February 7.

It was a harmony meeting—an earnest of the big national convention that will be held in Chicago this year at a time not yet determined upon.

The Chicago exhibitors are getting on. They started out right, barely a year ago. Those who were visitors and guests and members then must have been pleased at the splendid showing of Tuesday night.

It was disappointing that the national officers, president and secretary, failed to appear, but the program was complete even with this curtailment. There were more than two hundred people in attendance and everybody had a good time, because most of them were called upon to say something and that was what they said. It wasn't anything like a grouch conference. Those skeptics who thought the exhibitors would not hold together have at least another thought coming. These open meetings tell too clearly what is going on in the closed meetings. The treasurer says he has money left. Has been accused only recently of being long in his accounts. Confessions like this mean that Chicago exhibitors are becoming acquainted with the knowledge that there is strength in organization; that it is mutually beneficial to pull together; that their interests are pretty much alike.

Convention of Illinois Exhibitors, Chicago, February 6.

After the greetings came the invitation to participate in a sumptuous Dutch lunch that had been prepared by the arrangement committee, consisting of Messrs. Frank, Hull, Gelder and Ascher. It was a place where the rubbing of elbows meant fellowship. Probably an hour of this sort of thing before the assembly repaired to the banquet room and were seated before the officers of the local league. President George Henry courteously announced that F. O. Neilsen would deliver the address of welcome and that Chris Whelan would do the honors as toastmaster, who called upon R. R. Nehls, general manager of American Film Manufacturing Company of Chicago. Mr. Nehls spoke for the welfare of films, looking into the future. He emphasized the importance of interdependent relations as they concern the manufacturer, the exchange, the exhibitor and the public.

W. A. Daniels, president of the National Waterproof Film Company, Chicago, captured the honors of the evening by a comedy address involving licensed trade-marks. He associated the well-known labels with the common hen's egg, keeping well in mind his favorite duck. Mr. Daniels' duck is a duck, not a drake. You can tell it by the lack of curve in its tail. He said:

MR. TOASTMASTER AND LADIES AND GENTLEMEN:—

I presume you have all seen a picture of my progenitor, Daniel, standing calmly in a den of hungry lions, and that you all know his complaisant look came from a feeling that after the feast he would not be called upon to say anything.

As I face the lions in the film business this evening, I gather confidence from a belief that not one of you is hungry, but for all of that, I am sure I do not wear a complaisant look, for to tell the truth I am somewhat disturbed for a subject which I think will interest you. As shop-talk is barred I have been debating in my mind whether to address you on proto-plasmic evolution or metaphysics, but as I know nothing about either of them, I have decided to talk to you upon the subject of eggs; just plain eggs, and point out a few analogies between eggs and the film business.

When you buy eggs always inquire about their condition, never ask when they were released. In selling eggs, no matter how fresh they may be, do not advertise them as "first runs." It is not well either in selling eggs to stipulate for their return in seven months, for the checking of such goods will be bad business. In eating eggs avoid the yolk, otherwise you will get into your system some streaks of yellow.

Some eggs are like some people; they look good on the outside, but when you come to know them intimately you discover that only a very thin outside shell covers a very bad interior condition. There are some bad eggs right in the film business, but I am happy to say that I do not see any of them here this evening.

It is very easy to lay an egg—you just pick it up and lay it where you want it. The great difficulty in the egg business is in the making of them. The process is not patented, but the secret has long been held by a fowl conspiracy. The producer of eggs, like the producer of moving picture films, always keeps in mind the setting. Eggs are all made waterproof, showing the good sense of those who make them.

Speaking of eggs, did it ever occur to you that all of the licensed film trade-marks came from eggs, or else reminded us of them? For instance, there is one trade-mark which is all "splattery" reminding us of an egg dropped from a second-story window. It should not take you long to guess the one I mean. If William Kalem Wright were here I am sure he could guess, and that he would be right. Then there is another trade-mark which would remind us of eggs, if we could only be sure that the sign was of a real rooster and not a Capon. (Thanks for this burst of applause.)

You know all feathers come to us via the egg route, so when we find a trade-mark which is part Indian Head and part feather duster we are again reminded of eggs.

The Bee is noted for its industry and a sharp business end. It is also a prolific egg-maker; the Queen bee in season laying as many as three thousand eggs per day, and it is probably because of this fact that the American Biograph Company adopted for its trade-mark "A B."

The letter "S" is always found in eggs—e-g-g-s. It is also found in films, and soil and scratches, and also makes one of the most appropriate trade-marks in the business.

The Edison signature trade-mark was originally written with a quill, the product of an egg, and their initial "E" stands just as forcibly for eggs as it does for Edison's.

Another manufacturer has seized upon the old Liberty Bell for his trade-mark because, as he says, it first proclaimed the hatching of American freedom. Then we have the Vitagraph mark, clearly an egg product, part American Eagle and part Plymouth Rock.

In polite barn yard society, Melies is pronounced "Me-lays" and the hen which pronounces it with the greatest frequency is counted a star, hence—The Star film trade-mark.

All Italian film trade-marks are from the eggs of the guinea hen. Then there are other foreign marks some of which are imported, but which a German friend of mine tells me are mostly Zu Kleine to talk about. So I will just call your attention to one more of the American products, the renowned Duck. The duck has no trouble in tracing its ancestry to an egg, nor impressing the beholder of the advantages of being waterproof. This is the trade-mark which our office boy Bennie makes speak in a little poem which reads:

Mother, can I go out to swim?
Oh, yes, my duckie daughter,
Since Father has made you waterproof,
You can't be hurt by water.

In conclusion I want to thank you all for the privilege of being with you this evening, and especially for being with you now at the end of my remarks, for I realize that eggs have hastened the departure of many a speaker long before he was half through. I thank you.

At this point the toastmaster referred to his unfinished business, that of reading a mass of telegrams, letters, etc., from friends of the league. Following this change in program, the assemblage was treated to some songs.

Police Censor Tischart told something of the changes that had attended films since his duties required their supervision and inspection. Some of the boys tried to hear him explain the cut-out in "Brutus," which prevented the act of killing Caesar, but it didn't come through. But even at that Tischart has a host of friends who are happy when he is around.

And then some more singing.

Joseph Hopp, president of the Standard Film Exchange, was called upon to tell "The Value of Advertising." He didn't follow his assignment. Joe knows the value, alright, but he didn't divulge any secrets.

All of the branches of the General Film Company were represented and each branch had representatives who expressed delight at being guests of the exhibitors. Following this outburst of sentiment the toastmaster sang, "Silver Threads Among the Gold." And he sang it like a house-afire. A number of exhibitors bid for next week's time, offering a deposit of cash; but the singing toastmaster declined on the grounds that he was booked solid for the season; or at least till C. A. Anderson went fishing.

Among other speakers were John Rock of the Vitagraph Company, James McQuade of the *Moving Picture World*; Ed J. Mock of MOTOGRAPHY; Stanley Twist of the Selig Polyscope Company; William J. Sweeney and Sam Schiller.

The singing of various music house representatives was of superior merit and enlivened the proceedings.

NOTES.

If you can't attend a meeting of motion picture exhibitors, you should send a letter or a telegram, or both. Exhibitors hold their meetings between midnight and daybreak—the element of time cuts no ice—your communication will be read, and what is more, it will be encored.

Joe Hopp was assigned the subject, "Value of Advertising." Hopp shows his longheadedness because he declared for an open market, something that is sure to bring applause from the press representatives.

R. C. Seery was called upon to address the meeting, using for his subject, "Troubles of a New Film Exchange." The announcement followed that Seery had gone home, which was a tribute more eloquent than words. Every exchange has its troubles.

"Pop" Daniels compared the licensed trade marks with eggs, but he stopped with the licensed makers. Stringing the wheeze along, it doesn't require much strain on the imagination to refer to Thanhouser as Hen-Houser; and Nest-or isn't so bad as it might be; and Rep has sprung a cross between the Vitagraph eagle and Pathe's rooster, which is some chicken; and Rex spelled "wrecks" would indicate the condition of a crate of 'em shipped in by express from the country, wouldn't it? And if you will examine carefully you will find feathers on the Flying "A"; and if you care to go further with this thing you might find a place to work in the pip and other poultry affections!

It was unfortunate that W. N. Selig had to be carted away to the hospital on the very day of the festivities. He is still having trouble with his arm, the result of that dangerous assault in Los Angeles when one of his Japanese employes made a target of him.

Toastmaster Whalen is a fine discriminator. He knows how to make his program. That is why he heads his list with the best talent. It gave Nehls and Daniels the honors. When the booking lagged Chris sang his own song.

L. H. Frank, chairman of the Dutch lunch committee, must have had large experience in the preparation of such luncheons, because everything was in the bill of fare from a loose spigot to a dill pickle.

Sam Schiller was there all lit up in his magician's suit of overcoats and with the only speech that ended with an exclamation point.

Did you present your invitation at the door?

John Rock lost the speech that Ben Beadell had prepared for him. That's what follows when you post a hey rube!

Stanley (Chicken) Twist is a better speechmaker than he is a Kelley pool player, anyway!

The delegation that attended the Cleveland convention and dragged out the big Chicago show held a reunion which broke up when somebody yelled "turn on the fan!"

It took Big Bill Sweeney to compliment the ladies. Now what do you think of that sly old rascal? Whatever you think—"tell it to Sweeney." It's his brand and he holds the copyrighted title.

Well, where will you find the best film magazine if this isn't it? Now, everybody, all together—say it! And who, in m. p. trade journalism, can make a better speech than our sandy-complexioned friend McQuade—the best-natured Irishman in town?

The entire affair was passed by the Chicago Board of Censors. Mr. Tischart did the reviewing.

Thought Daniels would duck waterproofing, didn't you? Nix, never!

Isn't Sid Smith the active little conventioner?

You have to hand it to C. A. Anderson. He was bound everybody should have a good time.

A pair of good openers—Neilsen and Nehls.

Scene from the American Film Manufacturing Company's "After School."

The Evolution of a Picture Show

By Mabel B. Ury

From the Twentieth Century Magazine.

B. F. KEITH'S Bijou theater is one of the oldest playhouses in Boston. Many an artist of fame has been applauded within its walls. As long ago as 1835 a theater existed on its present site, known as the Lion Theater. Booth the elder and his contemporary, Barrymore, were among the early attractions. Following its first dramatic effort, it was known as the Mechanics' Institute, and at that time concerts and kindred entertainments were given; in it for the first time in the city the entrancing strains of Ole Bull's violin were heard. Shortly after this the Handel and Haydn Society, which had been giving its oratorios in the hall over the Boylston market, took a lease of the premises and the name of the building was changed to the Melodeon. The Society's first performance was given in it on December 29, 1839, when the oratorio "The Messiah" was produced on its boards.

Old Songs and Dances of Ireland.

Some twenty or thirty years ago it came under the control of B. F. Keith, and it was there that Boston learned to know and appreciate the programs he gave them. When their popularity forced the building of the larger and more modern B. F. Keith's New Theater, the little Bijou was left to be used for casual entertainments, both professional and amateur, for quite a long time.

In 1907, Mr. Keith decided to remodel the building and install motion pictures, and on February 22, 1908, the house was opened for this purpose. On July 6, 1908, after this policy had been maintained for four months, Mr. Keith, believing that Mrs. Josephine Clement could develop in the theater a show which was "different" and which would embody some of the purposes which he had in mind, appointed her manager, instructing her to work out an original entertainment. Certain policies regarding expenses were clearly defined at the start, but a free hand was given in the development of the programs. The house, having been entirely remodeled, was both clean and attractive.

Old Songs and Dances of Germany.

The entertainment had consisted of technically good pictures, selected without too great discrimination, some solo musical numbers, and an accompaniment of decidedly mediocre piano playing. Recognizing the meagerness of the bill, attention was first given to the perfunctory lecture which was a feature of the program. That the lack of interest on the part of the public—in fact the hasty exits at its presentation—was due not to the mere fact that a lecture was being read, but that a stupid lecture was being badly read, was evident enough to make this the first point of attack. A well-trained

Old Songs and Dances of Scotland.

lecturer was secured in the person of Miss Margaret Rand, who brought with her a real interest in the work to be accomplished—that of holding the attention of the audience through the lecture. It immediately became apparent that a good reader could do nothing without good material, and it followed that writers of ability began to supply the Bijou's demand for ten-minute talks properly illustrated. For three years now the camera chats and ten-minute talks have been a recognized and expected feature.

Next, a systematic and careful censorship of the motion pictures was begun. Only pictures of the finest quality received approval; all inane, sensational, and "bloody" material being rejected. Such censorship has not resulted, by any means, in providing a program lacking in interest, for after all undesirable material is eliminated, there still remain many charming, thrilling and amusing pictures. This improvement has been aided by an advance, during these three years, in the work of the motion-picture manufacturer only to be appreciated by one who has made a close study of the subject. The productions of the present day are little short of marvelous.

Mrs. Clement believed that, to make a well-rounded two hours of entertainment, there was need of something to frame or supplement the pictures and lecture. Having already secured the services of three competent pianists, and eliminated to a very large extent the playing of frivolous music in favor of compositions more worthy and quite as acceptable to the audience, all that was lacking seemed to be good singing. No small problem presented itself when she cast about for such a novelty in a ten-cent motion-picture house. The usual avenues of supply did not afford, at the salary she was prepared to offer, material of the quality she desired, and realizing the futility of appealing to agents for this reason, she adopted the policy, which has been maintained ever since, of developing talent within the Bijou walls. It was made known to many people interested that one day a week would be given to hearing all who wished to make application, and it has been Mrs. Clement's policy to refuse no one a hearing, for fear that through indifference some good material might be lost.

The illustrated song was never a part of the program, but in its stead musical numbers, appropriately costumed, found a place.

After the first year, believing that there was no local theater which devoted itself to the production of one-act plays, and having from time to time received manuscripts of merit, it was decided to add, as a regular feature, a one-act play. These are presented each week, and with few exceptions have been produced from the original manuscripts. As the work has developed at the Bijou, it is natural that a group of people have become banded together who are more or less in sympathy with the Bijou spirit, and it is doubtful if there is anywhere in the country an example more worthy of attention and support than this modest organization.

I have been especially interested during the last six months in a novel presentation of the songs and dances

Old Songs and Dances of Italy.

of olden times, which are well-nigh lost to the public of the present day, and it was to find out how they came to be, that I made inquiry of Mrs. Clement.

"The one part of Mr. Yeats' subject at the new Plymouth Theater which appealed to me more thany any other," said Mrs. Clement, "was the statement he made that when people came to the National Theater in Dublin they were not told to forget what they knew, but were helped to make use of such material as they brought with them. It is just this policy which has made the Bijou 'show' what it is.

"It was not planned out and I didn't know it was going to be," she explained. "It just grew. You see, we have really a pretty clever group of young people coming and going at the Bijou and, what is better still, their enthusiasm has not yet been deadened. It happened just this way. Along in the early summer, I needed some Indians to make more realistic a little picture which a young Indian girl wished to present, showing some of the native dances of the Cherokee tribe. Now, of course, we have piano players and lecturers and actors and a stage manager (I might tell you that we do not boast stage 'hands,' and all our work is done without their aid), but to find Indians!—it was a problem. I was determined that we were going to have Indians, so I spent the morning in hailing one and all of the staff as I met them with the statement that they would have to be Indians next week as well as perform their regular duties. They looked a little aghast but allowed that if I said so they would be Indians all right. And, sure enough, they were—a very worthy tribe. It was no joke to get into grease paint and feathers four times a day, besides doing all their regular work, but they did it, and without a murmur. In fact, they confessed to me that they had had a real good time.

Plantation Melodies.

"A long summer stretched out before us and it seemed a pity, when people could do things worth while, that we should content ourselves with a program consisting of solo numbers, with nothing to vary the monotony. Bringing all my people together, I told them what I had in mind and reminded them that although they would, in their routine, do creditable work, it would be along the beaten track and at the end of the season they would really have gained nothing in experience. I suggested that if they were willing to lend their help I would see if we could not evolve some numbers which would give them a chance to grow, and provide for the public, as well, a more interesting entertainment. Unanimously they met my proposition with enthusiasm. I explained that they would have to do their regular numbers and that whatever we did would be extra. I am glad to say that not one took occasion to ask if he would be paid any more. As a matter of fact, as our work progressed they were paid a slight increase that they might be at no financial loss.

"We took account of our members and found that we had sopranos, contraltos, tenors, and baritones. Quartets and trios were possible and the songs of old Ireland offered a field for our first effort, a departure for which I had been unwittingly preparing.

"We found such a wealth of old songs that we well-nigh came to blows as to which was the best, but we finally settled upon a goodly number and began to rehearse. Then came the necessity of costumes. The Boston Public Library furnished us with excellent plates, but the commercial costumer said we were 'too fussy' and if we wanted that kind of thing we would better make them ourselves, which we very promptly did. Here again everybody turned to, the manager included. We purchased and cut and planned and sewed and studied plates and produced costumes, and they cost us very little.

"We begged and borrowed and made our scene, a country wayside with a bit of hay in the field, and a fence. Some of us could not sing but we could act; some could dance; and each one was allowed to do the thing which he could do best.

"One of the piano players, occupied in the evening, proved to be our chief dressmaker, and those who could not sew helped in the general work that those who could sew might be free to sew. All the time our regular performances continued unbroken. These programs consist of some four or five motion pictures, a like number of solos, vocal and instrumental, a lecture, and a one-act play; the time allotted to each 'show' is two hours, and five 'shows' are given daily.

"Almost before we knew it, the 'Old Songs and Dances of Ireland' were offered to the public—and the public liked them! Indeed, it liked them so much that they were kept on two weeks.

"We were not so occupied, however, that we did not begin to say to ourselves 'what next?' Thinking of the brilliant colors and the wealth of music, I suggested Germany. 'We don't know German,' they chorused with one exception. 'Then you must learn it,' said I. 'Very well, ganz gut!' And they did.

"About this time some little public interest was manifested. One incident—a patron, backed by credentials from Harvard to prove that she knew what she was about, came to me, almost apologizing, and said that she was

enjoying 'Germany' so much that she would consider it a privilege if I would allow her a few minutes with the company that she might help them perfect one or two places in their pronunciation. Welcoming all help which is offered, we took a morning in the rehearsal room to the great advantage of the company. For two weeks Germany remained on the program.

"We were beginning to wonder how we could get a Scotch inn and a bagpipe; for we could not overlook the music of Scotland, and kilts had a fascination for our 'wardrobe woman.' Again we borrowed, again we made costumes, and again we rehearsed. Each time we have produced a 'number,' a little story has seemed to build itself. In this group the two barmaids, resting after the day, are aroused by a band of Scotch picnickers who descend upon the inn for supper. During their stay they sing each other songs, dance to the bagpipes, and finally, when exhausted with their own merrymaking, insist upon a song from the barmaids. The outing closes with 'Auld Lang Syne,' sung by the departing visitors, the little barmaids waving a good-bye. 'By request' Scotland, also, remained two weeks.

"We have tried to keep all of these folk-songs and dances as far removed from the conventional as possible. Imagine my horror when some one suggested that it would be a good thing to have some flags from each country and wave them. The suggestion was well meant but——!

"The first dissenting wail was heard (and it was hot weather) when I suggested Plantation Melodies. Visions of black make-up four times a day presented difficulties which had not been met in Ireland, Scotland, or Germany; but when I insisted it had to be, they resigned themselves—and a jollier set of 'nigs' you will search a long time for; some lazy ones, to be sure, but even they woke up for the dance.

"As our scenery had come from the four quarters of the city, it did not quite hang together as a down South picture should, but I felt sure that the introduction of a few trees would lend the needed illusion and I so expressed my belief to our stage man.

" 'We'll get 'em,' was all that was said.

"I quite forgot about the matter until it was time to arrange the stage, when, lo and behold! I found two magnificent specimens awaiting me.

" 'Where on earth did you get these?' I asked. (Of course there would be no need of such question if it were not an understood fact that everything we did must have no expense.)

" 'Well, you know that little usher on the aisle—They live out in the country, and I asked her if her father didn't want to go out and get us some trees, and she said 'sure,' and so he sent 'em in to us.' Those two trees just made that act.

"For our next picture it was necessary to apply ourselves diligently, since Italian songs present many difficulties. Our greatest problem was to know how to make a choice, and in this number of the series we were obliged to include sixteen. For our stage decorations, the outlook was distressing—one back-drop of Venice for Othello, two Mexican houses of our own, and two borrowed houses from heaven knows where, their architecture refusing to offer even a hint. We got them all together as best we could and we covered up the offending spots. A nice little market-booth filled with cabbages (I don't know whether Italy has cabbages or not; we did!) and bananas and oranges and apples and greens and garlic, served in one place, and a fascinating flower booth served in another.

"Good fortune brought us some beautiful Italian draperies, and with their aid how quickly disappeared the Mexican door-marks! A visitor who ought to know, and who is a truthful person, assured me that she had lived in Italy for two years and that it really looked just like it!

"While one has satisfaction in a successful production," said Mrs. Clement, "it is doubly agreeable when one knows that those who have contributed to its success have really enjoyed what they were doing; and this is the strongest feature of the Bijou program—the fact that the people who are making the entertainment are really immensely interested, not only in their own special effort but in the effort of all. There is almost no evidence of petty feeling; in fact, they are all too busy to have time for it.

"These little musical numbers, as I told you in the beginning, have just grown, and everybody in the house has helped. There has been no one person conspicuous; no member is afraid to make a suggestion and no suggestion is considered too trivial to be given attention. The result is enthusiastic co-operation."

While I was greatly interested in all Mrs. Clement had told me, I found myself voicing a popular inquiry:

"That is all very nice and interesting, but do people really want that kind of thing?"

"We have found that they do. Sometimes it is remarked to me by doubting Thomases, 'Oh, you find a special public; but your kind of show wouldn't go anywhere else.' To which I reply, 'How do you know, if you haven't tried it?' The critic naturally follows with the second question, 'Does it pay?'

"And after all, that is a very proper question—'does it pay?'—and how can one better answer that question than by asking another? 'Are such things usually permitted to continue if they don't pay?' "

Minneapolis Houses Officially Approved

The Minneapolis *Tribune* recently found itself in the rather uncomfortable position of the man who laughed first, while the owners of the moving picture theaters have all joined together in the hearty laugh of the man who laughs last.

For some time the *Tribune* has been conducting a vigorous campaign against the picture houses of Minneapolis. For once the reporters were allowed full sway, and a careful reading of the *Tribune* would do much to convince one that from the standpoint of safety, the Minneapolis theaters were about as fireproof as so many card houses. The dangers that the patrons of the picture houses braved when they attended their favorite theater, baffled description. It loudly demanded thorough investigation by a committee appointed by the council.

The *Tribune* got it. A thorough and careful investigation was made by the committee, who reported as follows:

"We, the undersigned, have visited the moving picture houses in Minneapolis and have examined them with a view of finding unsafe and unsanitary features in connection with the theaters.

"We found them as a whole to be safe and sanitary, and as well safeguarded against panic and fire as any class of public buildings in the city. The reports of their construction and danger in case of fire have been unwarranted. With but few exceptions, we found nothing that would require changes of any importance. All were constructed to fulfill the then existing ordinances.

"Arthur Price, Fire Marshal.

"James G. Houghton, City Building Inspector.

"Fred G. Dustin, City Electrician."

On the Outside Looking In

By the Goat Man

FOR a man on the outside looking in, Frederic J. Haskin represents an extraordinary type. I have reproduced everything he has offered on the subject of films because he is well informed and rational. He writes without offending anybody and while he offers absolutely nothing that is new to the men on the inside, the public at large must marvel at the things he says. The Haskin contributions are well worth following. Here is his latest entitled "Making the Films":

Making films for moving picture shows is an enterprise of no mean standing in the manufacturing world. Millions upon millions of dollars are invested and thousands of men and women are employed. It is said that last year the 20,000 moving picture exhibitors in the United States took in at the box office $300,000,000—practically a million dollars for every working day in the year.

What part of the enormous sum found its way into the coffers of the manufacturers is not known, but that it was considerable is manifest by the evident prosperity of the film makers despite the sharpest competition. There are 6,000 licensed moving picture theaters in the United States which recognize the validity of the Motion Picture Patents Company's claims, and each of these pays $2 a week license fee. This item alone brings in $600,000 a year to the owners of the patents, over and above what is paid for the actual use of the films.

The film makers in this country are now turning out an average of sixty reels each week, exclusive of those imported. The commercial unit of the business is the reel. Although formerly the length of film wound on a reel varied greatly, the tendency nowadays is to approximate as nearly as possible 1,000 feet. This means 1,000 feet of celluloid ribbon, one and three-eighths of an inch wide. On this strip are printed the photographs, each being exactly one inch wide and three-fourths of an inch high. This leaves a margin on each side of the photographs of three-sixteenths of an inch, in which are punched at precise intervals the sprocket holes which engage the pins on the sprocket wheel of the projecting lantern and insure a perfect register—that is, that each successive picture thrown on the screen will leave the stationary objects in exactly the same place as they were when the preceding picture was shown. Ordinarily the pictures are projected at the rate of sixteen per second, so that 1,000 feet of film will require nearly twenty minutes for exhibition.

The process of the manufacture of films is not a complicated one. The photographs are taken on a continuous film exactly the same width as the films used for exhibition. The pictures are usually taken in lengths of about 200 feet. These long film negatives are developed according to the usual process. The only differences are purely mechanical, huge centrifugal drying drums and immense tanks being required by the length of the film.

When the negative is developed it is run through a projection machine and thrown on the screen as in an ordinary moving picture exhibition. Since in the negative the lights and shadows of the finished photograph are exactly reversed, the exhibition strikes the novice as a weird and ghostly performance.

If the negative is approved, and after necessary corrections and amendations have been made, the positives are printed. The negative is unwound rapidly before a powerful electric light and the positive is printed on a blank film, unwinding at the same rate of speed. One, a dozen, a hundred or more positives are printed from the same negative. These positives may be in varying lengths, according to the length of the scenes taken. Some parts of them may be required to be cut out, and titles and explanatory notes must be inserted. To do these things the newly printed positives are taken to a finishing room, where they are cut and pasted and finally wound on a reel and packed in a tin box, ready for shipment.

At one great establishment on Long Island the visitor fortunate enough to get inside the great concrete walls—which often do duty as a fortress in a show—may see all sorts of things. There are several varieties of log cabins, a Dutch windmill, one or two stage coaches, a well with an old oaken bucket, an Indian teepee—in short, such a conglomeration of scenery and local color as one never would expect to see within the walls of one yard.

In the property room inside one of the huge buildings there is an assortment of furniture and odds and ends that is at first bewildering, but which soon resolves itself into a veritable exposition of the periods of furniture making, for the producer in the studio must have ready at a moment's notice furniture of the right sort to outfit any house from the period of Helen of Troy down to our own time.

Another huge room is devoted to the purposes of an armory. This room justifies its medieval appellation of a collection of armor, battleaxes, spears, crossbows, and maces that would not disgrace the Tower of London; and with them are hundreds of muskets of the Civil War period, scores of modern army rifles, "hip hardware" of the cowboy variety, and enough other lethal weapons to annihilate the population of Manhattan.

But best of all, perhaps, is the costume department. Here is another huge room, fitted up with innumerable closets containing costumes representing practically every style and fashion from the fig leaf to the harem skirt.

The scene painters claim a large part of the establishment, and a vast variety of stage settings is kept in reserve.

A three-ring circus is a tame affair compared with the film making plant in full action. But after all the most interesting part of the business is the human element involved in taking the photographs.

* * *

Quite by contrast is the Sunday dope in the Chicago *Tribune*, by "A Reel Observer." It isn't usual for a great metropolitan daily to stand for such coarse work. The half column a week that the *Tribune* prints bears the earmarks of a smooth advertising agency responsible for the copy of a New York independent film manufacturer. Where is the censorship board of the Chicago Exhibitors' Association? They might find a hook to hang their hat on in a big publicity way if they could love up to a "A Reel Observer."

* * *

Last month, I pointed to the necessity of regarding with more seriousness the subject of inspection by film exchanges. I apologized for the film exchange because of the hurly-burly of the business, but the greatest fault is due to the kind of labor employed. It so happens that an outsider is always—or nearly always on the outside. You have to stay outside at a film exchange, but the partitions are usually only three-quarters high and sound will travel. This is a sample of monologue one can hear by sticking around the shipping or exchange window of the average film renter:

Oh, girls! I'd the loveliest time with Harry las' night. Well, I should say. We went way down to San Soosey skatin' rink and Harry bought two big lemonades. He said ther' wus sticks in 'em, but I couldn't see nuthin' but straws. Well, any how, I jis' drunk ev'ry drop of mine an' I dunno what happened after that.

Char-lee, hand me number four thirty-two. No, I don't either mean four twenty-three. Skidoo your own self; I guess I know; four twenty-three is that bad man from Texas, and Mary Anderson's brother ac's it, so there now.

Oh, cheese 'n' crust! jis' look at them there sprockets. That new operator at the Bi-jo must uv shot that fil-lum with a gun.

Char-lee, give me a clean rag. No, I don' want to chew it; I jis' want to wipe this fil-lum with it.

Fur Gawd's sake, girls! come 'ere, come 'ere, 'n' jis' look at the oil spots on this Essanay. Sure, it's enough to make a salad.

Say, girls, d'ye know how they take off oil spots over to Lemon-ly's exchange? Well, listen. They jis' rub 'em all over the fil-lum. Simple, hain't it? Watch me do it.

Char-lee, what time is it?

Say, Maggie, I wus on the stage at the Ly-rick th' other mornin' with Harry—you know he's janitor there now. Well, wha' d'ye think? That dirty operator was in his booth, an' he throw'd a spot light onto me, so't all the stage hands could jis' look right thro' my linggery. I wouldn't a cared so much if I'd a had my Sunday ones on.

Oh, pshaw! here's a kissin' scene, without no sprockets

Guess I'll have to cut it out. Mebby I could side-patch it. I do so hate to cut out them kissin' scenes.

Char-lee! O, Char-lee! Did you wash that three hundred and four? Y' know that's a Edison waterproof, and it hain't never been washed none yet. What! Me wash it? Well, I guess not! When I wants to be a wash lady I'll git a job in a lawn-dry. You'll tell the man-ger—tell 'im, tell 'im, tell 'im; what d' I care! He hain't the whole thing 'round here. Fire me; well, I should say nit. I know sump-in 'bout him 'n' that big blond what use'-to work 'round here—better b'lieve me!

Say, Char-lee, what time is it?

Oh, say, girls, you remember Miss Minnie what worked here last summer? Well, she's a manicure now, and she's makin' nine dollars a week reg'lar. Char-lee, you ought to be ashamed a yourself—she's a good girl, Miss Minnie is, and you can bet your socks she don't never do nothing *ir*-reg'lar—'sides, didn't I jis' tell you she wus a manicure?

Say, ain't that lazy expressman came yet? 'Pon my soul, he gets to came later ev'ry day.

Oh, Clara, be careful uv that Seelig Polyscope! Say, girls, d'ye know I use-to think polyscopes was talkin' pictures? Honist, I did. Shut up! Char-lee. Ain't polly's parrots, an' don't parrots talk? Well, I guess any girl could think so what was breakin' into the fil-lum business!

Gee, cats! but this is rotten cement. I wonder what's in it?

Say, Char-lee, I ast you, as a lady, what time is it. Is it? Gee, hurry up girls; Maggie, gimme a couple o' pins. You kin bet your sweet life I don' make no more patches today. Jis' looket my han's. Hain't they a sight? 'Fore I kin clean 'em it'll be past blowin' time, so I guess I'll quit. Gawd knows I've worked faithful today.

Well, it's me for the roller rink again tonight. S'long girls; goo'bye, Char-lee.

It would be foolish to dwell on this painful scene were it not for the fact that this "inspector" received a wage that would tempt a class of young women with better mental capabilities. The trouble is with the surroundings—the semi-public connection. Outside, where I found this bit of pleasant jibberish were the loungers sent there for the daily "change." They were amusing themselves with the latest stories of the street—the air was blue with smoke. They were not particular who heard them and it is highly probable that much they had to offer found its way to the inspection department. When the film exchange manager will go into the subject of inspection, he will find a big job ahead. That he is being gradually forced there is shown by the improvement in film service that can be found if you look for it. Every exchange carries the promise to the exhibitor, but not one in ten delivers the goods.

* * *

Which brings me up suddenly with the "Filmer's Lament"—an incident, or an accident, whatever you please, offered without comment:

THE FILMER'S LAMENT.

Bill Swanson lay on his "pad of hay"
With his think tank full of woe;
His Majestic mien was filmed with spleen,
And his focus was out of throw.

A business frien' dropped in just then
To this Nest-or den of gloom,
And he heard the tale—the film man's wail,
And he said as he paced the room:

"Well, I'd Eclair! Don't tear your hair—
"Go ask the Powers that be;
"They'll Bison enough if they get the stuff
"Through the N. D. & S. C."

"Too late!" he cried. "That has been tried;
"I've lost my self-Reliance;
"'Tis Imp-ossible e'en for a judge to win
"When Lux against his clients.

"To Comet once to my cause for grunts,
"I'm a Champion film producer;
"Yet the Gems I've done with all my 'mon'
"Are Rex when they get to you, sir."

"Brace up!" said his friend, "fight to the end!
"Don't act Solax and blue;
"Your fillums are great; work in a straight
"Metropoli Thanhouser two."

But he fiercely said, as he raised his head:
"That fourth party stuff's too thin;
"I'd rather be inside looking out,
"Than be outside looking in.

"Great Northern lights! I'll sit up nights
"To break this American front.
"There's still a way; I'll go and play
"That Foreign Market stunt."

* * *

I take it that the stuff the "big interests" like is the kind they pay for. An example was offered in a Chicago daily of January 1 in which this item appeared:

A public school teacher, who, at a recent conference complained to her fellow workers that moving pictures made the pupils restless and impatient under text-book instruction, was amazed to have her progressive principal announce that he believed the day to be near when geography, history, hygiene and various sciences would be taught by text-book and moving pictures in combination.

Now the trade press has been printing matter of this sort with uninterrupted and growing frequency and I'm in a position to know that many instructors and clergymen will read the item from this page. You will also recall that Professor Frederick Starr made himself solid with the film crowd nearly three years ago when he delivered his famous eulogy to the fleeting pictures.

Here is an item that endears Frank Munsey, because it appeared in *Munsey's Magazine* last month:

The time has long since passed when a sensible person can sneer at moving pictures, or minimize their importance in the life of the community. There are still many, however, whose attitude toward them is one either of avowed hostility or of suspicion. Recognized as inevitable, the moving pictures are even yet considered as a kind of evil, to be kept down as much as possible.

But while this has been and still is the attitude of most adults whose education has lifted them a plane above the enjoyment of moving pictures, the moving picture audiences and the moving picture manufacturers have together been working out very practical problems of social service by means of the film dramas.

The University of Wisconsin has taken definite measures to incorporate the moving picture machine into its educational extension work.

The educational value of historical pictures, of course, depends upon the accuracy and skill with which they are arranged. This work is being done with great skill and at great expense and pains. If, unaided by the suggestionss of teachers or historians, the manufacturers can turn out educationally valuable historical films for the regular trade, how much more could they do if they worked directly for the schools under expert supervision?

Conditions in Canada

Consular Agent Walter S. Riblet, Nelson, says, according to the information received at his consulate, Nelson, population 8,000, is the only town in the district in which a moving-picture show is in regular operation. Traveling operators exhibit in some of the other towns at intervals. There are four towns in this district having a population of over 1,000 and nine between 300 and 800. The business appears to be very profitable there, and it is reported that a new company is planning to operate in Nelson. There is no moving-picture manufacturing plant in the district.

Aeroplane and Motion Picture Camera

By Israel Ludlow

*From Aeronautics.

DURING the aviation meet at Nassau Boulevard it became one of my official duties to the corporation which was promoting the meet, to dispose of the motion picture rights. In spite of extra efforts, no bid whatever was obtained from any of the various film manufacturers throughout the country. Knowing that such picture rights have been sold in the past, a natural curiosity was excited to discover the reason of the present failure. It was found that the business of taking motion pictures had enormously developed within the past two or three years, and had formed definitely on certain lines from which the manufacturers were unwilling to deviate.

Edward Shaw Behind Motion Picture Camera, and Phillips W. Page, Aviator.

A very profitable market, and practically the only market for the films, were the five and ten-cent motion picture theaters throughout the United States. It is reported that there are over ten million people who attend these theaters daily, and this public demands not a scenic or educational picture, but rather a photoplay which shall have some dramatic climax, or which shall entertain the spectators by its comedy features. The motion picture manufacturers have grown wealthy catering to the public along these lines; and they declared that a simple picture of one or more aeroplanes flying in the sky attracts no more than a picture of an express train or the race of a fire engine down the street, because the human element is lacking.

The owner of one of the great film factories very frankly told me in detail of this situation, and as a result of the friendship thus formed, he suggested that I write a scenario or two in which the aeroplane played a part, and engage the aviator, and his company would produce it. His offer was a very generous one, and I wrote two scenarios which were enacted before the motion picture camera on the aviation field at Nassau Boulevard, immediately following the meet. Lieutenant H. H. Arnold, U. S. A., played the leading part; that is, he was the aviator and substituted for the actor when the actual flying was necessary. A leather coat, knickerbockers, puttees, and goggles gave actor and lieutenant very much the same appearance, and the audience which subsequently saw the pictures projected on the screen, probably never detected the difference.

The plays had strong, simple situations. Their titles fully suggest their plots; "The Elopement" was the story of a young Lochinvar who runs away with his lady-love in the aeroplane. "The Military Airscout" was about a brave officer who succeeded in delivering a message to the commanding general, though his aeroplane was brought down by the aeroplane guns of the enemy, and he was badly hurt in the fall. Other stories: "The Red Cross Nurse," "The Aviator's Success," "Aviator and Automobilist," etc., followed.

A View of Louisiana by the Motion Camera.

Not satisfied entirely with work of this character, and recognizing the scientific possibilities of the combination of the aeroplane and the motion picture camera, the Aviation Film Company was organized. This company put Robert G. Fowler, the cross-continent aviator, under contract to carry a camera on his aeroplane from Texas to New York. The unique qualities of a motion picture taken from an aeroplane were so

striking that little difficulty was experienced in making a contract between this company and a great film concern, which is a member of one of the big sales organizations that have an exclusive contract for the disposal of films to the exchanges, who in turn deal directly with the exhibitors. Mr. Sexton, and E. R. Shaw, a camera man, joined Mr. Fowler at Beaumont, Texas, where on December 17, 1911, the first aeroplane picture in America was made.

Mr. Fowler's contract with us required him to carry Mr. Shaw as passenger, with camera, or in place of Mr. Shaw, an automatic device which would turn the crank of the camera with power transmitted directly from the aeroplane motor. This device was the joint invention of Mr. Robert L. Baird and myself. It was obvious that such a mechanical instrument had economical qualities of great value. It would save the weight of the passenger, and thus gasoline equal in weight could be carried, insuring longer flight, and one life instead of two would be risked.

John G. Hemment, a professional photographer, Frank S. Lusk, and the writer, went to the Burgess Company & Curtis' aeroplane factory, where with their assistance, on December 21, 1911, a mechanism was perfected and successfully tried on a hydro-aeroplane at Marblehead Mass. The device was the result of ten days' or two weeks' experiments, and its value is so great in our minds that it is being patented in behalf of the Aviation Film Company. The device has its possibilities in connection with making a topographical survey of the country for railroads who may want a map of a route to be covered by a proposed line, and on a scouting expedition the military aviator could carry sufficient film to cover his flight, no matter of what distance (this exceptional length of film being one of our improvements over the ordinary camera) and within a few hours the films can be developed and projected on the screen, greatly magnified. The telephoto lens would probably also be added, enabling the aviator to fly at any height. Photographs can also be made when desired, which will not overlap but which join or abut on each other. Examination of these latter pictures, of course can only be made one at a time, but their value is unquestionably great, for the result of any scouting expedition, even hundreds of miles in length, would be certain and exact.

During the first flights at Marblehead, the camera was operated by hand, but for the continuation of the experiments the camera was geared to and run by the motor. By means of a switch attached to one of the uprights, aviator Phillips W. Page was able to start the film revolving and stop it at the completion of a picture. So far as is known, this was the first time in this country that an aviator has taken motion pictures unassisted.

On the following day Page took up Hemment, who has recently returned from a hunting trip in Africa, with Paul Rainey, adding a new sensation to his list of experiences of pursuing game with his motion camera. Flying over the bay at a height of 150 feet, the aeroplane gave chase to a flock of wild ducks, and, after some manoeuvering, the ducks were brought within range of the lens.

Development of the films showed the pictures did not suffer from the motion of the aeroplane.

In an effort to close the Hippodrome, a Keith house, on Sunday, the local exhibitors of Cleveland succeeded in having the service discontinued, both licensed and independent, and thus compelled the house to secure its films in the east and have them shipped.

Exhibitor's Ball in New York

The first annual ball of the Motion Picture Exhibitors' Association of Greater New York proved to be a very enjoyable affair, far exceeding the expectations of the most optimistic. It was held in Palm Garden, which was beautifully decorated in an original and artistic manner. So well did the entertainment committee do its work that all feeling of stiffness and formality was dissipated and a festive spirit of good fellowship seemed to permeate everywhere and no one could resist its influence. The guests were drawn from all walks of life and included many from Chicago, Philadelphia, Boston, Cleveland and Cincinnati.

Quite a lengthy program was given and one of the specially interesting features was the entertainment provided by the leading actors and actresses of the moving picture field.

The officers of the association are as follows: President, Sam Trigger; vice-president, Harry J. Jacobs; secretary, Sidney Archer; treasurer, Arthur D. Jacobs; chairman of the entertainment committee, Dr. Lamberger; chairman reception committee, H. W. Rosenthal; counselor, Tobias A. Kappler.

Picture Men Give Charity Over $3,000

Three hundred members of the Motion Picture Exhibitors' League of America, assembled in Hotel Sherman, Chicago, installed officers, selected committees for the ensuing year and arranged for their annual national convention to be held in August. The following officers were elected: President, George Henry; vice president, C. A. Anderson; secretary, Sidney Smith; financial secretary, Simon Katz. The executive committee, includes Robert R. Levy, chairman; Fred W. Schaefer, secretary; F. Natkin, L. H. Frank, C. H. Hull, Abe Balaban and C. C. Whelan. Robert R. Levy, chairman of the executive committee was intrusted with $3,286.75 collected by the association for general charity distribution and Levy turned this fund over to Mayor Harrison. This amount was realized when the members who own and control some 150 outlying picture theaters turned over the receipts of January 23rd to the league. Prominent manufacturers attended, including George K. Spoor of the Essanay Film Manufacturing company; August Selig of the Selig Polyscope company, and R. R. Nehls of the American Film Manufacturing company.

West Virginia Exhibitors Meet Soon

The Motion Picture Exhibitors of West Virginia will meet in Parkersburg, W. Va., Wednesday, February 28; arrangements for hall, music and entertainment have already been made. The committee on arrangements is P. W. Barett, Star Theater, and F. L. Harris, Bijou Theater. The Board of Trade will co-operate with the committee on arrangements. Headquarters have been established at the Blannerhassett hotel. Every West Virginia exhibitor is not only invited but urged to attend this, the first state convention. A permanent organization wil be effected, a president, first vice-president, second vice-president, secretary and treasurer will be elected. A state censor, legislative committee and insurance committee will also be selected. Every exhibitor is requested to communicate with either the committee or the president, M. A. Neff, Motion Picture Exhibitors' League of America, 1003 Mercantile Library Building, Cincinnati, Ohio.

The Playhouse of the Future

By Ford W. Eaton

EDITOR'S NOTE.—This is the first of a series of articles which will take up in turn, several subjects of much interest, not only to the owners and frequenters of the photo-playhouse as it is conducted today, but also to the entire theater-going public, and particularly to the theatrical profession. This article is a forecast of what must necessarily result from the development of certain lines of research which already have borne sufficient fruit to warrant even more general and far-reaching conclusions. The author has had opportunity to observe much of this research, and his remarks as a rule are conservative and his prophecies are tempered by an unusual grasp of present day conditions.

EVER since the motion picture was introduced, and in fact since the phonograph first made music for a wondering public, there have been prophecies, more or less vague, of the time when a whole grand opera would be "canned" and shipped around the country like any other commodity, to be opened and served to hungering audiences economically inclined. In fact, it has seemed to the layman that there would be little left to do after the talking machine and the picture machine had been sufficiently perfected. It has therefore been a source of some conjecture why inventors have been so slow in preparing what is so obviously in great demand, and for the achievement of which there awaits one of the greatest prizes in the way of commercial success that it is possible to conceive.

Whoever shall introduce a practical and complete artificial play may take tribute from the largest and most liberal clientele in history, for not only will their patrons embrace the entire theater-going public but also the many millions who during the past few years have become regular attendants at the picture playhouses which outnumber the regular theaters fifty to one.

We will not attempt to indicate all of the reasons for the conclusions arrived at and presented herein, but anyone who is familiar with the conditions can readily understand why we speak so positively, at least in regard to the main aspects of this development, whose extent and importance, however, it is still difficult to comprehend.

The field being a new one there is no word in common use broad enough to describe a scene which, though artificial, will depict life in motion, color and relief, as well as all of the sounds and other sense impressions. We shall therefore use the word *Ortografy*,* which may be defined as "the art-science of causing, by artificial means, a pre-arranged series of sense impressions which resemble natural impressions so closely as to create a sense of reality in the mind of the observer."

The word *Ortophy*, similarly derived, may be taken to mean "the ultimate method of depicting life." It will be no more artificial than the ordinary staged drama, for in the latter we now witness chance performances acted under difficult conditions, while in the former we will be permitted to observe exact reproductions of a *best* performance acted under ideal conditions.

IDEAL DRAMA.

The actor of the future will not be obliged to travel long distances and live and act amid disagreeable surroundings, while several carloads of cumbersome "properties" are carted from place to place in order that the public may have a fleeting glimpse of him and his properties while they listen to his oft-repeated phrases and hear a slightly rehearsed orchestra take liberties with the score. Instead he will be domiciled in New York or Los Angeles or Paris or London, and will be available any day from 11 to 2 o'clock, during which hours he will rehearse and enact his part in some ortoplay. It will be necessary to give a performance but once, provided it is satisfactorily done. As in filming the present picture plays most of the acting will be done in the studio, with occasional trips to places where natural scenery may present better advantages.

The ortoplaywright and the ortoplayers must have regard for color and sound in addition to the pantomime, which is about all the motion-picture camera has recorded hertofore. The colors will be directly photographed, although most of the vocal work, as well as incidental sounds, will have been produced previously by performers having exceptionally good voices and specially trained. The instrumental music is likewise recorded either in advance of the filming, or at the same time.

When an ortoplay is completed it can be presented simultaneously in hundreds of places, many of which otherwise would never have been favored with even a single visit of a great actor, much less be treated to many different performances with full companies, orchestras and music. Nothing need be lacking, and, being rounded out with color and relief, as well as normal dialogue and other sounds, the realism is complete.

Lastly, the saving in expense will permit the highest class of performances in the best of houses at a price well within reach.

A GLIMPSE OF AN ORTOPLAY.

In the playhouse of the future there will be no stage, no actors, no orchestra, no scenery or "properties," not even a curtain or proscenium arch, except as they are pictured in vivid relief upon a blank white wall. Nevertheless, as one enters and is seated he may behold all of these and more. He sees footlights glowing dimly upon a gorgeous but restful curtain decorated with artfully suggestive groundwork for the scenes which are to follow. He notes the empty chairs awaiting the arrival of the orchestra, whom he faithfully hears at practice beneath the pictured stage, just as in the days of his youth when comic operas went around the country by the trainload, and it was necessary to transport not only the personalities and impressions which make up a play, but no end of physical encumbrances as well, including the actual bodies of the players and a whole raft of make-believe scenery.

There pervades the pure atmosphere of the theater a slight odor in perfect harmony with the scene before him, and a balmy breeze bearing floral perfumes may be blowing out of the woodland, whose soft and harmonious colors and gently waving foliage help to sooth his mind after the cares of a busy day, and prepare his faculties for the treat which he has come to enjoy.

Presently a door leading from under the stage is seen to open and the drummer of the orchestra makes his way to the corner of cymbals, triangle and crash. He is followed by the 'celloist, who goes to the opposite corner and proceeds to tune up—plink-plank-plunk—

*"Orto" is a Greek word, from the Greek word "orthos," meaning "right."

while the pianist tum-tum-tums for his old G string. The other members of the orchestra have now taken their places, the leader waves his baton, the footlights glow brightly and the curtain rises and reveals a revival of the old comic opera chorus which dad so loved to see. A medly of old time songs greets the reminiscent auditors while the scenery and costumes change with delightful appropriateness, and every little movement is faithfully presented from the Oceana Roll to the big base drummer in Alexander's band.

Suddenly the scene shifts. Gone is the chorus, hushed is the orchestra, and all alone and lonely stands one of the *fin de siecle* Juliets amid a setting of real mountains. She is waiting for Romeo. She says so (fetchingly), but Romeo is nowhere to be seen. However, we soon hear a distant horn and direct our eyes to the point in the distance from which it seems to come. Alternately louder and fainter and from different directions come the bugle blasts as our hero wends his way by mountain path o'er hill and dale.

Presently we hear a louder blast as Romeo makes the last turn in the path and stands before us—and Juliet. The twain exchange greetings, sing a duet, encore with a Tyrolean yodel which echoes all over Switzerland, and exit to a bunch of old-time applause.

When they come back for the bow, some rowdy in the balcony offers an insolent remark reflecting on the cleverness and integrity of the lovers, and Romeo engages in belligerent dialogue with the youth in the balcony (who, it transpires, is also "canned").

Another shift and the orchestra, first melodious, then quiet, has disappeared entirely; so have the footlights and the stage, and we are conscious of a many-colored Aurora Borealis in an Arctic sky, while a chill creeps out over us and we witness Peary and his Esquimeaux, sledges and dogs enroute to the North Pole. We hear the conversation and the natives calling to the dogs, and even the sound of the hammer as the intrepid explorer nails the Stars and Stripes to the pole.

Presto! the ice and snow dissolve, and small wonder, for here we are under a tropical sun, and our belated caravan is approaching an oasis in the desert that is made more real by the hot dry breezes that whisk by our erstwhile chilly persons and swirl the dust of the desert before us.

Hark! 'tis the crack of Mauser rifles from beyond yon hummock. Now the boom of artillery, a hurried dismounting of our little party, the passage of some terrible Turks and treacherous Arabs, and the sweet sounds of the Star Spangled Banner as the Nick Carter Naval Reserves surround the party and escort them to the United States embassy.

So much for future vodevil.

Choosing another theater for our next visit, we are treated to grand opera just about as it used to be seen and heard when the performers were alive and traveling. We witness the great stars in all their classical effulgence, both optical and oral, while the originals can hear our heartfelt applause only by means of telepathy or spiritism.

The last rose of summer will bloom simultaneously for a thousand audiences and that fateful high C will resound with unfailing certainty and clearness, as the Patti of the future crumples the rose's tender petals, in blissful forgetfulness of all save the impending, the ensuing triumph. And remember—the voice is real, the expression real, the colors real, from the foliage in the garden to the delicate tints of milady's cheek and the sapphire blue of the near-autumn sky. Moreover, the voice is the real gift of the singer, whose own real personality is with us just as surely as she was with the camera-man and the stage manager the day before yesterday, or fifty years ago, as the case may be.

REQUIREMENTS.

Upon undertaking the technical development of this new art-science which aims at perfect reproduction of all forms of expression, the following conditions were assumed as necessary factors of the result:

1. There must be presented to the eyes of an observer exactly what he would see were the original before him. This implies a continuous picture, which must have no technical defects, such as flicker or unsteadiness, and which will of course show all the movements of the original, and be in natural colors, and in stereoscopic relief.

2. The audience must be made to hear all sounds which are pertinent to the scene which is being depicted. These sounds must be correct in regard to quality, intensity, sequence and apparent source. In other words they must be properly distributed as well as harmoniously in accord with the picture. The distribution of sounds may be extended to any part of the auditorium, and in a scene which portrays incidents involving coarse vibrations, such as the reverberations of thunder or the jarring of heavy trains, similar vibrations are in order.

3. All other conditions which would have attended an observer of the original, must, as far as possible, be supplied to the audience. For instance, in the Arctic scene just described, what could be more logical than the breath of cold air from the Arctic regions; and when the scene shifts to the Sahara desert, a dry hot breeze is just as realistic. This will be done by novel ventilating arrangements. Similarly appropriate is the odor of flowers at a rose festival, and of incense in an oriental palace, not to mention the stockyards or the Bowery. Even the humidity and the electrical condition of the air can be varied to give an added touch of realism.

4. Technical perfection, or the highest degree of precision must be maintained, and no method or process should be adopted which is not capable of perfection. The method commonly in use for projecting pictures with an intermittently moving film, for instance, must be supplanted by really scientific processes and apparatus and these will also add two entirely new qualities—natural color and relief.

5. Fully as important as the technical requirements are the demands of art. In fact, art is the one prime consideration to which everything must be referred. It is the result that tells, and since we are aiming at a result which should be nothing but pure artistic appreciation, all trace of mechanical intrusion must be avoided.

Moreover, just as in the presentation of drama in the old and current way, wherein cumbersome stage settings have been a necessary part of the playwright's technique, and the artistic "effect" of a scene so often has been spoiled by crude manipulation of properties and lights, even though the players might speak and act faultlessly; so in ortografy and the ortoplay, while we have the advantage of recording only one best performance which may approach perfection, still we have the new difficulty of maintaining harmony of speech and action while reproducing together what may have been produced separately.

The ortoplay involves more artistic considerations than any of the arts, even the drama, for here we depend wholly upon artificial means, and the entire performance, from the scenery to the impersonations, must be filtered through various apparatus by processes that make or mar

the reproduction in accordance with the wishes and skill of the playwright, or whoever may be the artist who shall supervise the presentation.

6. This leads us to the final condition—that the entire reproduction must interpret exactly the ideas and feelings of the artist who conceived it, and hence all technical operations after leaving his hands must be *automatic*—foolproof, as it were. This is another way of saying that otherwise a poor operator might spoil a good show.

ARTISTIC CONSIDERATIONS.

In ideal ortography, when the care of the artist has supplemented precise technical processes, and an appeal is made to the finer sentiments, the effect on the observer may transcend his experience with natural impressions, and transport him beyond so-called reality into ideality. Thus does art come into its fullest expression, and thus is made the broadest possible appeal to the divine sense of beauty, which, in most of us, lies all too far beneath the surface.

But thus also is there required of the technician the utmost skill, and of the artist the widest sympathies, for here we are dealing not with one art, or a fragment of art, but with art itself, and are privileged—yes, compelled—to employ every available artifice in producing a complete and harmonious effect.

The difficulties of harmonizing different sense impressions are well known to artists. A sculptor rarely attempts to color his statues, yet here we have to consider only two closely related activities of the sense of sight, namely, form and color. A hastily drawn pen-sketch may pass for art—but introduce color and detail and a world of technique is required to preserve harmony.

Similarly difficult is it to provide harmonious orchestral accompaniment for a singer, as a single false note will jar the imagination of the audience, which is normally inclined to idealize a fairly good performance.

In other words, the demands of harmony increase very rapidly as new factors are added, hence it is not surprising that most attempts which have been made to harmonize the product of such imperfect devices as the motion picture machine and the talking machine have resulted in little harmony and less art.

TECHNICAL PROBLEMS.

The difficulties which have stood in the way of real achievement have been mostly technical, and as soon as these have been overcome, and a reliable medium of expression has been provided for the playwright and the artist, the artistic refinements in the actual work of producing will be mastered very readily.

These technical problems may be divided into the following classes:

1. *Theoretical*—including the choice of methods, and general plan of apparatus for recording and reproducing the various sense impressions, and the elimination of faulty principles in the design of mechanisms and other media to be used in the work, such as film and records.

2. *Mechanical*—involving consistent design and correlation of all parts whether optical or mechanical, and of all processes, including also electrical, acoustic and chemical problems.

3. *Purely technical*—requiring a very high degree of precision and skill throughout every branch of the work, which covers a wider range by far than any other industry, for here we must have the most exquisitely refined product of the optician, the chemist, the photographer, the mechanic, the playwright, the actor, the musician, the physicist (without whose research the work of the others were in vain), and lastly the artist-manager, or producer, who checks up the result, not to mention the artisans whose work is peculiar to the industry itself and whose skill is depended upon for the final perfection of film and record.

DEFECTIVE THEORIES.

We shall consider first only the theoretical problems for until these have been solved all the mechanical skill and technical refinements in the world will be unable to produce the desired result.

First among the theoretical problems is that of producing a perfect motion picture. Such a picture should be without unsteadiness or flicker, and in natural colors and in stereoscopic relief.

It may well be admitted that this can never be done with the current type of narrow, perforated, intermittently-moving celluloid film, for even though all the other difficulties might some day be overcome there would still be enough unsteadiness and flicker to prevent the desired illusion of reality. On account of the adoption, almost universally, of the long narrow perforated band of celluloid, and the difficulty of introducing any radical departure, real progress in the right direction is under a serious handicap, and for many years we are likely to see the same colorless, flickering and unsteady pictures, and this will continue to stand in the way of perfection even though a phonograph be put behind the picture screen to add its own artificial noises to the lights and shadows of the picture.

Secondly, talking machines as now constructed and used, are not suitable for dramatic work for the following principal reasons:

1. Unnatural quality of sounds.
2. Insufficient volume of sound to fill an ordinary theater.
3. Lack of distribution—the audience is always conscious that a stationery horn is talking for moving actors.
4. Practical difficulty of maintaining synchrony when the talking machine and the picture machine are two separate mechanisms and in charge of two operators.

In the next article the theoretical problems will be analyzed, and then the various attempts at solution, after which will be outlined the essential conditions of success, with a resumé of the most promising line of research which has yet been undertaken in this field.

Films for Chicago School

The first concerted effort on the part of a Chicago public school to inspire school children with a desire for better entertainment was inaugurated with the installation of a new motion picture equipment at the Audubon school, 3500 North Hoyne avenue.

For an hour 450 pupils were entertained with an instructive motion picture exhibition, views of foreign countries, supplemented with songs and selections by the eighth grade orchestra.

"We are going to educate the children to appreciate something better than the films that are shown in the five-cent theaters," said Charles A. Kent, principal. "Every Friday we will show at least two reels of films. Now that the school owns the machine, and most of the pictures are loaned to us, the expense is very little. One evening each month we will give a show which the children's parents may attend."

Mr. Kent operates the machine himself. "The Canals of Venice," "The Illinois Steel Mills," and "Farming with Dynamite" were films shown the first day. The Audubon is the only public school in Chicago which owns a motion picture machine.

Scene from the Essanay Western Subject, "The Prospector's Legacy."

France's Picture Theaters

Consul Charles A. Holder, Rouen, says the moving-picture business in France is very different from that in the United States. The business day, commencing at 6:30 in the morning for laborers and at 8 o'clock for stores, is interrupted at midday for two hours so that employes may have time to go home for dinner. They are very busy the rest of the day and as a consequence cinematograph theaters have no performances during the day except on Sundays and fete days. Profits, therefore, must be made from relatively few performances and higher prices for admission are charged; these prices run from about 9 cents to as much as 77 cents. The performance usually lasts two hours, starting at 9 p. m. and ending at 11 p. m. On Sundays and fete days there are usually two matinees, one from 2 to 4 p. m. and the other from 4 to 6 p. m. The attendance is largely made up of more or less regular patrons so that the program is changed only once a week, as a French workingman would seldom think of spending money in this way more than once a week.

The films used in the district are nearly all rented either from the manufacturers direct or from companies in Paris formed for the especial purpose of buying and renting these machines. The best market open to American manufacturers is that offered by these companies.

Consul General A. Gaulin, Marseille, says there are about 35 moving-picture theaters in Marseille, the combined receipts of which were $237,619 in 1910. The machines used are almost exclusively of French make, and are usually hired by the theaters from the local dealers or agents of the manufacturers, the rent running from $9.55 to $17.37 a month. There is room for a good American machine, but very little business could be done with the theaters direct.

Films are also rented from Marseille dealers, who obtain them from the Paris representatives of the manufacturers. Rental prices run from about 4.8 cents per meter (3.28 feet) for new films to 1.9 cents for "fourth week" films.

The leading dealers there would welcome offers from first-class American houses, as they desire to be less dependent upon the domestic manufacturers. A recent attempt at the monopolization of the trade has greatly stimulated the purchase of foreign supplies. Several dealers are seeking connections with firms willing to place their films on deposit, to be returned after exhibition during a sufficient period.

A comprehensive list of cinematograph establishments will be found in the Annuaire de la Cinematographie, published by the Société Fermière des Annuaires, 53 Rue Lafayette, Paris. The price of this publication is 6.75 francs ($1.30).

Consul J. E. Haven, Roubaix, says that in three principal cities of the district, viz., Lille, Roubaix, and Tourcoing, there are perhaps 100 halls and estaminets (saloons) where moving pictures are shown, the latter being very popular, as an entire evening can be spent there pleasantly at a cost of not more than 10 or 15 cents for beer, this being the only expense incidental to the entertainment.

The films used are in nearly every case rented from four film dealers in Lille. They rent for $0.60 to $1.20 per month. The same dealers also rent the moving-picture machines, although in some instances the machine is owned by the exhibitor. All correspondence should be addressed to these dealers and should be in French.

Photoplay Detective Stories

Two Essanay Thrillers

THINGS have been humming melodramatically these days at the Chicago studio of the Essanay Company, and a splendid list of photoplays are booked for release throughout February, as will readily be seen from a glance at the advertisement elsewhere in these pages. Along with the comedies, for which Essanay is justly famous, are listed a formidable array of heart-interest dramas and melodramas, teeming with appeals to the emotions and spiced with subtle thrills and exciting situations.

Standing out prominently among the February bookings are two great detective dramas which touch the top register of perfection both in plot and splendid photography. Motion-picture audiences invariably relish keen sleuth photoplays, and the Essanay Company is proud of having turned out two crackerjacks for the month. Based on virile plots that are extraordinary in many respects, and abounding in tingling climaxes that keep one clinging to the edge of his chair, they should prove winners with every picture audience that has the good fortune to view them.

The first of these, "Tracked Down," deals with a notorious swindler and confidence man, Jim Ford, who

A Subtle Third Degree—From Essanay's "The Little Black Box."

is arrested by Detective Walters and sent to the penitentiary for a term of years. On the way Ford cleverly manages to escape from the train. Walters learns this through a telegram, and swears to run the crook to earth.

A year later the Moores, a wealthy family, meet an Englishman abroad and, on returning home, invite this Englishman to visit them. He does so and is entering the house with his valet when he is seen by Detective Walters who is passing. Walters feels he knows the man, but cannot place his face. Returning to headquarters he

Robbed!—From Essanay's "Tracked Down."

is handed a photo of Ford by the chief of police and ordered to get busy and apprehend him. For a moment Walters stares at the photo of his old enemy, then swiftly takes out a pencil and begins to sketch in a drooping moustache on the shaven face. Instantly he starts in amazement—the Englishman he saw entering the Moore residence is Ford in disguise!

Hastily he explains to the chief. Both realize Ford must be captured before he can rob his victims, but how? Suddenly the chief has an idea and writes a letter to Mrs. Brown, a society woman who is personally acquainted with the Moores, asking her to introduce Walters to the Moores in their home and pave the way for Ford's capture. This Mrs. Brown readily agrees to do, and Walters is introduced to the Moores at the very moment Ford and his accomplices are planning a bold robbery. Walters and Ford come face to face, and both instantly recognize each other. Ford now cleverly gets the Moores and Mrs. Brown out of the room, then he and his pals grab the detective, envelop him in the folds of a coat and bind him to a chair. The robbery successfully accomplished, they escape from the house, leaving the sleuth helpless. He is finally released by a brother detective who has been shadowing the gang's rendezvous on the river-front without result. The theft is discovered and Walters now plans the capture of the crooks in their stronghold. Sending his assistant for aid he goes along to the rendezvous and luckily arrives before the gang. Finding himself without his gun, he pluckily hides and awaits their arrival. Ford and his accomplices enter, jubilant over their success, and the master criminal is dividing the loot when Walters springs from his concealment and a thrilling hand-to-hand struggle ensues with the odds all against the detective. He puts up a brave fight, but is on the point of being overpowered when the other detective arrives with aid, the crooks are corraled, handcuffed and led away to headquarters, while Walters

Scene from the Essanay Dramatic Subject, "Positive Proof."

coolly gets on his hat and coat and departs for the Moore home to restore the stolen valuables. It will at once be seen that this picture is a corker for thrills. A picked cast interpret the characters, Francis X. Bushman playing Ford, the master criminal, and William Walters, the nervy detective.

"The Little Black Box," the second big detective drama for the month, is based upon the delivery of a little black jewel box to the president of the National Jewelry Company. In the outer office three young fellows are employed as clerks. Boardman is a student and reader of exemplary habits, as is also young Sumner. Parks, however, is addicted to late hours and poker playing, with the result that he is usually late in the mornings and does not stand well with the president. Parks takes the box of jewels into the president and watches while he opens them. A little later the president upsets the ink bottle and retires into the lavatory to wash his hands. At this moment a clever robber steals the jewels from the little black box, only the thief's hands and arms, encased in black sleeve-protectors, being shown. Matters now are complicated, because each of the three clerks wears black sleeve-protectors and none indicate the slightest signs of guilt.

A detective is called in and young Sumner, in spite of his protests of innocence, is arrested because he was in the president's office soon after the robbery was committed. The chief of police is not satisfied, however, and makes a personal investigation of Boardman's and Park's roms. Detectives are put on the track of each, and both are tested by the detectives cleverly flashing little black jewel boxes on them at psychological moments. Boardman, alone, shows signs of possible guilt. He is taken before the chief, who sends the detectives away, seats Boardman in a chair and begins a most novel form of "third degree." For hours Boardman remains seated under the watchful eye of the chief without a word being spoken. The young fellow's nervousness increases as each hour slips by and at last, unable to stand the awful silence longer, he shrieks wildly, tears open his collar and falls groveling to his knees as the chief flashes before his eyes the little black jewel box and sternly accuses him of the theft. Boardman gasps out a confession of the robbery and says the jewels are concealed in the springs of his office chair. The chief now calls up the president of the jewelry company, who finds the jewels under the chair and is delighted at their recovery. Young Sumner is released and Boardman is led off to a cell. Francis X. Bushman again does sterling work in the character of Boardman, and Harry Cashman acquits himself splendidly in the role of the police chief.

"Positive Proof," a powerful dramatic subject from the Chicago studio, and "The Prospector's Legacy," a thrilling Western drama, are also numbered among the fine releases of Essanay for February. Both are acted by picked casts and photographed in a way that leaves nothing to be desired in viewing them. The quality of Essanay's photography is always the best and this, together with virile film-plots and splendid interpretation by carefully chosen artists, continue to bring joy to the exhibitor's heart.

Consul George F. Davis, Ceiba, says the principal towns in his consular district are Ceiba, population 5,000; Trujillo, 2,000; and Roatan, 300. None of these towns has moving-picture shows in regular operation, but a contract has recently been closed for the operation of such a theater in Ceiba, with film changes three times a week.

Pictures as an Advertising Force

By Watterson R. Rothacker*

THE superiority of moving pictures as a means of illustration, and the value of illustration to advertising, logically introduce moving pictures as an advertising force. To discuss illustrated advertising in general is hardly necessary before this gathering. I prefer, therefore, to take advantage of the time you have so courteously put at my disposal, by touching on specific instances of moving picture achievement in the advertising field.

The failures in the history of moving picture advertising—and there have been failures—may be broadly attributed to two things; namely, poor production and injudicious presentation. By poor production, I mean failure to realize on the subject by concentrating and accentuating its advertising features;—in other words, careless or ignorant treatment; failure to avoid repetition and ignore dead action; inadequate photography. By injudicious presentation, I mean ill-advised choice or use of circulation. Circulation channels for moving picture advertising should be chosen by the same reasoning process that governs the selection of the avenues through which printed advertisements are aimed. Every advertiser intends his advertisement for delivery to those people most likely to respond to its appeal. Of course, I recognize the publicity idea, that effective blunderbuss that makes a big noise, aims at anything and everything, and scatters its shot so that it is bound to hit something. Let me say here that I am a firm believer in publicity. But for traceable results let us take up the class or zone circulation:

To begin with, it is impossible to exhibit advertising moving pitcures in all the theaters in the United States. The film business is divided into two political factions, one of which will not countenance the exhibition of commercial films in any houses operating under its jurisdiction.

The opposite faction is the combination of independent manufacturers, who take the stand that they have no right to dictate to the theater manager. The independent manufacturers claim that they supply moving picture service to about 50 per cent of the picture houses devoted to this class of entertainment. This percentage is guess work, for the theater managers are continually transferring their allegiance from one faction to the other and back again. The point I wish to bring out is that in outlining a moving picture advertising campaign the rulings and strength of these two factions must be considered and respected. What is more important is the production of your subject so it will be pleasing to the moving picture public and consequently acceptable to the theater manager, who gives it outlet.

For publicity the whole moving picture world is your territory; but for direct results it must be classified. A moving picture illustration advertising an automobile, farming machinery, an expensive travel tour, etc., should be directed at logical buyers. A general circulation would give good publicity but would cost for a large waste circulation. It would be a mistake to say that people who can afford an automobile, are interested in farming, or who could stand the expense of a travel tour, do not frequent and enjoy moving pictures. They do, but it is reasonable to assume that an exhibition of the automobile pictures and of travel pictures before a class of people who are able to satisfy their desire to buy, and of farming pictures before rural communities who have use for that which is advertised more directly influence sales, because the advertising message is delivered to people specifically interested and in a position to materially respond.

Let us assume that the subject has been filmed so that it tells the advertiser's story in a direct manner that interests, explains, educates, and identifies the advertiser's name and serves his purpose. In producing the subject the advertising idea must not be sacrificed for dramatic effect. Nor should the portrayal take the form of a blatant commercial announcement. The happy medium is the perfect harmony that entertains the onlooker while arousing his buying instinct, and makes a definite impression favorable to that which is advertised.

A good subject, primarily, then a capable camera operator, and camera, the right kind of film development, and a generous application of advertising sense make moving pictures that *can* advertise. The judicious handling and exhibition of the finished pictures is what *makes them advertise.*

Let me cite, as an example, the current moving picture advertising campaign we are conducting for the Du Pont Powder Company:

Tell the average layman that dynamite will plough clear land, make ditches, and aid in tree planting, and he *may* believe you. Tell it to the ordinary farmer and he will listen and make a mental note that dynamite is a dangerous citizen. See a Du Pont demonstration and you will be convinced that dynamite is both a useful and tame citizen. Put this demonstration on film and decrease its reproduction cost, increase its scope, without impairing its efficiency. We did this, with the result that the Du Pont "Farming with Dynamite" film was produced and presented before logical prospective buyers who became actual buyers and Du Pont customers because the moving pictures satisfied and broke down their "Show me!" spirit.

This assemblage know much about the Rumely tractor. Everyone has heard more than a little about it. It is worth going a long way to see. The shortest way is quickest, however, and it is over the moving picture route. Suppose that this was a farmer's gathering. We're here tonight, early tomorrow we have to scatter to our respective farms and "get on the job." We are interested in modern methods of farming. Maybe the Rumely Company would hold us over till the A. M. and have a machine ready to demonstrate. Perhaps it would plan individual demonstrations for some future time mutually convenient. But what's the use—the moving picture camera has made a record of a perfect Rumely demonstration. On film it weighs less than eight pounds but its arguments are as heavy as the real thing.

At the recent Chicago Land Show the moving pictures of the M. Rumely Company, the Holt Caterpillar Company, and the Du Pont Powder Company pictorially proved things which otherwise would have been dependent upon mere word description and pure assertion.

In addition to the economical convenience of these demonstrations they have the important advantage of a

*Address delivered before the Ad-Sell League of Indiana at South Bend, Indiana, Friday evening, December 22d, 1911, by Mr. Rothacker who is general manager of the Industrial Moving Picture Company, Chicago.

guarantee of reliable delivery. For, naturally the original demonstration as staged for the camera was perfect, without fault or accident.

Moving pictures have a universal magnetism. Their novelty is attractive. Where they are presented there is only one objective point, the screen upon which they appear. The lecturer or salesman can supplement their explanation and hammer home his closing arguments under conditions which minimize divertising influences.

Cities all over the United States are advertising to attract tourists, homeseekers and investors. In this advertising they lay much stress upon their business and industrial activities and opportunities, their school and social advantages, transportation facilities, etc. Many of these cities can "make good" their claims. Those can use moving pictures with telling effect. We have filmed actual scenes which substantiate and advertise the claims advanced by the Chamber of Commerce of Charleston, S. C.; the Progressive Association of Mobile, Alabama; the cities of Gary, Indiana, Joliet, Illinois, Columbia and Sumter, S. C. and others likewise progressive. These moving pictures show those things which attractively worded booklets and enthusiastic community patriots attempt to conjure to the mind's eye.

The phrase "From Cottonfield to Kitchen" coined by the N. K. Fairbank Company, and "From Camp to Table" used by the Towle Maple Syrup Company, and any ad intended to describe a manufacturing process, recommends itself and lends itself to moving depiction. The only better way to show your manufacturing process is by a personal inspection which is decidedly limited and expensive.

If your land, your factory operation, your city or your machinery is as good as you say it is, and its actual illustration will directly or indirectly add to your prestige or sales, you need moving pictures.

When you buy moving pictures as an advertising investment, bear in mind that their advertising power, while wonderful, must be developed advisedly. Remember also, that the guidance and direction of this developed power is the keystone to your moving picture advertising success.

Norway's Picture Theaters

Consul General Henry Bordewich, Christiania, says there are at present some 20 moving-picture shows in Christiania, the machines for which were imported from France and Denmark. There are two manufacturers of films in the district, and besides their output about 160,000 meters of foreign films are imported, mostly from France and the United States.

Each foreign manufacturer of films has his representative for Norway in the city, who sells films to the local theaters, and these again let them out to other shows in the country at a reasonable fee. Terms for sale of films differ, three months' credit being sometimes given.

The Norwegian import duty on films is 1.2 crowns (32.2 cents) per kilo (2.2 pounds). The import duty on moving-picture machines will vary according to the material from which they are manufactured.

Consul B. M. Rasmusen, Bergen, says there are in his city nine moving-picture shows, at which the receipts in 1910 amounted to $52,000. Comic films seem to be most popular, with historical and scenic pictures next. All machines are French, but films are imported from several countries.

Consul P. E. Taylor, Stavanger, says there are six French and two Danish machines in the eight moving-picture shows in his city. These establishments have an average daily attendance of about 450, and their total receipts yearly run about $40,000. Films are nearly all rented from Christiania.

Several of the shows there buy new machines every year, and the others every other year. The proprietors of the three largest shows said if they could be shown that American machines are superior to those now in use they would not hesitate to buy them, even though the price should be considerably higher.

Russia's Picture Shows

Vice Consul General Ripley Wilson, Moscow, says the theaters there do not combine moving pictures and vaudeville acts, as do many in America, but simply show from three to eight films, depending on the price of admission. The few theaters where one can obtain a seat for 8 cents are patronized only by the poorer classes. The average theater charges 20 to 25 cents for admission, and puts perhaps eight pictures on the screen, of which at least six are imported.

Films of many different services are used, but those of French manufacture seem to be the most popular. Various films made in the United States are also used, and those that depict scenes of western or Indian life are held in high favor by the Russians.

Consul John H. Grout, Odessa, says almost every city or town in his consular district is provided with moving-picture shows and they are particularly well supported in Odessa. Most of the films are from a Paris house that has a branch office in Odessa, but many American films are shown and arouse considerable interest. The language used on films should of course be Russian.

American comics are popular, but all climaxes should be made as plain as possible. There is no doubt that many films made in the United States would meet with good success if properly introduced, but as it is they are all sent through exchange agents in Europe and as a result France and Germany are better known than the United States.

It seems very probable that if scenes from the city and country life of various parts of the United States could be shown they would be popular. For instance, a series of pictures presenting the views that an immigrant would see on his way to the United States and after landing there would probably be well received. Such views would be of interest not only to those who at some future time intend to emigrate, but also to those who have friends in the United States or are interested in the country for other reasons.

Spain's Picture Shows

Vice Consul General Harry A. McBride, Barcelona, says Barcelona has about 70 moving-picture shows, and the number is increasing. There is also a manufactory of machines, which has about 550 machines in use throughout Spain, and one maker of films, whose output, however, is very small.

Consul Robert Frazer, jr., Valencia, says supplies for the moving-picture trade there are principally of French origin, and are practically all obtained through agencies at Barcelona, which is the principal distributing center in the country for machines and films. French films predominate at present, but there are also many Spanish scenes of processions, bull fights, military parades, etc. American films would probably reach this trade best by following the regular channels and obtaining Barcelona agents.

Governor Lectures a Film

The People's Amusement Company has been exhibiting at the People's Theater, Portland, Ore., an educational film showing the trip which the western governors made to the East. An invitation was extended Governor Oswald West to attend a performance and see himself as others saw him through the medium of motion pictures.

The matter was taken up by the governor himself and Melvin G. Winstock for the theater, and arrangements were consummated by which Governor West agreed to appear at the People's Theater Friday evening, January 19, and to deliver an address on his remarkable trip.

Before consenting, however, to comply with the request of the People's, he named a condition, which was that he would do this if the People's Amusement Company would give a benefit performance for the Portland Baby Home. The management very promptly took the governor at his word and notified the committee of the Baby Home, consisting of Mrs. D. C. Burns, Mrs. Henry Ladd Corbett and Mrs. David Honeyman and other benevolent ladies of the city, of the arrangement and asked for their co-operation.

Governor West agreed to be at the theater for the 8 to 9 o'clock show and arrangements were perfected whereby a representative of the Baby Home will be in charge of the box office of the theater for the benefit performance. Not only will the affair be of interest by reason of the charity side of it, but the remarks of Governor West cannot fail to be of great interest to the public at large, as the trip East for Oregon was not only unique in National history, but it did much to attract new interests in Oregon as one of the greatest and most prosperous commonwealths of the nation.

Syria's Picture Shows

Consul General W. Stanley Hollis, Beirut, says there are three moving-picture theaters in Beirut and one each in Damascus, Haifa, and Tripoli. Films are leased from two Paris firms and one in Rome, and reach the houses here after being shown in Egypt. American firms desiring to reach the market with their supplies would have to follow the example of these firms and establish an agency in Cairo or Alexandria, or do business through these firms themselves.

Consul Jesse B. Jackson, Aleppo, says there is but one cinematograph theater in his district, and it obtains all its films under contract with a Paris firm. The films reach there only after being used in a number of other towns and are often in bad condition and out of date. There is apparently room for some strong American competition in this and other Syrian towns, but the hold of the present firms could only be broken by personal solicitation, as the proprietors of the various houses fear to make a temporary change because of possible retaliation. Thorough confidence would have to be inspired in the users of films and proof of better conditions would necessarily have to be shown. If these exactions can be met by American manufacturers, there is no reason why a large business can not be immediately developed.

Scene from George Kleine's Lubrse Film "The Factory Girl"

Scotland's Picture Houses

Consul Rufus Fleming, Edinburgh, says the films used in Scotland are chiefly American and French. A great variety of machines are employed in British moving-picture houses—probably as many as thirty or forty different makes and styles. There is no film factory in the district, as neither light nor atmospheric conditions are ever suitable for manufacturing the best films.

Moving-picture entertainments are regulated by the provisions of the cinematograph act. Unless "nonflam" films only are used the apparatus must be operated within a fireproof closet. Among the regulations made by the secretary for Scotland under the cinematograph act are the following:

Fire appliances adequate for the protection of the building shall be provided and shall include at least the following, namely a damp blanket, two buckets of water, and a bucket of dry sand; in a building used habitually for the purpose of cinematograph or other similar exhibitions they shall also include a sufficient number of hand grenades or other portable fire extinguishers.

Lanterns shall be placed on firm supports constructed of fire-resisting material, and shall be provided with a metal shutter which can be readily inserted between the source of light and the film gate.

The film gate shall be of massive construction and shall be provided with ample heat-radiating surface. The passage for the film shall be sufficiently narrow to prevent the flame passing traveling upward or downward from the light opening.

Cinematograph projectors shall be fitted with two metal film boxes of substantial construction, and not more than fourteen inches in diameter, inside measurement, and to and from these the films shall be made to travel. The film boxes shall be made to close in such a manner and shall be fitted with a film slot so constructed as to prevent the passage of flame to the interior of the box.

Spools shall be chain or gear driven and films shall be wound on spools so that the wound film shall not at any time reach or project beyond the edges or flanges of the spool. During the exhibition all films when not in use shall be kept in closed metal boxes.

Consul John N. McCunn, Glasgow, says the moving-picture business is increasing rapidly, as is shown by the fact that in 1907 there were only 4 picture shows in Glasgow, while now there are upward of 100. Every town of 4,000 or 5,000 inhabitants has its picture show.

Practically every known make of machine is used, and every known film maker is represented. There are no picture machines made in the district and films are manufactured only to a limited extent, such as those showing daily chronicles of local events, etc. There are a number of firms dealing in the exchange and hire of films.

Morocco's Picture Shows

Consul General Maxwell Blake, Tangier, says there is a very promising field for the sale of moving-picture apparatus in Morocco, as the large native population appears very partial to this form of entertainment. At present there is but one such theater in Tangier, but it has made considerable profit.

The best way of establishing the business there would be by providing an agency depot in Tangier, which would also supply the neighboring towns of Gibraltar, Algeciras, and Linea de Concepcion, Spain. A stock of 150 films would be sufficient, 50 films to be renewed each week. Heretofore films showing ships of war, troops in action, melodramatic battles, etc., have been most popular.

Scene from the American Film "The Broken Ties."

Problems of the Operating Room

By William T. Braun

FILM.

FILM STOCK forms one of the most important parts of the motion picture industry. Most operators know that it is inflammable, tears apart easily, and causes more or less trouble, but beyond that their knowledge ceases. If operators understood the composition, manufacture, and process of photography better than they do, the film would be handled more carefully and intelligently. The inside of the modern motion picture factory is a mystery to most operators on account of the difficulty in obtaining permission to go through the plants; therefore a short review of the various stages of manufacture up until the film reaches the exhibitor will not be amiss.

MANUFACTURE OF STOCK.

When the film stock reaches the motion picture factory it consists of strips of celluloid 1⅜ inches wide, 200 feet long, and is coated with a photographic emulsion. The process of making the celluloid film and the emulsion are entirely separate.

Celluloid is made from gun cotton and camphor. The gun cotton is made from raw cotton saturated in nitric and sulphuric acids. After this it is washed and dried. Treating the cotton in this manner makes it a very explosive article. The camphor is then dissolved in alcohol. A layer of gun cotton is placed in a tank over which the camphor is sprinkled. Several layers are placed in the tank in this manner. The gun cotton is dissolved in the camphor and sinks in the form of celluloid to the bottom of the tank. The lumps of celluloid are next worked between hot and cold rollers and then pressed in hydraulic presses and dried. The stock is worked into strips 1/200 of an inch in thickness, 22 inches wide, and 200 feet long.

These strips of celluloid are passed under a hopper having a slit or mouthpiece the entire width of the strip. The celluloid passes under the hopper at a uniform speed and the emulsion flows out upon it, giving it a uniform coating.

A bromide emulsion is used for coating the film to be used for prints, as it is slower than the nitrate emulsion used for coating the stock used for negatives.

These pieces of film are then dried and cut into strips 1⅜ inches wide. The film is packed in tin cans, 200 feet in each, and sent to the motion picture manufacturer.

Film is highly inflammable, but not explosive. It will not take fire unless a flame is applied directly to it, or if a light of great heat intensity, such as the projection arc, is allowed to shine on it for a short time. Film will ignite at the aperture from the heat of the light rays in from three to thirty seconds, depending upon the strength of the light and the condition of the film.

Non-inflammable film is used very little because it deteriorates rapidly with age.

The majority of motion picture manufacturers perforate the film themselves. This accounts for the fact that some pictures are steadier upon the screen than others, although run through the same projection machine. Perforating machines are of two types, reciprocating and rotary. The eight holes for each picture are punched at one time with the reciprocating perforator; the film is then drawn forward and another set of holes are punched. The film is fed forward by an intermittent device, similar to that of the projection machine, between the strokes of the punches. The rotary perforator consists of two drums, one of which has teeth on it similar to a sprocket; the other drum having depressions on its face corresponding to the teeth of the other drum. The strip of film is fed between the two drums and perforated. The rotary perforator will perforate from five to ten times as much stock per hour as the reciprocating machine, but is not as accurate. The perforating of the film is done in the dark room.

PHOTOGRAPHY.

The motion picture camera has many things in common with the projection machine. At the top of the camera is the upper film holder, which carries the roll of unexposed film. This corresponds to the upper film magazine. The intermittent movement of the camera is generally of the claw type, similar to that used on some of the older makes of projection machines. A disk-type shutter is placed between the film and the lens similar to the revolving shutter of the projection machine. The period of darkness is much greater in the camera. A lens of about three inches focus is used on the camera. The crank of the camera performs the same office as that of the projector. There is also a trick crank and reversing crank found on the camera. After leaving the camera the film enters the take-up box, similar to the upper one.

A finder for the focusing window; an indicator showing the amount of film used; a speed indicator showing the speed of the camera, and a heavy tripod completes the principal parts of the camera.

The usual speed of taking pictures is fourteen per second. The camera man must be very careful to turn the crank at the uniform speed. Also the camera is not secured like the projecting machine, so that he must not put his whole weight on the crank as some moving picture operators do. The speed of the crank must be uniform throughout the entire revolution, otherwise some of the pictures will be under or over-exposed. The usual exposure is three-eighths open. This means that when fourteen pictures are taken per second, the lens is open 1/37 of a second for each picture. The trick crank generally takes but half the pictures per second that the main crank does. Consequently, when the pictures are projected upon the screen the action is twice as fast.

When the exposed films from the cameras and the printed films reach the developing room they are wound on drums three feet in diameter. Each drum or holder carries 200 feet of film. The drums are supported over the zinc developing trays and revolved, the film passing through the developer. When the film is developed the drums are placed over the wash trays and turned a few times. After passing through the second wash water they go to the fixing bath.

The film is next washed in running water, and then given a bath in diluted glycerine, after which it is taken to the drying room. The film is wound on drying drums driven by a motor. When the film is dry it is taken to the inspection room.

Titles are made by placing the letters on the top of a table and the moving picture camera is placed above the table. Titles and sub-titles for an entire reel are generally prepared in one strip, developed, and then cut into separate pieces, and spliced in the proper place in the reel.

The finished negative is now cut up into 200 feet lengths and sent to the printing room. The 200 feet length is the standard length of stock furnished by the manufacturers, and all of the film is kept in that length by the motion picture manufacturers until it is ready to ship to the film exchanges; then it is spliced together, making 1,000-foot reels.

There are two types of machines used for printing the positive films from the negatives. The stepping printing machine is similar to the projecting machine, in fact printing may be done on a projecting machine. The negative and raw positive films are placed on separate reels and are fed into the machine together. An incandescent light is placed above the window corresponding to the aperture of the projector. In passing this window the films sides are together, and the negative is placed on top so that the light will shine through the negative upon the positive. There is an intermittent movement and a framing device so that the intermittent may be adjusted. From the printing machine the films pass into the take-up reels.

In the continuous printing machines the films pass in a steady motion from the feed magazine to the take-up. Consequently, the continuous machine prints very much more film per minute than the stepping machine but is not as accurate. The positive print is then developed and washed similar to the process above mentioned for the negative. When dry the prints are carefully inspected and the 200-foot pieces are spliced together into 1,000-foot reels ready to ship.

Many manufacturers stain parts or sometimes the entire 1,000 feet of film. This is accomplished by putting dye in the last rinse water or the glycerine bath.

The coloring of films may be done by hand or by machine. The old fashioned, or simple method is to color each picture of the print by hand with brush and water colors. The process may be improved by the use of a stencil. This stencil is made by cutting out all of the parts of the picture to be colored one color. A separate stencil must be made for every color to be used. This stencil is placed over the positive to be colored and the color applied. In this way more film can be colored per hour.

In coloring films by machine separate stencils are made as described above for each color. The stencil is placed on top of the print and they both pass over a sprocket. A belt covered with colored ink runs over the top of the sprocket coloring all of the print exposed through the stencil. A separate stencil is required for each color, and the film must be run through the machine as many times as there are different colors in the finished picture.

Waterproofing film is accomplished by applying a substance resembling celluloid over the emulsion. This protects the delicate emulsion from becoming scratched or injured by water. After waterproofing both sides of the film are glossy and resist the action of tiny particles of dust which usually cause rain on the soft emulsion. Waterproof film may be washed in water by hand or by special machinery to remove any dirt or grime which has collected on it. In this way the film may be kept clean and like new.

Trick pictures are not as plentiful as they were a few years ago. This is partly due to the trouble in taking them, and in trying to improve the standard of the industry the motion picture manufacturers have eliminated them. Nevertheless, everybody enjoyed the old-fashioned zig-zag chase and objects running backward.

Action on the film may be reversed by turning the camera bottom up on the tripod, or by using a special printing machine which causes the negative and positive films to move in the opposite directions.

In turning the trick handle or the main crank of the camera slower than the regular rate, fewer pictures are taken per second, and consequently, when the pictures are projected upon the screen at the regular rate the action is very much faster.

Ghosts, dreams, and dissolving views are used quite frequently at the present time. Ghosts are made to appear on the film by exposing the negative twice before developing. Only light figures can be introduced on dark backgrounds in this way. When dark objects are to be introduced on a white background the effect is produced by double printing. Two negatives are required. In printing the stock is run through the printing machine separately with each negative. Everyone is familiar with the dummy type of picture in which just before the accident the camera is stopped and a dummy substituted. By the various tricks which can be enacted with the camera and in developing many beautiful and miraculous effects can be produced in motion pictures which are utterly impossible upon the regular stage.

CARE OF THE FILM.

Considering the nature of film and the use to which it is subjected, it is surprising that film can be obtained in such good condition as we usually receive it. The speed with which it is necessary for the operator to handle the film excuses him to a certain extent from the damage that it receives while in his hands. Still by the use of a little judgment and care films would remain in good condition much longer than they usually do.

The "rain" on the film which is so disagreeable to everyone is caused by particles of dust settling on the soft emulsion of the film, and when the film is rewound and pulled down, as is usually necessary, the dirt is ground in and plows fine furrows through the emulsion producing the rain effect. Dirty sprockets and guide rollers also damage the film to a certain extent. The guide rollers on the magazine trap and those resting upon the sprockets should be kept clean. Dried emulsion accumulates very rapidly on them, especially when running first run film and in passing over the rollers the film receives the full benefit. Almost all of the sprockets are now made with hollow centers so that the film touches the sprockets only at the ends. In this way much of the scratching is eliminated.

In rewinding if a little tension is applied to the reel being rewound, it will not be necessary to pull down on the film to get it all on the reel. But when the operator is turning the crank of the projector with one hand and the rewind with the other, as is too often necessary during rush hours, it is impossible for him to rewind properly and he is generally thankful to get the films rewound at all. Therefore, it seems that the only remedy is to make the reels larger so that 1,000 feet can be wound on a reel even if it is done loosely, or to put less than 1,000 feet on a reel.

The operator should use a little care in applying oil to the machine and not on the film. When running first run film it is not necessary to saturate all the sprockets and springs with oil ruining the film. Take a cloth that has been dampened with oil and rub the springs and sprockets with it.

Before running a film the operator should see that it has three or four feet of leader or blank film at the beginning of the reel before the title and a two-foot tail piece at the end. When a new reel is sent out by the exchange it usually has a header about two feet long.

Every time a film is run through the machine the end is doubled over to fit tightly under the spring of the take-up reel. When the reel is rewound, the end is generally jerked off, or if it is not pulled off at this time it is later when attempting to force a doubled end between the magazine rollers. Thus the leader rapidly disappears. If the exchanges would see that at least three feet of leader is on every reel before they send it out, they would confer a blessing on the operator and the audience as well. The patrons of the show are the ones who really suffer as there are many operators who never attach a leader no matter how short a title, but double the title under the reel clamp, and the audience gets but a fleeting glimpse of the title if the automatic fire shutter raises up in time.

The tail piece at the end of the film serves the same purpose. In many pictures the climax of the entire film takes place in the last few feet of the reel and with part of it gone much of the value of the film is lost. Also the end is usually so scratched up and full of rain that it is extremely difficult to see the picture at all. Manufacturers would do well to put several feet of film bearing their trademark at the end instead of a few feet of old film or nothing at all.

The best film to use for leader is some that has been colored black or made opaque so that no light can get through it. If you have to make your own leader it is better to clean the old emulsion off than to run an old scratched up picture.

To remove the emulsion from old film, soak it in warm water for a few minutes until the emulsion is soft. Cold water will do if you cannot get warm water. Lay the film on a board with the emulsion side up and scrape off the emulsion with a knife.

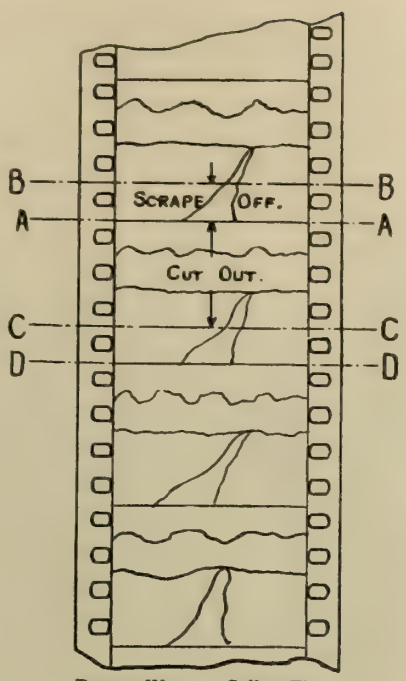
Films should be kept in a cool, damp place in tin or metal boxes with tight fitting covers. All of the large cities require all films not in the machine to be placed in metal boxes. When in the operating room these boxes should be placed on the floor or as low down as possible.

Old and dry film may be moistened and made pliable by giving it a glycerine bath. Make a solution of 30 to 40 parts of water, to one part of glycerine. Draw the film through it quickly and wind on a circular drum, being careful not to let any of the film overlap or not to touch the emulsion until it is dry. The drum should be revolved to dry the film. This must be done very carefully so as not to injure the film.

When running a reel of film as often as twenty times a day it becomes somewhat stiff. To make it more pliable unroll the film in a tank similar to the old take-up tanks. In the bottom of the tank place a can with a mixture of water and glycerine in the above proportions. The top of the can may be covered with a heavy screen or a lid in which a number of holes have been punched. Leave the film in the tank for a few hours and you will be surprised at the results.

Film jumping is caused by a number of things. As mentioned before many films are not properly perforated, causing them to jump up and down on the screen or to sway sideways. Films perforated with the rotary perforator show this jumping more than those perforated with the reciprocating machine. But if every picture jumps up and down on the screen the intermittent movement needs adjusting or probably the teeth on the intermittent sprocket are worn. Of course old brittle film will always jump more or less because the sprocket holes have shrunk.

Mending the film is a very simple operation, but it is usually done so hurriedly that the patch opens up sooner than if it was done right. The operator should have a pair of small scissors to cut the film, a sharp knife to scrape off the emulsion, and good film cement. Most film cement is put up in bottles having a small brush fitted into the cork. In this way the bottle is always kept tightly corked and the brush for applying the cement is always at hand and in condition to use.



Proper Way to Splice Film.

To patch the film so that no frame-up will be necessary when it passes through the machine cut off one picture on dividing line *A-A*, and the picture below at *C-C* one sprocket hole above the dividing line. Next moisten flap *A-A, B-B*, with water and scrape the emulsion off with the knife blade. Be sure to get it all off as the cement will not stick to the old emulsion. Now scrape off back of *C-C, D-D*, to remove the grease or dirt on it. Apply the film cement liberally on flap *A-A, B-B*, where it has been scraped, and lay part *C-C, D-D* on top, being careful to see that the sprocket holes come directly over each other. The best way is to match the holes on one side holding it with the thumb and one finger; then match the other sprocket holes and press the whole joint together and rub firmly with the thumb and finger. All this must be done very quickly as the cement dries rapidly, and when once dry, and the film does not stick it must be scraped off again and tried over. If a larger flap than one sprocket hole is used the film at the patch becomes too stiff and in going over the round sprockets the patch will open up. After completing the patch cement the edges down by running the brush over them, as that is always the first part of the patch to open up.

Pictures in Topeka Churches

A number of the ministers of Topeka, Kan., have decided that moving pictures will form an educative feature in the development of the leading churches during the coming winter. The idea of the use of moving pictures in connection with the teaching of religious truths was introduced in Topeka by Rev. Robert Gordon, of the First Baptist church, when he announced that the moving pictures would play an important part in the church services in November.

Many of the Topeka ministers have now taken up the moving picture idea and they will be shown in a number of the churches during the winter in connection with the regular Sunday night services.

"I do not believe in letting the devil have too many of the good things," was the statement of one of the Topeka ministers in regard to the use of the moving pictures.

Scene from Selig's Feature Film, "The Danites."

South Africa's Picture Shows

Consul Edwin N. Gunsaulus, Johannesburg, says moving-picture shows are a very popular form of entertainment in all the populous centers of South Africa, and there are about 40 such shows in the Johannesburg consular district, 16 being in Johannesburg. Many of the theaters in which these entertainments are given are finely designed and well appointed. In addition to the moving-picture shows now running in his city, two or three new theaters are being erected, one of which will surpass anything of its kind in South Africa.

French and English machines predominate there, although some American machines are used. It is claimed that the mechanism of the French and English makes is not so complicated as the American. These machines have also found favor on account of their being heavier than those of American make. All agree that the American machines show the pictures as well as those of foreign make.

The film releases of most of the American and European firms are received there each week, the latest releases coming from London by post. The weekly importations of the three leading importers average 42,000 feet. These films are first shown in the theaters controlled by these firms and then rented to the smaller theaters in the district.

American films are very popular with the public there, cowboy pictures being particularly in favor with the general public. All of the theaters show at least one or two of such pictures at each performance. American dramatic films are also very popular—much more so than the Continental films, as it is claimed that the American dramas are better acted. A majority of the scenic films come from the Continent.

No moving-picture machines are manufactured in South Africa. There are three bioscope cameras, all of English make, in the consular district. The negative and positive films used for these cameras are imported from the United States. One of these machines is operated by a photographer who turns out a weekly film of 400 or 500 feet, called the "Local Gazette." Another machine used for producing scenic and topical films, turns out about 400 feet weekly.

One local firm has added a cinematograph department to its photographic supply branch. In this department complete stocks of bioscope machines and accessories are carried, as well as supplies of all kinds for bioscope shows. The manager of the cinematograph department of this firm states that the production of local films at present is more in the experimental stage than commercial.

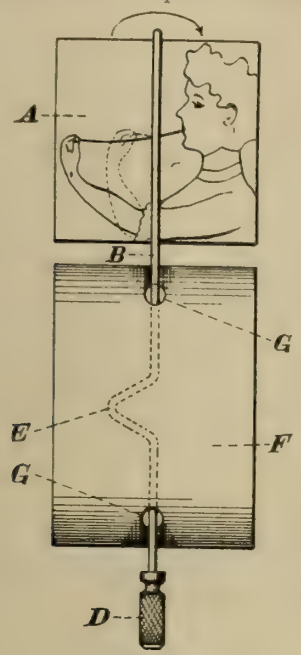
All the principal bioscope theaters employ vaudeville artists. Those in the city of Johannesburg give two shows nightly and matinees on Wednesdays and Saturdays. In the suburbs one long show is given nightly, also the usual matinees. At each performance from 4,000 to 5,000 feet of films are shown. All theaters give two entire changes of films each week. The usual prices of admission are 50 cents and 25 cents.

Recent Patents in Motography

By David S. Hulfish

UNITED STATES Patent No. 1,004,382. Moving Picture Toy. Ernest W. Davis, Chicago, Ill.

The invention comprises a card having pictures of an object in two positions, on the opposite sides of the card, together with a special means for alternately



1,004,382.

presenting to view, at moments of rest, the opposite sides of the card.

A suitable card, labeled *A*, has the two pictures, here shown as a girl pulling a string of chewing gum. One side of the card bears the picture with the hand extended, while the other side of the card bears the picture with the hand less extended, as indicated in the dotted lines of the hand near the center of the card.

The pictured card *A* is secured to a wire *B* having a handle *D* to be twisted between the fingers to rotate the card. The wire *B* passes through the holes *G* and *G* in the card F, and a band *E* in the wire *B* strikes the card *F* as the pictured card turns. The card *F* being held in one hand and the handle *D* being twirled with the fingers of the other hand, the angle *E* in striking the card *F* causes the pictured card to check momentarily in its revolution twice in each turning, thus showing the sides of the card alternately at moments of rest.

The claims are based upon the feature of the card *F* and the angle *E* for the purposes of checking the card *A* as described.

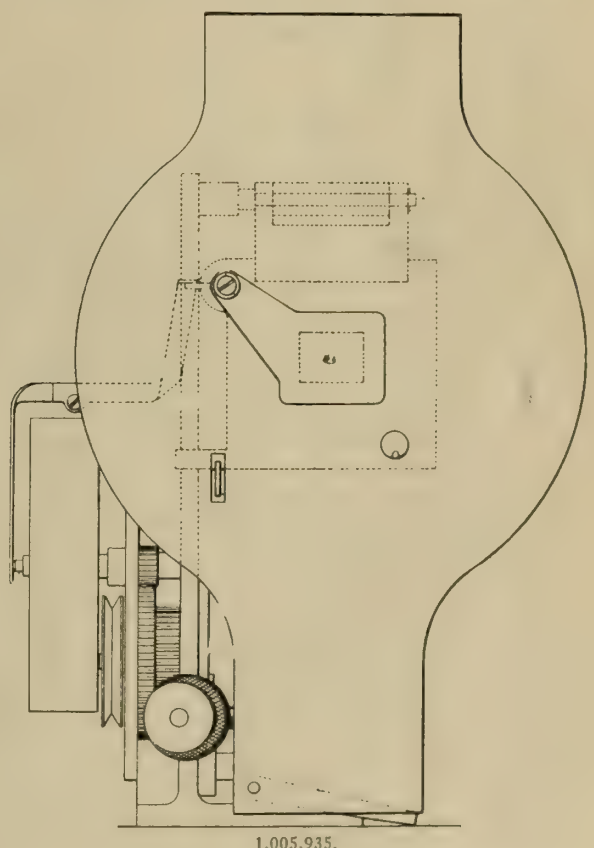
No. 1,005,935. Light Shield for Moving Picture Projecting Machines. James A. Cameron, New York, N. Y.

According to the present invention, the film is protected effectually from the heat of the arc lamp by interposing a large shield between the projector and the lamp house, and by providing a free air space between the fire shield and the projecting machine itself. The shield consists of a large flat plate of metal, or of any non-inflammable material, such as asbestos, which is supported between the lamp house and the projector, and is provided with a hole just large enough to permit to pass the cone of light which falls upon the picture film in the film window.

All superflous light rays are intercepted before they reach the projecting machine, and the beam of light which passes through the opening in the shield may be made to correspond to the film window. The beam of light thus may be reduced to the proper size for the film window, passing through the film window to the film without striking the film gate about the film window and thus without heating the film gate and adjacent parts of the projector.

The heat absorbed by the fire shield is prevented from reaching the projector by the free air space between the shield and the body of the projecting machine.

The fire shield is so arranged that the motion head cannot be operated until the fire shield is in position. A shutter for the opening of the shield shuts the light



1,005,935.

from the film when the picture is not being projected.

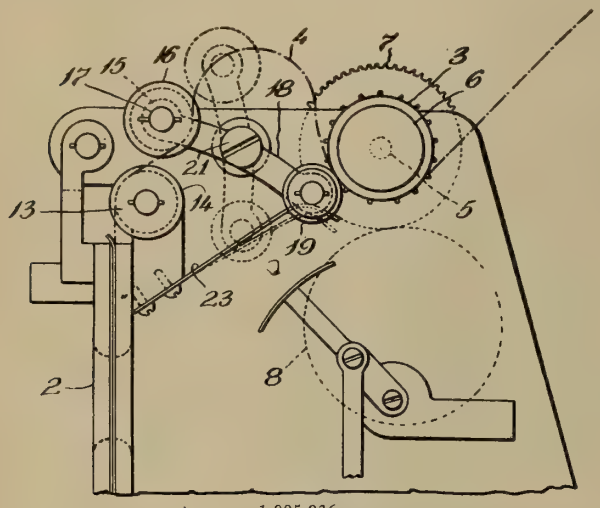
The illustration accompanying shows the face view of the shield. The patent has fourteen claims.

No. 1,005,936. Moving Picture Projecting Machine. James A. Cameron, New York, N. Y.

In projecting machines there are provided usually an upper steady feed sprocket for giving a continuous feeding movement to the film, as it is drawn from the feed magazine, and an intermittent sprocket for shifting the film in front of the film window. These two sprockets are so related as to maintain a degree of slack in the film between the steady sprocket and the film gate. One ob-

ject of the present improved motion head is to provide a simplified mechanism for adjusting the size of the upper feed loop. This Mr. Cameron accomplishes by the use of a film feeding roll for the upper sprocket, which roll has adjustable connections with the driving gears which operate it.

Other objects are to guide and control the looped



1,005,936.

portion of the film, and to facilitate the threading up of the machine before beginning projection.

In the figure, the upper steady feed sprocket is shown labeled *3*, and carried upon its shaft are the additional parts, *7* the drive gear, *6* a knurled head or handle, and also a ratchet and set of pawls, not shown in the drawing because they are upon the opposite side of the machine. These pawls and their ratchet form the connection between the driving wheel *7* and the driven sprocket *3*. The shaft itself is labeled *5* and is shown dotted in the figure. The size of the feed loop may be adjusted by turning the handle *6*, either with the motion head at rest or while running.

There are nine claims.

No. 1,006,292. Apparatus for Projecting Moving Pictures. Eberhard Schneider, New York, N. Y.

This patent shows an auxiliary device for use in novel effects upon the screen while projecting pictures, either moving pictures or fixed slides. The device produces a frame of light around the picture upon the screen, and provides means for changing the color of the light, or for chromatrope effects if desired.

The invention contemplates the use of the single arc lamp for the projecting of the picture upon the screen and for the projection of the colored light borders described.

The illustration accompanying this review of the patent shows a plan view of a projecting table, having a lamp house, a motion head, and the attachments of this invention. Below it are two small views, showing the slot plates for projecting the light borders described.

The lamphouse is shown at *1*, and the motion head complete is shown at *2*. At *3* and *3* in the lamp house are side windows through which the side light of the arc lamp passes. From the arc lamp *4*, the strong front light passes through the condensers and motion head, as usual, while the side light passes through the side windows *3* and *3* and is reflected by the mirrors *5* and *5*, which are adjustable by the clamps *6* and *7*, the side light then passing through the side frames *8* and *8*, containing the slot plates *9* and *9* which carry the slots *10* and *10*. Each side light slot forms half a frame of light, and together they frame the screen with light. Lenses *11* and *11* focus this light upon the screen.

Disks *12* and *12* of colored glass, variably colored, are mounted in brackets *15* and *15* upon shafts *13* and *13*,and are rotated by shaft *16* through belts *18* and *19*. Shaft *16* by gears *17* is turned from any suitable moving part of the motion head.

By changing the disks *12*, various color effects may be obtained, and many possible modifications of disks and slot plates lend possibilities of entertainment to the attachment.

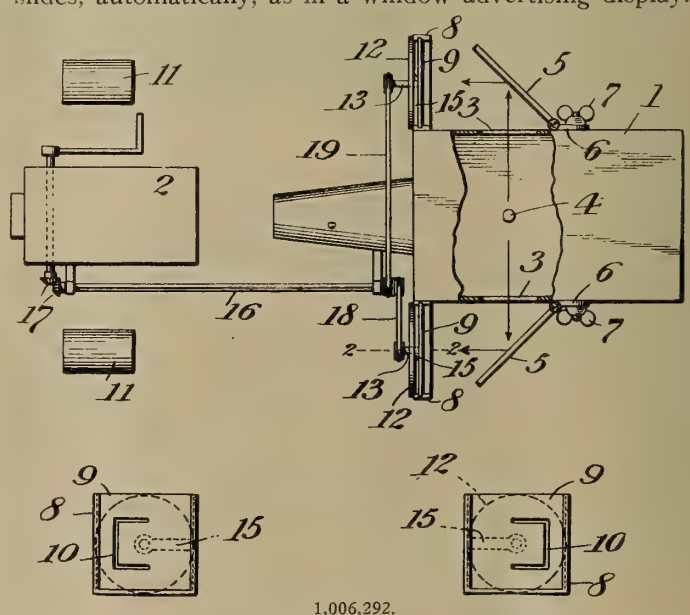
The two claims give Mr. Schneider the exclusive right to make, use and vend the improvement described:

1. An attachment for moving picture projecting apparatus comprising a reflector adapted to be mounted adjacent to the light of the moving picture projecting apparatus and adapted to utilize light from the same source as that employed in projecting the moving picture, a mask or slide presenting an opening adapted for projecting a frame of light around the moving picture, and means adjacent to said slide for changing the character of light passing through the opening therein.

2. An attachment for moving picture apparatus comprising a reflector, a support for a mask or slide, a mask or slide for an opening for the projection of light to form a frame around the moving picture, a screen mounted adjacent to said mask or slide and movable in relation thereto, whereby the character of the light passing through the opening in the mask or slide is varied, and a lens for projecting the light passing through the opening in the mask or slide, whereby a frame of light is formed around the moving picture.

No. 1,006,318. Stereopticon. Einar A. Ungren and Armstrong R. Foster, Pine Bluff, Ark.

The object is the successive projection of lantern slides, automatically, as in a window advertising display.



1,006,292.

The means adopted is an electromagnetic device for moving the plates. In connection with it is a clock for starting the action of the electromagnetic plate moving device, the second hand the clock closing the electric circuit of the plate moving device every minute, or oftener if desired.

No. 1,006,406. Kinetoscope Safety-Shutter. Alvah C. Roebuck, Chicago, Ill., assignor to the Enterprise Optical Manufacturing Company, Chicago, Ill.

This invention relates to that type of safety shutter mechanisms for kinetoscopes intended to prevent the concentration of the light rays upon the film, and thus pre-

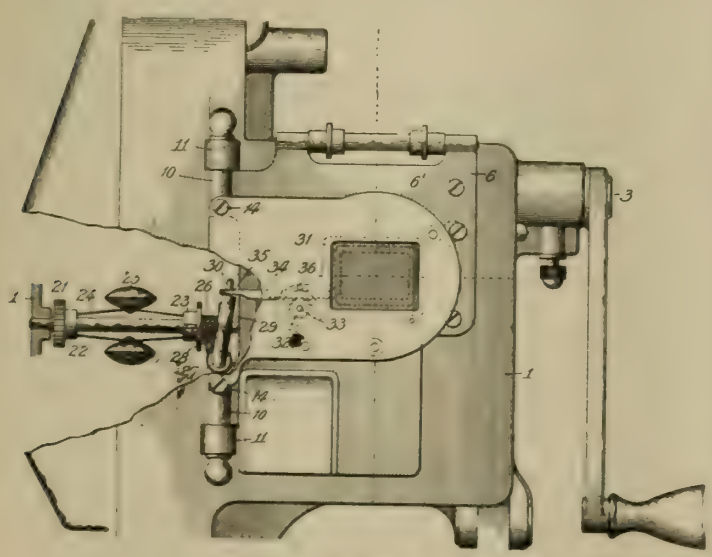
vent the ignition of the same, when at rest in the film window, or in slow motion through the film gate. The object of this invention is to provide a shutter which will be sensitive to the movement of the film mechanism, which will be mounted upon the film gate of the motion head itself, and which therefore will move with the film gate as the gate is opened or closed, so that the safety shutter, without any derangement of its parts or operative connections may be moved out of the way along with the film gate in the operations of threading up the motion head, and will be brought into position as the film gate is closed upon the film preparatory to starting projection of the picture.

In the accompanying drawing, the part labeled *1* is the frame of the motion head, upon which all the apparatus of the projector is mounted. The main shaft or crank shaft is labeled *3*, this shaft driving the film mechanism and driving also the centrifugal governor.

The film gate is labeled *6*, and swings horizontally upon the pair of vertical hinges, of which the fixed parts are labeled *11* and the moving parts are labeled *10*. Secured to the hinge and to the film gate by the screws *14* and *14* is the fire guard plate, carrying the fire shutter *31*, attached to the pinion wheel *32* and pivoted at *33*. The toothed rack *34* rides upon the pinion wheel, and when the rack is pulled to the left the wheel is turned, lifting the fire shutter out of the film window.

The shaft *27* rocks in horizontal bearings. One end *28* of the shaft *27* is engaged by the sliding shoulder *23* of the centrifugal governor driven by the gear *21*, having the fixed collar *22*, the sliding collar *23*, the springs *24* and the weights *25*. The remaining end of the shaft *27*, that is the end *30*, engages the toothed rack *34*.

The operation now is clear. When the motion head is turned the governor weights *25* move outward, drawing the sliding collar *23* to the left; this draws the end *28* of the rocking shaft *27* to the left; the end *30* also



1,006,406.

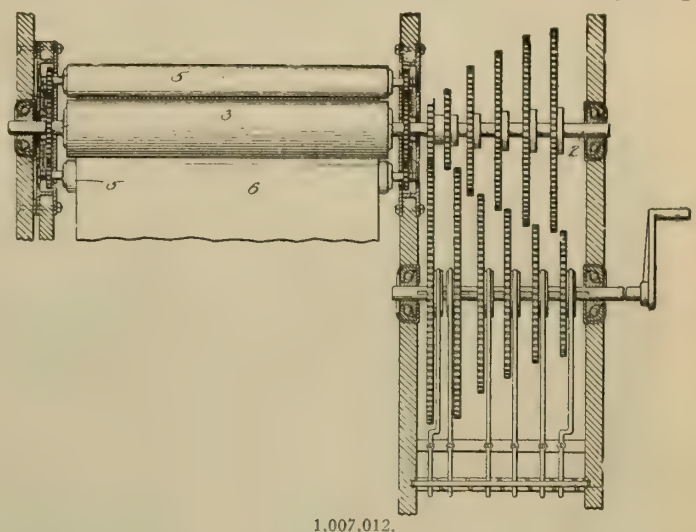
moves to the left, drawing the toothed rack *34* to the left, turning the pinion wheel *32* and lifting the fire shutter from the film window.

The point of engagement of parts *30* and *34* is made to fall in line with the hinge parts *10*, *10*, *11*, *11*, and as the film gate and fire shutter swing upon those hinges the part *34* swings around the part *30*, always retaining its operative connection and its operative condition when the film gate is closed.

The claims are eleven in number, and appear to protect the invention described.

No. 1,007,012. Film Feed Device. Charles C. Spinks, Memphis, Mo., assignor to M. C. Spinks and M. A. Poor, Memphis, Mo.

The invention is for feeding photographic films, either in the camera or in the projecting machine. It may be used in connection with any type of projecting



1,007,012.

machine (or camera) for the purpose of feeding any size of film. Thus it is possible to run any size of film with the one feeding device, and without using sprocket teeth.

The feed roller *3* is a friction roller, the film *6* being held upon the friction feed roller by the clamping rollers *5* and *5*.

As different sizes of pictures upon the different films will require different rates of feed, a number of pairs of gears are included between the crank handle and the feed rollers, that a pair may be selected which will give approximately the speed required for the particular film being projected.

The claims pertain to the number of intermediate gears, and also to the specific means for clamping the clamp rollers upon the friction feed roller, with the film between.

Alabama Wants Advertising Pictures

Alabama in moving-picture may be adopted as an advertising plan by Lee Cowart, state commissioner of immigration, who is arranging for a trip through the central, western and Pacific coast states sometime next summer. Commissioner Cowart first developed a scheme to run exhibit cars through that section of the country, but not being able to get the railroads to make concessions was compelled to look elsewhere for publicity methods.

It is proposed to have moving pictures made of Alabama cities, lands, industries, products and scenery, then show them at points all along the road. The pictures are to be furnished Commissioner Cowart by any person, firm, corporation or organization, or by any county or municipality, without cost to the immigration department.

No details have yet been worked out, but it is probable that the commissioner will soon put the matter before those who may be interested in advertising the state. When the necessary number of pictures has been procured, it is announced, an itinerary will be laid out, and the pictures will be shown free of charge in towns where stops are made.

Scene from Selig's Feature Film, "The Danites."

Benefits of League Membership

The following letter, sent to exhibitors by the Motion Picture Exhibitors' League of America, calls attention to some of the concrete advantages gained by membership in the league:

We wish to bring to your notice a few things we have accomplished for the Chicago exhibitors and see no reason why we should not be in a position to remedy some if not all of the many grievances or matters of import, providing we can be assured of your mutual support and co-operation.

The Exhibitors' League saved at least thirty-three frame theaters from being put out of business, through a new building ordinance proposed by the city council.

Every theater license has been increased excepting those of the moving picture houses.

We have been able to make satisfactory settlements in various instances in cases of damaged films or the destruction of same through fire losses; more reasonable rates for special releases or subjects of more than 1,000 feet, regulation of film programs beneficial to both licensed and unlicensed exhibitors, through a distinct and mutual agreement between exhibitors and exchanges licensed and unlicensed whereby the length of a program shall consist of no more than three reels where the price of admission is five cents; and where the admission charged is more than five cents, the length of the program is left to the discretion of the exhibitor as he sees fit.

In addition to these important results achieved through our organization we maintain a representative grievance committee whose duty is to investigate all said grievances or complaints that a member may bring in good faith or may have against another exhibitor or the exchanges, placing reliance of course and expecting the various exchanges good will and support which we are pleased to be able to state they have shown disposition to give, since our organization has been in existence.

We believe it is unquestionably to your advantage to become a member of our league or assist in forming a local in your vicinity as past experiences have proven that an individual in any business, much less in one like ours, cannot accomplish what an organization can, and by concerted action only can we expect to obtain concessions for our mutual welfare and furthermore safeguard legislation beneficial to our common interests and not prejudicial to us as has been the case heretofore in many instances.

To those whom this may appeal to and in furtherance of a good cause undertaken by as representative a body of men as could be desired, we will gladly furnish a copy of our constitution and by-laws, which may be of help to any exhibitors desiring to form a local, subsequently affiliating with our state organization, which is incorporated into our national body, upon written request to our secretary of Illinois Branch No. 2, Motion Picture Exhibitors' League of America.—Sidney Smith, 435 *North Clark street., Chicago, Ill.*

The organization movement is progressing rapidly, and we trust this excellent appeal will do much to interest those who, for one reason or another, have not yet seen fit to affiliate themselves with such a body.

Michigan Association Active

At a recent meeting of the Moving Picture Exhibitors of Michigan, held at Lansing, it was decided to impose a tax of $5 on each of its members to meet the expense of an appeal to the Supreme Court in the case of the Lansing exhibitors found guilty of keeping their theaters open on Sunday. The association will hold its next annual convention at Muskegon July 9, 10 and 11. A. L. Rule has been appointed general organizer. It is the ambition of the organization to become one of the strongest of its kind in the United States.

Of Interest to the Trade

Correspondence

CHICAGO, January 16, 1912.

EDITOR OF MOTOGRAPHY: We have just picked up a fable which so fits the manufacturing end of the moving picture business that we believe you will be interested to read it.

While we cannot account for its having been overlooked by our old friend Aesop, we have so far been unable to trace the authorship to him.

This fable is like all others, in that it begins with a big lie and ends with a great truth. The lie is the story; the truth is the moral which adorns it. Here it is:

"Once upon a time a painter was engaged in painting the exterior of the Singer building in New York. He was on a scaffold about ten stories up, when a man on the street, at some distance away, cried up to him, 'That is a beautiful building, isn't it?' To which the painter replied: 'Damfino, I am too close in to see it.'"

The moral of this fable, as applied to the film industry, reads don't keep so "close in" to your business that you never see your product after it leaves your studio. Climb down from the scaffold of self-satisfaction and look at your films as others must look at them. Go out into the highways and byways, and see them after they have been in service a few months, or even weeks.

Observe how your great care in making them has been nullified by the lack of care in keeping them.

See the multiplicity of dirty scratches and oil stains, which have accumulated on them, and notice, too, that your trade mark is still there, advertising you more and more unfavorably every time the film is shown.

Knowing nothing about runs, consider what the public must think of such pictures, especially that large part of the public living in the suburbs, or outlying districts, where a film less than sixty days old is seldom if ever seen. After this, if you do not decide that, like the painter, you are "too close in," read up on the habits of the "Billy-loo," a bird which to shun danger is said to stick its head in the sand and whistle through its feathers.

Yours truly,

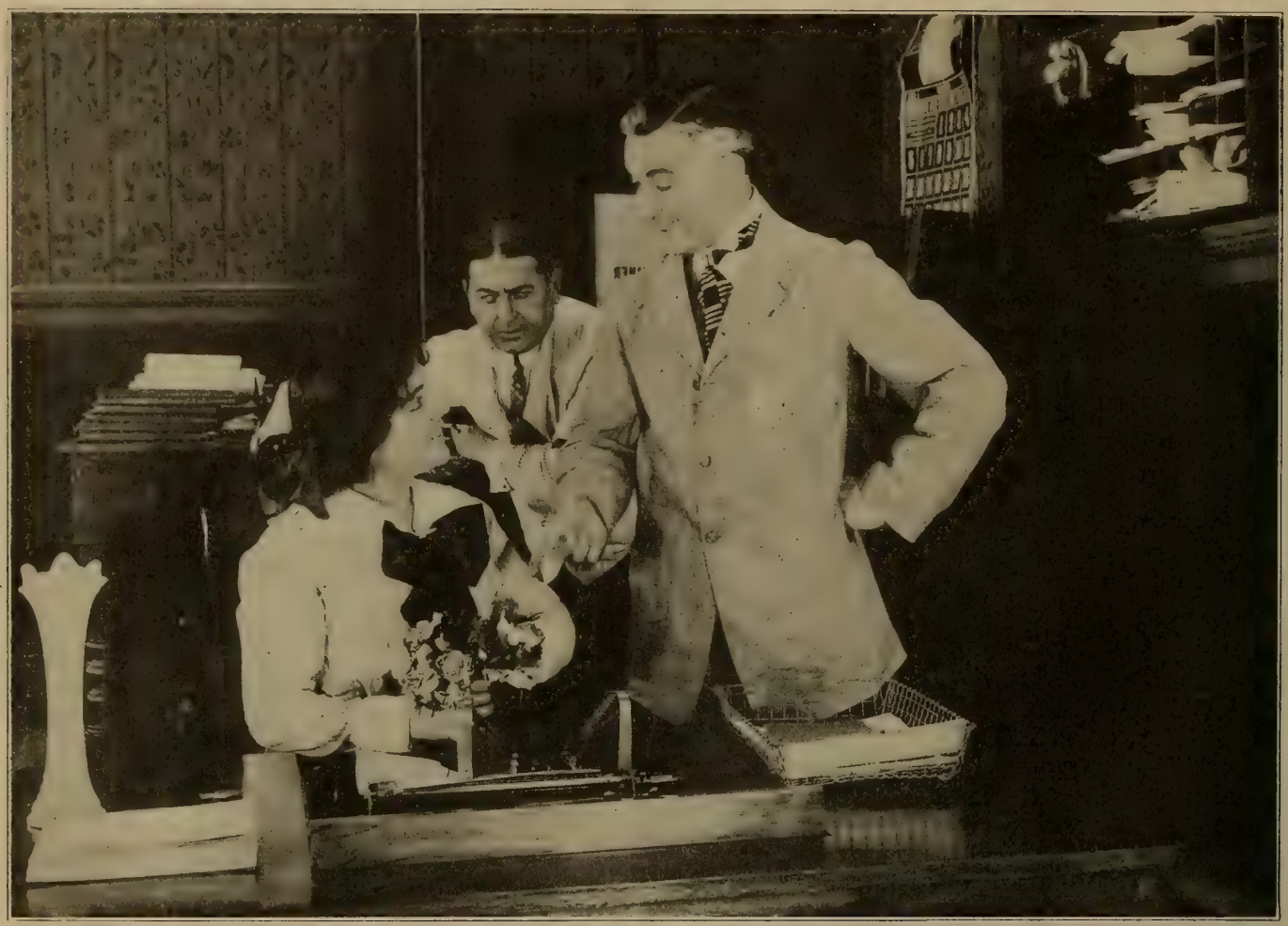
NATIONAL WATERPROOF FILM COMPANY.

Lubin South and Southwest

The Lubin Manufacturing Company has sent a company to the South and another to the Southwest, where they will spend the next six months working out the various stories which require the particular setting which these sections provide. Principal among the first party, which is under the supervision of Arthur D. Hotaling, are Mae Hotely, Jerold Hevener, Peggy Glynn, Betty Cameron, George Reehm, Robert Burns, Spottiswood Aitken and Walter Stull. The equipment of this section is made up of a Pullman, a day coach and a baggage car. Stops will be made at Jacksonville, Daytona, Miami, St. Augustine, Knight's Key, Florida, thence to Cuba, and the return journey will be via New Orleans and the Mississippi river.

The second section, which will visit the important cities, reservations and garrisons of Arizona, will be under the direction of Wilbert Melville, who will have with him the following leading characters: Burton King, Webster Cullison, W. J. Wells, Romanie Fielding, Harry Berger, Charles Lugert, Edna Payne, Virginia Bennett and Adele Lane.

Scene from George Kleine's Cines Film, "The Chauffeur."



Scene from Selig's "The Horseshoe."

Birmingham to Have School Pictures

Dr. J. H. Phillips, superintendent of the public schools of Birmingham, Ala., announces that plans are being perfected for the installation of a system of moving pictures throughout the various schools of the city within the near future.

It is the plan of the board of education to install an up-to-date apparatus for the display of instructive motion pictures. Experts will be employed to operate the machines, and a perfect system will be used in presenting the films to be taught by the new method.

The idea has met the approval of the friends of the local schools, and its adoption is looked forward to with a great deal of interest.

While there has not been any definite time set for putting the moving pictures in operation, it is certain that they will be installed just as early as practicable.

When the pictures are placed in the Birmingham schools, it will be the fourth city in the United States to have a similar system. Memphis is now arranging for the display of such views in her public schools, while the method has been successfully used in Brooklyn and Des Moines for some time.

The only drawback to the use of motion pictures in the public schools is that some trouble has been experienced in obtaining desirable films for instructive purposes.

The system will be installed without additional appropriation on the part of the city, or without serious inroads into the funds of the board of education.

Exhibition of Manufacturing Methods

A large automobile show was recently held at Olympia, London, where, notwithstanding the great size of the building, many of the manufacturers were unable to obtain floor space. The American makers especially were disappointed, as only one of them was able to secure space. However, with characteristic American ingenuity, several of the manufacturers proceeded to take advantage of the large crowds that came to the exhibition, filled with a keen desire to learn all they could about automobiles. So while the show was in progress, all the stages in the making of two American cars were shown in motion pictures. The films showed the factories, the different processes of construction, and the great care taken in testing the finished product before offering the cars for sale. The films were explained by a lecturer, and the makers claim that they received fully as much benefit by this unique method of exhibiting their cars as if they had secured space at the show. It is proposed to show these views throughout the British Empire.

The "Implet" is Born

The *Implet* has made its bow to the moving picture people. Thomas Bedding, who from January, 1909, till April, 1911, brightened the pages of the *Moving Picture World*, is the *Implet* editor. Mr. Bedding explains the purpose of the *Implet* by saying that "while necessarily guarding the interests of the Imp Films Company it will not be narrowed in scope, like most house organs." To

quote further from the announcement: "It will address all exhibitors, manufacturers and the general public throughout the world."

The first issue of the *Implet* lives up to the promises made for it. Volume 1, Number 1, is dated January 20, 1912. The price is given as five cents. The first page of the introductory issue is devoted to an appreciation of Carl Laemmle, written by Mr. Bedding. Mr. Bedding's tribute to the "Little Napoleon" of the film business is a sincere reflection of the opinion of every individual who has enjoyed a bit of the Laemmle friendship or association.

Fox's Case Decided

In a suit brought by the Greater New York Film Rental Company against the Motion Picture Patents Company, in which it sought to restrain the latter from revoking its license granted January 20, 1909 until the matter should be brought before the proper tribunal, Justice Bijur of the Supreme Court denied plaintiff's application on the ground that the contract in question was clear and binding in its terms. Plaintiff held that the license was withdrawn without cause and that this action greatly imperiled his business. Following this decision steps were taken to place the matter before the Appellate Division. In its decision the court reviews quite at length the issues involved, but does not consider it necessary to pass upon the many interesting points of law involved, on the ground that the present issue hinges solely on the clause in the license contract which permits the Patents Company, arbitrarily and without cause, to revoke said contract on fourteen days' notice, which clause is held to be binding and to carry with it this legal right.

Another Manufacturer

The Aajax Motion Picture Manufacturing Company is the name of a new concern which has been incorporated by men, who for the most part, are already well known to the trade. It is the purpose to make one negative a week for the National Film Distributing Company, do special dramatic work for other manufacturers and also take industrial pictures. The new firm will be located at 120-22 West 31st street, New York City. The officers are as follows: President, Luther E. Taylor; vice-president, John F. Hughes; secretary, Louis J. Rosett; treasurer, DeWitt C. Wheeler; Farrell MacDonald, who is also a stockholder, will be director of productions. Mr. MacDonald formerly filled this position with the Imp company.

Bernhardt and Rejane in Pictures

There have recently been released by the French-American Film Company films which are bound to attract widespread attention because of the world-wide reputation of the actresses represented therein. We refer to "Camille" in which Madame Bernhardt appears, and "Mme. Sans Gene", selected by Rejane. In each case the play has been somewhat revised to meet the requirements of the new conditions under which they are given. It is stated that Madame Bernhardt's com-

Scene from the American Film, "A Leap Year Comedy."

pensation for the time spent in posing for this subject was $30,000. Each film is sufficient for an evening's entertainment, being about 5,000 feet. Max C. Anderson is the American representative of the French-American Film company. The actresses did their work last fall, but the films were but recently ready for general release in this country.

The tendency of famous artists to favor the motion picture camera is very encouraging.

The Superior Film Exchange, Fargo, N. D., has been organized by Mr. Merrill, who has for many years been connected with the vaudeville and burlesque in Sacramento, Cal. The exchange will use independent films and it is the purpose to cover the district of North Dakota, South Dakota, Montana and Minnesota. As there is said to be a dearth of film exchanges in this section the new concern will doubtless be a success and find a big market for its films.

The Gem Theater, Chicago, Ill. Front Designed by the Decorators' Supply Company, Chicago.

Humidor Film Tin Patent Allowed

The Perfection film tin is a newly invented case for films, in which a brittle film is restored to softness and pliability in a few hours. This seemingly extraordinary result is accomplished by the use of a few drops of a fluid, which is absorbed by a pad in the tin, and the vapor from which acts on the film. These tins are inexpensive enough to be used in place of the ordinary kind, and will save their cost in film in a short time. A waterproofed film kept in one of these tins will remain practically new for an indefinite period, with ordinary use.

The National Waterproof Film Company, Chicago, announces that it has been allowed a patent on the Perfection tin by the United States government.

The oddest calendar that has yet come to hand is from the offices of the Wisconsin Seating Company, New London, Wis. It is made of mahogany veneer on three-ply stock sawed into the shape of the state of Wisconsin and nicely finished. On the wood surface is printed a view of the company's extensive works and a list of its products.

Another film calendar for the new year is put out by the French-American Producing and Manufacturing Company, Chicago. It is made to look like a piece of film.

Mirror Screen Maker Given a Dinner

Frank J. Rembusch, manufacturer of the famous mirror screen and proprietor of the new Alhambra Theater at Shelbyville, Ind., was the guest of honor at a business men's banquet in that city January 18. Ninety-two of Shelbyville's prominent citizens were present and many of them spoke of Mr. Rembusch's enterprise with pride. The meeting closed with a fitting address by Mr. Rembusch.

The Essanay western company, which has been operating in and around San Rafael, has moved to Lakeside, Cal. An abundance of beautiful natural scenery, so necessary for successful picture production, is to be found there, and G. M. Anderson has in preparation a number of excellent photoplays. Miss Vedah Bertram, a new leading lady of the western company, will be featured in coming pictures with Mr. Anderson, whose creation of the role of "Broncho Billy" has become famous throughout the country.

Ohio Convention in March

The Motion Picture Exhibitors' League of the state of Ohio will hold a convention at the National Cash Register hall, March 26 and 27. O. B. Weaver and Clem Kerr, members of the league, have been appointed by M. A. Neff, president of the league, to co-operate with the Board of Trade and the management of the Cash Register Company. This will be the biggest meeting ever held in the state of Ohio by the Motion Picture Exhibitors' League. All bona fide exhibitors are invited to attend whether they are members of the league or not. The first day, March 26, will be given over to pleasure and a trip through the National Cash Register works. The second day will be for the members of the league only. Now is the time to make arrangements to attend this splendid social, business and educational convention.

Changes in the Champion

Mark M. Dintenfass of the Champion Film Company has recently made some important changes which he believes will add to the efficiency of his professional department. Jay Hunt, formerly with Vitagraph, but later with Eclair, will be general supervising director of production. Evelyn Francis will be leading lady and Irving Cummings, at one time leading man for the Powers company, will join the Champion company in this capacity. Miss St. Claire, Mr. Gemp, Scenario Editor Coigne and Directors Davis and Mitchell are the old members of the company who have been retained.

Chicago's Latest Exchange

The Majestic Film Service Company is a late addition to Chicago's list of buying exchanges, having recently been incorporated with a capital stock of $25,000. Although the combination is new the officers are well known in this field. C. J. Hite, of the H. & H. Film Service Company is president; T. A. Hewitt, secretary and treasurrer, and R. C. Seery, formerly manager of the Standard Film Exchange, is manager. The new firm will be located at 216 Fifth avenue, where it will be prepared to supply twenty-four reels per week.

Pathe in Texas in Mexico

The Pathe company has stationed a company at El Paso, Texas, which will work throughout Texas and Mexico utilizing the scenery of this section in developing Indian and Mexican subjects. The work is in charge of Director George Connor and with the party are Redwing, the Indian girl, and Miss Lurline Lyons, leading lady.

General Film Has Fire

The plant of the General Film Company, 926 and 928 Market street, Philadelphia, was recently destroyed by fire. Owing to the extreme cold and other adverse circumstances, the fire department was handicapped and for a time it was feared the center of the business district was doomed. The loss, including the plant and damage to other buildings reached $200,000. Fortunately no lives were lost.

Denver Gets Big House

Plans have been drawn and work will begin in the spring on what will be Denver's largest and finest moving picture theater. It will be located at Curtis and 17th streets, with a frontage of 75 feet on Curtis street, and will have a seating capacity of 2,200. It will be built by S. L. Baxter, pioneer in the picture field in that city, who owns the Isis and the B.

Two beautiful calendars have issued from the offices of the American Film Manufacturing Company. One is from headquarters, in the Ashland block, Chicago, and the other from the London (England) office. The local example carries a group of portraits of the familiar American stock company, while the English production has a lithographed picture of a man and woman (presumably Warren Kerrigan and Pauline Bush) on horseback.

The Solax Company has put out a very handsome calendar for 1912.

Scene from George Kleine's Cines Drama, "A Sister's Stratagem."

Turkey's Picture Theaters

Vice Consul John L. Binda, Saloniki, says American cinematograph films are easily the most popular shown in Saloniki. During the summer an outdoor moving-picture theater was established quite a distance from the most populated sections of the city. However, it was able to do a good business by promising to show several films from a certain American company each week. When the theater had worked up a good patronage it substituted cheaper European films. Immediately business fell off and only by promising to increase the number of American films could it win back its lost patronage. One manager says that the people prefer American films because of their clearness, their intricate plots, and the vivacity and naturalness of the actors, the American heroine being especially popular. Films showing the exploits of American detectives are well liked.

There is an excellent opportunity for an American company to establish a theater there showing only American films. This could be started with an outdoor show that could run five months during the year and earn enough money so that a place for the winter could be built. There is no other form of amusement in the city and the population of 200,000 must depend on three cinematograph theaters for entertainment.

From the *Near East:*

The other day we announced the formation in London of the Levant Kinematograph Company (Ltd.), with a capital of $50,000, to take over the patent rights for Turkey in Asia of the Natural Color Kinematograph Company of London. We now learn from Smyrna that the company has acquired a suitable site on the quay, and the building is expected to be open next month. We understand that the same company has acquired the rights also for Greece and Egypt, and that it is intended to open exhibitions in these countries later. The electric installation is in local hands, and a considerable part of the fittings have been ordered from British makers. The engines—two horizontal electric lighting type, internal combustion, each developing 25 candle horsepower—are from Gardner & Sons (Ltd.), of Patricroft; the ammeters and voltmeters are from Frankfort, Germany; the wires and cables are of British make. Six arc lamps, Korting & Mathiessen system, of 2,500 candlepower each, and 1,250 metallic filament lamps supply the light.

The Only Filipino Amusement

Manila, with a white population of only 6,000, supports nearly fifty moving picture shows, which are becoming very popular with the natives. This is practically the only amusement in the theatrical line in the city and even the elite of the capital make it a practice to have their theater parties.

The theaters for the most part are in first-class condition. The front seats, which are benches, are occupied by the natives, who view with each other in getting as close to the front as possible. The building is divided, the back part having good seats occupied by the better class of Filipinos and Americans. The cost to the natives is five cents and to foreigners is ten cents.

Natives coming from other islands or from some other portion of the archipeligo think these moving pictures the eighth wonder of the world and can hardly realize that the moving figures are not real. They examine the machines closely and are very curious.

Among the Picture Theaters

PERSONAL NOTES.

Harry A. Spoor, London representative of the Essanay Company, sailed Wednesday, January 24th, on his return trip to England. Mr. Spoor carries back with him knowledge of elaborate preparation being made at the Chicago studio of Essanay for some brilliant productions in the near future.

Henry J. Brock, president of the Kinemacolor Company of Canada, Ltd., has been appointed managing director of the Kinemacolor Company of America. Mr. Brock is one of the partners of the Marck Brock Theatrical Enterprises of Buffalo, owning and operating numerous high class moving picture and vaudeville houses in the United States and Canada, and is well known in this field throughout the country.

Stanley Twist, publicity man for the Selig Polyscope Company, who was in the hospital for some time, has recovered sufficiently to resume his duties.

Charles DeForest, the well-known comedian, has been engaged by the Republic Film Company to play in its comedy productions.

Charles Simone of the Nestor Film Company, Bayonne, N. J., is recovering from a severe attack of acute muscular rheumatism, and a lacerated arm, caused by a fall on the ice.

A. K. Greenland, formerly connected with the New York office of the *Billboard*, has assumed a position with the Gaumont company.

H. H. Hutchinson of the American Film Manufacturing Company, A. A. Davidson, of the Selig Polyscope Company, and Watterson R. Rothacker, of the Industrial Moving Picture Company, have been selected to represent moving picture interests on the Ways and Means committee of the Chicago Association of Commerce.

E. H. Brient has resigned his position with the General Film Company at Indianapolis, Ind., to assume the management of the Indianapolis office of the Feature and Educational Film Company, with headquarters at 16 West Market street, that city.

R. Guthrie Kelly, scenario editor for the Nestor Film Company, recently died in California as a result of injuries sustained in an automobile accident near the Los Angeles Country Club house, about seven miles from that city. Mr. Kelly was 24 years old and well known in motion picture circles. The remains were taken to Sioux City, Iowa, his old home, for burial.

C. O. Baumann, president of the New York Motion Picture Company, has gone abroad in the interest of the new feature Bison 101 Ranch films, the first of which is to be released in America on February 23.

A. J. Danziger, of the New York Film Company, has gone to Europe with the intention of visiting all the places where motion pictures are manufactured.

Harry F. Kellogg, manager of the Theaterette Moving Picture Theater at Ft. Scott, Kans., recently died in that city after a brief illness. Mr. Kellogg was the founder of this theater which was the only five cent theater in the place.

ROLL OF THE STATES.

ALABAMA.

The Iris, a popular moving picture theater of Greenville, owned by S. O. Morris, will move into new quarters which will be remodeled and made thoroughly up-to-date.

Realizing the popularity of the motion picture theater and the great opportunity of reaching the public through its medium, the weather bureau at Birmingham conceived the idea of disseminating the weather forecast in this way. Accordingly, it was proposed to T. S. Abernathy, manager of the Odeon theater that he display the daily weather forecast on his screen between the acts. Believing this to be a progressive idea and also a useful public service Mr. Abernathy readily agreed. If the idea is a success it may be tried in other places.

The Crescent, one of the most up-to-date and beautiful motion picture theaters in the South, was recently opened at 208 Dauphin street, Mobile, under the management of I. N. Frankie. A novel feature of the seating arrangement is that the screen is in the front of the house, the seats facing the door. The color scheme is green and white and the house is seated with mahogany opera chairs and no effort has been spared to provide for the comfort and pleasure of its patrons. Only the best of motion pictures will be shown.

The Vaudette, a handsome, up-to-date motion picture house, has been opened at Birmingham under the management of H. A. Spielberger.

ARKANSAS.

W. R. Vance is now the sole owner of the Bijou theater at El Dorado, having acquired the interest of his partner, A. S. Hadden.

CALIFORNIA.

The Consolidated Amusement Company will erect a moving picture theater at Monrovia at a cost of $25,000.

A municipal moving picture theater will be erected at Berkeley.

A moving picture theater will be erected at San Pablo by Fred C. Clift at a cost of $75,000.

At a meeting of the Moving Picture Exhibitors' Association held in San Francisco, a new constitution was adopted and steps taken to extend the organization so as to include exhibitors throughout the state. A resolution was also passed affiliating the association with the National Motion Picture Exhibitors' League. The following officers were elected: President, Charles Rothschild; vice-president, A. R. Oberle; recording secretary, W. A. Corry; financial secretary, N. K. Herzog; treasurer, Max I. Shirpser.

The Globe Amusement company has been incorporated at Los Angeles with a capital stock of $1,000,000. It is the purpose of the organization to erect a number of high class vaudeville and motion picture houses in the most populous suburbs of Los Angeles, all of which will be constructed along the same lines. It is said they will be so arranged that patrons can order refreshments at tables while watching the performance. The enterprise will be under the management of H. W. Nixon, 915 Security building.

The Fox Motion Picture company of Los Angeles has been incorporated with a capital stock of $50,000. The directors are D. S. Markowitz, M. Brick, N. Krystal, L. L. Burns, G. Cooper.

COLORADO.

Plans are being prepared for a moving picture theater to be erected at 105 North Tejon street, Colorado Springs, by Harry C. Goldstein at a cost of $15,000. It will be known as the "Garden" and will be strictly modern in every particular. It will be decorated with palms, ferns and flowers and it is planned to construct a roof garden so that in summer refreshments can be served and pictures shown in the open air. Work will begin about February 1st and it is expected to have the theater completed by April.

The Majestic of Colorado Springs, which has heretofore been devoted to vaudeville will now show pictures exclusively.

C. S. Gambrill will erect a moving picture theater at the corner of Tejon and Nevada avenues, Colorado Springs, which will have a seating capacity of 1,250, and it is said will cost $100,500. No expense will be spared to make the house comfortable and attractive. The interior will be decorated with frescoing and paintings by celebrated artists.

The Photoplay theater of Colorado Springs, formerly conducted by G. W. McClelland, has been purchased by John E. Carpenter of Lawrence, Kansas, for $14,000.

Warden Tynan, of the State Penitentiary at Canon City, has purchased a moving picture outfit for use in the prison and will give weekly exhibitions along educational lines.

Within the next few months there will be two large motion picture theaters erected on Curtis street, Denver, between Seventeenth and Eighteenth streets. One will be erected by S. L. Baxter, owner of the Iris theater, which is located in the same block, and will have a seating capacity of about 2,200. The other will be erected by the Paris Amusement company and will have a seating capacity of about 2,500. Work will begin late in February or early in March and it is expected to have the houses ready to open to the public early in the summer.

CONNECTICUT.

New Haven, Conn.—A moving-picture theater with a seating capacity of 600 is being erected on Congress avenue by Fahey Brothers.

FLORIDA.

The Star is the name of a new moving picture theater opened at the corner of Bay and Hogan streets, Jacksonville, under the management of Thornton Parker, who built and operated the Bonita circuit through the South. As Mr. Parker has had long experience in the moving-picture business and is familiar with all its details there is every reason to believe that the Star will be successful from the beginning.

GEORGIA.

About May 1st there will be opened in Macon one of the most up-to-date roof garden picture theaters in the country. For

this purpose L. C. Small has leased all roof privileges of the Georgia Life building.

IDAHO.

The Grand theater of Pocatello has been purchased by Al Hawkins, who is an experienced motion picture man and should make the house a success.

ILLINOIS.

A moving picture theater was recently opened at Ida Grove by Geo. Pullis.

William Evans has opened a moving picture theater at 521 Hampshire street, Springfield.

E. L. Harris is now sole owner of the Columbia, the largest and best equipped exclusive moving picture theater in Peoria, having purchased the interest of S. A. Oakley in the Alhambra Amusement company, which owns this house.

Ed Rothe, 7815 South Halsted street, Chicago, will spend $4,000 in enlarging his theater.

Leland Edwards has been granted permission to erect a moving picture theater at 412 Main street, Bloomington.

The Majestic moving picture theater at Fairbury has been purchased by Messrs. A. R. Moss and Harry Evans.

A moving picture theater will be erected at 2006-8 Montrose avenue, Chicago, by A. Pink, at a cost of $5,000.

The Princess theater at Galva was recently purchased at receiver's sale by John Best.

The Colonial theater, North Main street, Bloomington, has been purchased by A. C. Shultz of Peoria, and the same will be under the management of William Peterson.

A new theater will be erected at 5419 South Ashland avenue Chicago, by J. Kohlman, at a cost of $6,000.

The Princess theater at Galesburg has been purchased by Don Best, who will continue to operate the same.

Messrs. Daley will erect a hippodrome theater at Carlinsville, which will have a seating capacity of 1,800.

The Dreamland moving picture theater, operated at Lena by D. F. Shirk, has been purchased by Charles Wallick.

The Princess theater at Galva has been leased by Wallace Emery, who will conduct the same.

Messrs. Byrus and Nelson will conduct a motion picture house at Roseville.

The Morton Film Exchange, Chicago, has been taken over by Eugene Cline.

C. P. Lautenslager, 3433 W. North avenue, Chicago, will erect a moving picture theater at a cost of $25,000.

The Colonial moving picture theater of Rockford, owned by John Sammons, has been purchased by Messrs. Anderson and Johnson, two Rockford men, who will operate the same.

The Majestic Film Service of Chicago has been incorporated with a capital stock of $25,000 by C. J. Hite, 6825 Jefferson avenue, and others. It is the purpose of the concern to deal in moving picture apparatus, operate theaters, etc.

A moving picture theater will be erected at 21-25 North Clark street, Chicago, by Harry Moir, at a cost of $618,000.

Stelzer Brothers, of McCook, Neb., have located in Lincoln, where they will engage in the manufacture of violins and rebuilding moving picture machines.

A moving picture theater will be opened at 323 C Avenue, Lawton, by J. C. Murray.

The Dreamland moving picture theater at Farmington has been purchased by Mayor Johnson.

The Ogden is the name of a handsome new motion picture house recently opened at 1114 West Sixty-third street, Chicago. Only high grade pictures will be shown.

William Baker, 1145 Garfield Boulevard, Chicago, has been granted permission to erect a moving picture theater at a cost of $9,000.

Henry O. Noben, proprietor of the Rockford Moving Picture Parlor, recently damaged by fire, announces the same will be rebuilt.

C. H. Zuttermeister, 1415 Fullerton avenue, Chicago, will erect a moving picture theater at a cost of $10,000.

The State Theater company, Chicago, has been incorporated with a capital stock of $1,500. The directors are William F. Zurwelle, William H. Becker and Raynold H. Hendricks.

The Gem theater at Clinton has been purchased by Clarence Tharp.

E. B. Green will open a moving picture theater at Greencastle.

The opera house at Raymond has been leased by Max and Vivian Sajlec, who will conduct it as a moving picture house.

The Devon Moving Picture Theater, 6517 North Clark street, Chicago, was recently damaged by fire to the amount of $500.

The Central Theater company of Chicago has been incorporated with a capital stock of $1,000 and the directors are as follows: Fred D. Selber, A. Paul Holbeb and M. J. Isaacs.

The Alvin is the name of a high grade moving picture theater recently opened at Sixty-third and Drexel avenue, Chicago, by C. B. Reynolds, whose purpose it is to acquire a chain of high grade exclusive picture houses.

The Edgewater is a high grade moving picture theater recently opened at 1130 Bryn Mawr avenue, Chicago, with a seating capacity of 300, under the management of W. H. Apgar.

The Sylvia is a new motion picture house located at 2809 Sheffield avenue, Chicago. S. Wertheimer is the proprietor.

The Princess is the name of the new motion picture house opened at Western and North avenue, Chicago, by B. Petchaft and company. The seating capacity of this house is 300.

Messrs. Katz and Rosenthal will conduct a moving picture theater at 5619 Center avenue, Chicago.

The X-Ray theater at Lincoln has been purchased by J. Kendall of Pleasant Plains.

Danville Auxiliary Branch, No. 17, Moving Picture Machine Operators' Union has been granted a charter. The following officers have been selected: President, Harry Hughes; vice-president, Bert Walters; secretary-treasurer, James Goff; business agent, Ed Dinsmore; seargent-at-arms, Ray McKinney.

INDIANA.

The Wayne Amusement company, of Fort Wayne, has been incorporated with a capital stock of $7,000 by T. C. Young, G. F. Underhill and others.

Misses Bertha Eldridge and Josephine Sims have assumed the management of the Orient Motion Picture House at Delphi. As far as can be ascertained these two ladies are the first in the state to engage in this line of work. Both are members of old and prominent families.

The Dreamland theater has been opened at Princeton by Riley Hull.

The Industrial Motion Picture company of South Bend has been incorporated with a capital stock of $15,000 and will establish a factory in that city for the manufacture of moving picture films for advertising purposes. The incorporators are Carl J. Allardt, manager of the Orpheum theater, president; Samuel D. Moran, treasurer; Edward M. Lucas, secretary and general manager.

The Young Amusement company has been incorporated at Indianapolis with a capital stock of $10,000. The directors are V. U. and G. B. Young and C. J. Hoff.

J. M. Johns, F. H. Nichols and H. Maxwell are planning for the erection of a theater at Rockville which shall cost $10,000.

The Victoria theater at Lafayette has been taken over by Aaron M. Gollos, a well-known theatrical manager of Chicago, who will open the same with novelty photo plays and musical acts. Mr. Gollos is establishing an Indiana circuit of theaters to add to his already large combination of amusement places.

The Star theater at New Albany, formerly owned by Walter Klarer, has been purchased by Simon Schafer.

The Walker Amusement company, Indianapolis, has been incorporated with a capital stock of $1,000. The directors are E. H. Reed, T. Walker and Charles Alcon.

Ingwald Moe, of the United States Steel Corporation, has purchased a site at Gary on which he will erect a moving picture theater, which, it is said, will cost $100,000.

W. G. Henne, 108 Brackford avenue, Evansville, will erect a moving picture theater at a cost of $8,000.

Ground has been leased and plans are being made for the erection of a motion picture and vaudeville theater on Massachusetts avenue, near College avenue, Indianapolis, at a cost of $15,000.

The Star theater, recently opened at Valparaiso by Oscar Williams, has been taken over by E. J. Hire, who will operate the same.

IOWA.

M. L. Weber and son of Independence will open a moving picture theater at Waverly.

R. J. Maloney, who operates the Lyric theater at Morrison, will open a theater at Clinton.

The "Golden," a high grade motion-picture house, has been opened at 805 Walnut street, Des Moines.

The Majestic theater, a motion-picture and vaudeville house of Nevada, has been taken over by S. J. Bowers, who formerly owned it and some time ago sold it to John Mott.

The Lyric theater at Charles City was recently damaged by fire.

A moving-picture theater will be opened at Dexter by James Joyce and A. W. Drake.

Messrs. Myers and Worthing have purchased the Johnson Opera House at New London and will convert the same into a moving-picture theater.

A. F. Victor of Davenport, head of the Victor Animatograph company, has made a number of inventions which will make it possible to secure a moving picture machine for use in home entertainments, an improved form of stereopticon for use in educational, religious and amusement lines, and an improved post card

projector with many different usees, at a reasonable cost. The Victor Animatograph company has been organized with a capital stock of $100,000 for the manufacture of these inventions. The factory is now located at 218 East Third street, Davenport, and the officers are as follows: President, A. F. Victor; vice-president, Wilson McClelland; secretary, W. R. Weir; treasurer, Dick R. Lane; sales manager, S. G. Rose.

Henry Graaf will erect a moving picture theater at Estherville at a cost of $15,000.

The new Pastime theater has been opened at Iowa City by Fred Devers.

Messrs. F. L. Secoy and L. F. Chenoweth of Muscatine will conduct a moving-picture theater at 1101 Main street, Keokuk.

The Lyric theater company has been incorporated at Cedar Rapids with a capital stock of $7,000 by Frank Rose, Barney Davis and Evelyn Rose. The new concern will conduct a moving picture house at 93 Canal street, that city.

The Vogue moving-picture theater at Bedford has been purchased by John J. Clark, who will continue to operate the same.

The Gem theater at Marshalltown has been purchased by Messrs Hulbert, Benson and Hulbert.

C. W. Young of Cedar Rapids will erect a moving picture theater at Fort Dodge at a cost of $10,000.

The Star theater at Boone has been purchased by R. S. Voss and O. E. Waupler.

The B. Airie & Son Realty company will erect a moving-picture theater at Boone.

The Fern theater at Bedford has been purchased by Miss Nettie Brown of Skidmore, who will operate the same.

Messrs. Ritter and Helmal will open a moving-picture theater in Clinton.

The Elite theater, 311 West Second street, Davenport, has been purchased by Messrs. Hoggon & Earl.

The Crystal theater at Indianola has been purchased by the Majestic Amustment company of Des Moines.

Morris Fox will open a moving-picture theater at 412 Nebraska street, Sioux City.

Messrs. J. H. Reynolds, George Bishop and A. W. Skersick will open a moving-picture theater in the Eddy building at Marengo.

N. Call, proprietor of the Jackson Hotel, Sioux City, will erect a moving-picture theater.

A moving-picture theater will be opened at What Cheer by Charles Sprinkle.

The Princess Amusement company of Cedar Rapids will erect a moving-picture theater at Fort Dodge at a cost of $10,000, about $2,000 of which will be spent on the ventilating system.

The Lyric theater at Lake City has been leased by Messrs. Kramer & Rose, who will make extensive improvements in the same.

The Unique is a late addition to Jefferson's list of moving-picture theaters.

The moving-picture machine operators of Ottumwa and Oskaloosa have formed a local, No. 634, of the I. A. S. E., with the following officers: President, E. N. Purdy, Ottumwa; vice-president, Harry Smith, Oskaloosa; secretary, H. Leighton, Ottumwa; treasurer, J. H. Boman, Oskaloosa.

The Columbia, on First avenue, between Third and Fourth streets, one of the most modern and attractive moving-picture theaters in the city, recently opened its doors to the amusement loving people of Cedar Rapids. It will be operated by the Pusateri Brothers, who have spared no pains or expense to provide for the comfort and safety of their patrons. A perfect system of ventilation has been installed, which assures a supply of warm, pure air in winter and cool, pure air in summer. Nothing but the best of pictures will be shown.

KANSAS.

The moving-picture theater at Girard, operated by Irl Frazier, has been purchased by J. W. Hayter, who will endeavor to maintain the high standard of this popular house.

The Cassin is the name of a new theater which will be erected at Lawton at a cost of $10,000, to replace the Ramsey theater.

A company composed of C. H. Hyer, F. R. Ogg and several other business men of Olathe, having a capital stock of $15,000, has been formed to build an opera house in that city.

The Lyric theater at Wilmington, formerly owned by Charles Fox, has been purchased by Messrs. McCutcheon & Thirsk.

A moving-picture theater will be opened at Abilene by A. B. Sheelye.

The Novelty theater at Anthony has been purchased by G. E. McClendon, an old experienced hand in the business.

KENTUCKY.

T. P. Taylor will erect a motion picture theater at 615 South Fourth street, Louisville.

Messrs. R. H. Minor and G. W. Clements will open a high-grade motion picture theater at Earlington.

The Edisonia is the name of a new moving-picture and vaudeville theater opened at Harlan.

The Clifton Amusement company of Louisville has been incorporated with a capital stock of $2,500 by R. H. Lucas, E. L. Pay and Thomas Lucas. It is the purpose of the organization to maintain and operate motion-picture theaters.

The K. & I. National Film Exchange, Lousville, has been incorporated with a capital stock of $20,000 to manufacture and deal in films. The incorporators are David Levinson, Michael Switow, Louis Sapinsky and Abraham Rothslem.

The directors of the Colonial Amusement company have decided to establish a string of moving-picture theaters in nearly all of the smaller towns adjacent to Lexington. Among the places where such houses will be established are Frankfort, Paris, Versailles, Nicholasville and probably Richmond.

The Ideal Amusement company has been granted permission to erect a $50,000 motion-picture theater at 2315 West Market street, Louisville, which will have a seating capacity of 1,400. The men behind the enterprise are Fred J. Dolle, Henry Reiss, Joseph Steurle, H. Gocke and Dan Kelliher.

The Crystal motion-picture theater, 314 West Market street, Louisville; the Dream theater, Jeffersonville, Ind., and the Grand Victoria and Crystal of New Albany, Ind., have been consolidated with the Falls City Amusement company, which operates the Novelty theater in Louisville. In addition to this chain of theaters the company will control a film exchange to be known as the Kentucky and Indiana Film Exchange, with offices above the Novelty theater, 410 South Fourth street, Louisville.

LOUISIANA.

The Southern Amusement company will open a moving-picture theater in Lake Charles. J. L. White is manager of the company.

The Feature Film company has been incorporated at New Orleans with a capital stock of $20,000. The officers are as follows: President and general manager, David Wolf; vice-president, Thomas Walsh; secretary-treasurer, William Gueringer.

The Dixie theater at Shreveport has been purchased by M. S. Finch.

The Little Trianon, claimed to be one of the finest moving-picture theaters in the United States, was recently opened on Canal street, between Carondelet and Baronne, New Orleans, under the management of Josiah Pearce & Sons, who have motion picture housees and various forms of amusement all over the country. The house represents an investment of almost $100,000, including lease. The name Trianon was selected because of the style of decorations and the general construction, which suggest the architecture of classic renaissance used in the home presented to Marie Antoinette by Louis XV. Unlike other picture theaters the screen is in the front of the house. The entrance to the theater is done in marble, handsomely decorated, and the interior is fitted up after a pattern of the theater in the Little Trianon. F. W. Clapp will be local manager.

MAINE.

The Congress theater of Portland has been leased by Prof. Earl F. Bishop and A. J. Perevada, who will conduct it as an exclusive motion-picture house.

The Roxbury Scenic Theater company, Augusta, has been incorporated with a capital stock of $250,000 by E. J. Pike and L. J. Coleman.

A new moving-picture theater is being erected at Bangor which will be opened under the management of Pope D. McKinnon.

MASSACHUSETTS.

Plans are under way by the Worcester Auditorium company of Worcester by which the large auditorium on Burnside street will be converted into a moving-picture theater with a capacity of 1,500.

The Pittsfield Theater company, Pittsfield, has been incorporated with a capital stock of $25,000 by L. J. Minahan, E. Boltwood and Daniel England.

The Gem Amusement company has been incorporated with a capital stock of $50,000 for the purpose of conducting motion picture theaters. The incorporators are Charles B. Reed, 241 Washington avenue; Lyman C. Fisher, 242 Washington avenue, of Boston, and others.

Articles of incorporation have been filed for the Starkey Theater company with a capital stock of $50,000, for the purpose of operating moving-picture houses. The directors are Edgar R Starkey, Thomas F. Coady and Harry Young.

The Bijou Theater company of Greenfield has been granted a charter and will operate a moving-picture theater. The capital stock is $10,000, and Herbert S. Streeter is president of the company.

A new moving picture theater will be erected on Elm street near the Great River bridge, Springfield, by Tony Dellasio, at a cost of $15,000.

MICHIGAN.

C. S. Sullivan has purchased the Royal theater at Calumet from the Royal Theater company of that city. Mr. Sullivan will maintain the same policy which has made this house so popular and will show only the best pictures.

L. J. Genette of Marquette and Manager McDonald of the Negaunee opera house will open a moving-picture theater in Negaunee which will be known as Wonderland.

The Lyric Theater company, 83 Canal street, Grand Rapids, has been incorporated with a capital stock of $7,000 by Frank Rose, Evelyn Rose and Barney Davis.

The Lyric theater at Ishpeming has been purchased by Fred Zema and Arthur Heron of Cleveland, who will conduct the same as a moving-picture house.

The Bell Opera House at Benton Harbor is now conducted as a moving-picture house.

The Lyric theater at Bay City is now being conducted as a moving-picture theater by Manager Fillmore of the Bijou.

MINNESOTA.

An up-to-date moving-picture theater, the fourth in the place, will be opened at Winona by J. F. Glubka, 109 Chatfield street, and David Janikowski, 716 East Wabasha street.

A moving-picture theater will be opened at Chatfield by George Harrington.

Holecek Brothers will erect a moving picture theater at Jackson.

A moving-picture theater will be opened at Atwater by Roy Archer of Litchfield.

A moving-picture theater will be erected at Rosseau by William Hohn.

The Scenic theater at Long Prairie has been purchased by William Maybury, who will continue to operate same.

MISSISSIPPI.

Messrs. Josiah Pearce & Sons, who operate a string of amusement enterprises, have purchased the Lyric and Nusho playhouses in Vicksburg and will convert the same into high class moving-picture and vaudeville houses.

MISSOURI.

The Star theater at Merceline has been leased by I. C. Bon.

C. P. Spoor, manager of the Bee theater at Trenton, which was destroyed by fire, will open the Lyric moving-picture theater at 905 Main street, that city.

The Lafayette, a moving-picture theater of St. Louis, has been purchased by Jacob Berger for $12,500.

A moving-picture theater will be erected at 1508 Spruce street, Kansas City, by George B. Hanson.

The Mystic theater, East Fifth street, Joplin, will hereafter be known as the Gem, and will be under the management of Ben H. Marks.

A moving-picture theater will be erected at 6141 Virginia street, St. Louis, by Messrs. Gratiot, Wielms & Bott.

A new moving-picture theater will be erected at 2806 North Vandeventer street, St. Louis, by the Vaudeville Theater company.

The Maze is the name of a new moving-picture theater to be erected at Mount Washington.

The moving-picture theater recently erected on Eastern avenue, between Hamilton and Hodiamont avenues, St. Louis, at a cost of $42,000, has been taken over by the Mikado Theater company.

The Mikado Theater company will erect a moving-picture theater on Easton avenue at a cost of $10,000.

The new King's theater, Kingshighway and Morgan streets, St. Louis, was recently opened by the O. T. Crawford company, making the sixteenth theater now being operated by this company in St. Louis. The theater cost about $100,000 and has a seating capacity of 2,100. There are 2,600 electric lights in the building and fourteen kinds of marble were used in finishing the lobby.

MONTANA.

The Montana Amusement company of Butte is planning for the construction of what it claims will be the finest motion-picture theater in the entire west. The house will be constructed of concrete and will be absolutely fireproof. There will be about 600 upholstered divans on the main floor and 500 of the same kind in the balcony. The estimated cost is $60,000.

NEBRASKA.

The Empire theater at DeWitt has been leased by C. A. Wolfe, who will conduct it as a moving-picture theater.

The Bijou theater at Oakland has been purchased by Messrs. Williams & Clemmer, who have changed the name to the Majestic.

The Bijou theater at Fremont has been leased by P. H. Goldman and C. A. Lundsgaard, who will conduct it as a moving-picture house.

The Royal is the name of a new motion-picture theater opened at Fullerton under the management of Rush Forbes of Omaha.

A moving-picture theater will be opened at Kearney in the near future by Sam Westfall.

A moving-picture theater will be opened at Wilber by A. Slepika. The Empress, a new moving-picture theater, was recently opened at Columbus.

The Opera House Picture Show is the name of a new moving-picture theater opened in the opera house in Fairbury by Jay D. Davis.

NEW JERSEY.

The Harris Theater company, Camden, has been incorporated with a capital stock of $20,000 to conduct moving-picture theaters. The incorporators are V. A. Murray, M. L. Brennen and L. A. Myers.

Messrs Clayton & Denehy have opened a moving-picture theater at Freehold.

A moving-picture theater will be opened at Main and Albert streets, Perth Amboy, by William Allgair and William Armstrong.

The Princess is the name of a handsome new moving picture theater opened at 617 Princeton avenue, Trenton, under the management of Charles Wright. The house has a capacity of 200.

John Childs, who for a number of years has conducted the Criterion Motion Picture theater at Atlantic City, has closed the same and is making preparation to open a new house.

J. C. Wolfe will open a moving-picture theater at Dunellan.

Plans have been prepared for a moving-picture theater to be erected in South Broad street, between Hudson and Roebling avenues, Chambersburg by Papier Brothers, which will have a seating capacity of 1,000.

Plans are being prepared for a moving-picture theater to be erected at Pleasantville by Frank Hubin.

A. S. Flagg and associates will erect a moving-picture theater on Elm street, Elizabeth, at a cost of $20,000.

The Hand Amusement company has opened a moving-picture theater at Millville which has a seating capacity of 700.

Wm. Somers & Sons, who operate the Alhambra theater at Millville, contemplate the erection of another house at High and Pine streets, which will cost $15,000.

The Len-Clif company, Bloomfield, has been incorporated with a capital stock of $10,000 to conduct moving-picture and vaudeville shows. The incorporators are Leonard H. Fentzlaff, 81 Park street, Orange, N. J.; Clifford J. Werner, 370 Main street, Orange, N. J.; Clarence H. Alexander, 75 Ward place, South Orange, N. J.

NEW YORK.

Rudolph Norek is planning to erect a moving-picture theater at Schenectady avenue and St. John's place, Brooklyn, at a cost of $10,000.

The Temple is one of Geneva's latest moving-picture houses.

The Princess is the name of a new moving-picture theater which will be erected at Webster avenue and Grand avenue, Rochester, work to begin at once. The Empress is the name of another house of the same kind to be erected in that city and later on an open air theater for the summer. Messrs. Hirschfelder & Zimmer have the plans in charge.

The Acme theater of St. Johnsville, formerly operated by Mrs. Harriet Shaper Cook, has been purchased by Miss Flora M. Spraker, who will conduct the same.

The B. B. Feature Film company has been organized by J. E. Burns. The new firm is located at 64 East Fourteenth street, New York City.

The Independent Moving Picture Company of America has asked the court to change its name to the Imp Films company.

The Fort Tryon Amusement company, Esopus, has been incorporated to do a general amusement business, including moving pictures; capital stock $100,000. The directors are Thomas Adams, 39 West One Hundred and Twenty-ninth street; Charles Marks, 460 West Thirty-fourth street, New York City; Franklin Bien, Jr., Englewood, N. J.

Articles of incorporation have been filed for the Photo-Drama Motion Picture company, Inc., New York City; capital stock $3,000. The incorporators are William Devey, 55 West Twenty-fifth street; Pierce Kingsley, 207 West One Hundred and Ninth street; L. M. Kester, 617 West One Hundred and Forty-fourth street, New York City. It is the purpose of the concern to conduct a film business and operate theaters.

The General Film Publicity and Sales company, New York City, has been incorporated to deal in moving-picture supplies. The directors are Louis H. Cohn, 452 Fort Washington avenue; Hans August Spanuth, 455 Fort Washington avenue, and Sol. Cohn.

The Newbridge Theater company, Inc., New York City, has been incorporated by Max Rothard and Minnie Rothard, 2295 Second avenue, and Rose Gordon, Summit Hotel, New York City, to maintain vaudeville and moving-picture theaters and produce plays; capital stock $3,000.

A moving-picture theater will be erected at One Hundred and Thirty-eighth street and Lenox avenue, New York City, at a cost of $55,000.

Herman Rakov of Syracuse will open a moving-picture theater at 107 Oneida street, Fulton.

On account of the rapid growth of the business of the Exhibitors' Advertising & Specialty company, now located at 105 East Fourteenth street, New York City, the firm will remove to larger and more commodious quarters at 30 Union Square. A. D. Jacobs is president and general manager of the company and Ben Title secretary and treasurer.

The Ajax Motion Picture Manufacturing company has been organized with DeWitt C. Wheeler as treasurer and general manager. The company is located at 120 West Thirty-first street, New York City.

The Touraine is the name of a new moving-picture theater opened on Seventh avenue, between Garfield place and Carroll street, Brooklyn, by Samuel H. Burns. The house has a seating capacity of 200.

The Motion Picture Exhibitors' Association of Greater New York has been organized with the following officers: President, Samuel H. Trigger; vice-president, Harry J. Jacobs; treasurer, Arthur D. Jacobs; secretary, Sidney Ascher; chairman of the executive board, Dr. O. I. Landberger. The headquarters of the association is 12 East Fifteenth street.

The Special Events Film Manufacturing company, New York City, has been incorporated with a capital stock of $10,000 to deal in moving-picture films. The directors of the company are Frederick Beck, 248 West Thirty-fifth street; Charles M. A. Sturcker, 584 East One Hundred and Seventh street; Lily Rosett, 14 West One Hundred and Seventh street, New York City.

Articles of incorporation have been filed for H. A. Mackie, Inc., New York City, to maintain theaters and moving-picture houses; capital stock $50,000. The directors are Louis E. Felix, 299 Broadway; H. A. Mackie, 853 Broadway; Edith L. Keener, 27 William street, New York City.

The Plaza is the name of the new theater which is being erected at Troy by E. O. Weinberg, manager of the Novelty theater of that city.

Plans have been prepared for a moving picture theater to be erected at Seventh avenue and One Hundred and Thirty-first street, New York City, by the Seventh Avenue Amusement company, of which Louis Kramer is president, at an estimated cost of $15,000.

The Realty Operating company of Binghamton has been incorporated with a capital stock of $50,000 to operate a moving-picture theater. The incorporators are George H. Hale, Ray M. Gaffey and Robert S. Riger.

The Producers' Film company, New York City, has been incorporated with a capital stock of $10,000. The directors are Bernard A. McDermott, Henry Harkavy and Louis Lorence.

Articles of incorporation have been filed for the Raw Film Supply company of New York City, with a capital stock of $50,000, to manufacture motion-picture supplies. The incorporators are A. Feshay, F. Disch and G. H. Lobmeyer.

The Wigwam theater at Ticonderoga has been leased by A. H. Ripley of Boston, who will conduct it as a moving-picture house.

The Plaza is the name of a new moving picture theater to be conducted in the Caswell building, Troy, under the management of E. O. Weinberg, who will resign as manager of the Novlery theater and give his entire time to the Plaza.

David Dauser has purchased a site at 2226 Seventh avenue, New York City, on which he will erect a moving picture theater.

The Kutner Amusement Company has been incorporated with a capital stock of $10,000 for the purpose of conducting places of amusement, including theatrical and moving pictures. The incorporators are Leo S. Adler, 432 Lafayette avenue; Edward H. Sobol, 207 Central avenue; Achille H. Bloch, 507 Westminster Road, all of Brooklyn.

The Imp Film Company, Manhattan, has been incorporated with a capital stock of $250,000 by Joseph F. McGovern, 904 Ogden avenue, Bronx; Richard B. Franken, 50 Church street, New York City; James A. Cole, Hackensack, N. J.

Messrs. Murray and Ham, two enterprising young men of Poughkeepsie, will open a moving picture and vaudeville theater in that place.

Morris Steinberg will open a moving picture theater at 87 Ridge street, New York City.

The Keystone Sales Company, New York City, has been incorporated with a capital stock of $5,000 to manufacture moving picture machines and accessories. The directors are Joseph E. Davidson, Louis Exstein, Bernard H. Bernstein, New York City.

The Motion Picture Educational Film Producing Company has been incorporated with a capital stock of $10,000 for the purpose of manufacturing motion pictures, etc. The incorporators are Richard G. Hollaman, 55 W. 23rd street; John D. Tippett, 153 W. 103rd street; Louis Jackson, 859 Hunts Point avenue, New York City.

The Realty Operating Company has been incorporated at Binghamton with a capital stock of $50,000, and will construct a moving picture theater on Chenango street. The incorporators are George H. Hale, Ray M. Gaffey and Robert S. Riker.

The Gem Amusement Company of Boston has been incorporated with a capital stock of $50,000. C. B. Reed is president of the company and J. C. Fisher, treasurer. The company will exhibit moving pictures.

The B. K. and B. Company, Manhattan, has been incorporated with a capital stock of $50,000 to manufacture motion picture apparatus, etc. The incorporators are H. E. Brown, Bronx; W. B. O'Connor, Brooklyn; H. E. Pelikan, New York City.

The Salisbury Company, of Owosso, will open a moving picture theater in Ithaca.

NORTH DAKOTA.

Michael Bohnenstingl will erect a moving picture theater at Lidgerwood.

Colonel S. S. Baldwin has assumed the management of the Unique Moving Picture Theater at Grand Forks.

The opera house at Devils Lake has changed hands and will now be conducted as a motion picture and vaudeville house.

OHIO.

C. B. Riley has opened a moving picture theater at Blanchester.

P. K. Peters, manager of the Royal theater of Mansfield, recently donated the proceeds of his house during certain hours to the Humane Society for the poor.

The Royal theater of Bellevue, owned and operated by Frank Reame, has been purchased by T. J. Powell, an experienced motion picture man from Marion, who will continue to operate the same.

The moving picture operators of Youngstown have organized a union to be known as Local No. 14, of the Electrical Moving Picture Machine Operators. A. J. Roshell, of the Princess theater, is president, and Jos. Stedman, of the Park theater, secretary.

The Empire Theater Company, Cincinnati, has been incorporated with a capital stock of $12,000 by Frank Woodward, John E. Wright and Smith Hickenlooper.

The Ohio Amusement Company has opened a moving picture theater on Woodland avenue, Cleveland, and almost across the street from this, J. Makoff is erecting a building, which will have an attractive theater in the rear. The latter will be opened about February 1.

After extensive improvements which have increased its capacity, the Arris theater of Mansfield has been re-opened to the public. The seating capacity is now 300, which is as large as permitted by law.

The East End Amusement Company of Cleveland has been incorporated with a capital stock of $1,000, to operate a moving picture theater. The incorporators are E. T. Horsey, Cecile F. Horsey, W. H. Horsey, Pauline L. Horsey and C. V. Brown.

The Colonial is the name of a new theater recently opened at 138 West 20th street, Youngstown.

The Star theater at Portsmouth has been purchased by Albert Reineger, late manager of the Majestic.

OREGON.

The Dime theater at Milton and the Wigwam at Freewater have been leased by George P. Sanderson of Freewater.

OKLAHOMA.

J. W. Houck, W. S. Dill and W. F. Herber of Tulsa will erect a moving picture theater on South Third street and Times Alley, Muskogee, at a cost of $4,000.

PENNSYLVANIA.

The Nears-Cupp Moving Picture Theater of Newberry has been enlarged.

The Ashley is the name of a new moving picture theater recently opened at Wilkesbarre.

Otto Miller, who operates a moving picture theater in Chester, recently gave the proceeds for two days to his employes as a Christmas remembrance.

The latest addition to Reading's places of amusement is the Schuylkill Avenue Picture House, located on Schuylkill avenue and Oley street, erected by Ben H. Zerr, 148 North Eleventh street, who has been prominently connected with theatrical affairs in Reading for many years. The house is one of the most up-to-date in the city and only pictures of a high standard are shown. The house is fireproof, being of cement construction, over 200 tons of material, including cement, stone, brick, asbestos and iron, now covered with fireproofing, being used. The interior has a metal ceiling and a cement floor covered with matting rugs to make it comfortable. The roof is of asbestos.

The Olivet is the name of a cozy and splendidly furnished moving picture theater opened at 647 Schuylkill avenue, Reading, on Thanksgiving day.

A new moving picture theater, the Nemo, has been opened at Johnston by J. M. V. Blauvelt, under the management of Michael J. McCann, having a seating capacity of 1,200. The house is a model of beauty and comfort, and bids fair to become very popular with the lovers of this form of amusement.

The Globe theater at Latrobe has been purchased by Alexander Bennett and William Bence.

Peter Fabini will erect a moving picture theater at 1644 Pittston avenue, Scranton, at a cost of $6,000.

SOUTH DAKOTA.

The moving picture theater of Webster, formerly operated by W. H. Knoir, has been purchased by Messrs. Williams and Privat, of Watertown.

The Iris theater of Lead, owned by O. J. Trisler, has been purchased by the Princess Theater Company of Omaha, who will operate it, but Mr. Trisler will be retained as manager. The Princess Company owns a number of picture houses through the country.

TENNESSEE.

A moving picture theater has been opened at 320 Church street, Nashville, by Tony Sudekum.

TEXAS.

The General Film Company, Portland, Maine, with a capital stock of $1,000,000, has been granted permission by the department of state to do business in Texas, with principal offices in Dallas.

The moving picture theaters of San Antonio recently raised the price of admission to ten cents, but the price has again been reduced to five cents.

VERMONT.

J. E. Leland and wife have been granted permission to install a moving picture show in the City Hall auditorium at Montpelier, on Saturday and Monday nights.

VIRGINIA.

A moving picture theater will be erected at Norfolk by A. K. Kramer, proprietor of the Gayety theater, as the seating capacity of the latter is insufficient to accommodate its patrons.

WASHINGTON.

The moving picture theater at Garfield has been leased by I. M. McCarthy, J. E. Gill, Clark Johnson and C. E. McCarthy, who have also leased the opera house.

A moving picture theater will be erected at 1601 14th avenue, Seattle, at a cost of $4,000.

A big moving picture theater will be the result of the consolidation of the houses now operating at 906 and 908 Second avenue, Seattle. Eugene Levy has taken out a permit for the improvements, which will mean an expenditure of $20,000.

"The Society" is Seattle's newest theater, a handsome little moving picture house under the management of the Broadway Amusement Company at Broadway and John street. It is claimed the house has the best ventilating system of any moving picture house in the city. The color scheme is green and cream, with silver trimmings. The house will be under the management of George W. Ring, of Portland, who has had wide experience in the business.

The Broadway theater opened at Broadway and Denny Way some months ago, is another of Seattle's most successful moving picture houses, which it is stated has proven a gold mine to its owners, and it is believed the "Society" will be as much if not more of a success.

WASHINGTON.

Local No. 185 of the Moving Picture Machine Operators' Protective Union has elected the following officers: President, William E. Howard; vice-president, F. G. Helm; recording secretary, W. G. Sloan; treasurer, E. M. Reel; sergeant-at-arms, J. M. Thompson; business agent, Leo Meyers.

A moving-picture theater is being erected at Market and Tallman streets, Ballard, by William H. Murphy, former councilman.

Messrs. McDonald & Houghton will open a moving-picture theater in Toppenish, the third in that place.

The Melbourne Amusement company of Seattle, of which Ed Fisher and Herman J. Brown are the principal stockholders, has leased the Lyceum theater and will spend $25,000 in converting the same into a high grade motion-picture house. The company will also erect a new theater on Second avenue at a cost of $75,000, which will have a seating capacity of 1,200.

The Western Film company has been incorporated at Olympia with a capital stock of $25,000. The directors are D. M. Stafford, J. C. Armitage and S. H. Kerr.

Messrs. I. M. McCarthy, J. E. Gill, Clark Johnson and C. E. McCarthy have purchased the motion-picture theater at Garfield and have also leased the opera house at that place.

WEST VIRGINIA.

The new moving picture house being erected on Market street, Wheeling, by Charles Feinler, who will operate the same will, it is stated, be one of the most modern exclusive picture theaters in the country.

The Salem Amusement Company of Salem has been incorporated with a capital stock of $10,000 to conduct moving picture houses. The incorporators are L. C. Washburn, Frank Carney, C. W. Prince, A. R. Phipperfield and F. Z. Reidy, all of Salem.

WISCONSIN.

The Crystal theater at Monroe has been purchased by D. E. Sutherland of Freeport.

Archie Nehr will erect a moving picture theater at Chippewa Falls.

M. Guttenberg has been granted permission to erect a moving picture theater at 1173 Holton street, Milwaukee, at a cost of $7,000.

A moving picture theater will be erected at Wausau by Al Levengagen.

WISCONSIN.

Messrs. Hanson and Taylor, of the Bijou theater, Rhinelander, will erect another moving picture theater in that place.

M. Guttenberg has been granted permission to erect a moving-picture theater at 1173 Holton street, Milwaukee, at a cost of $7,000.

The Wisconsin Lumber & Veneer company, formerly at Port Washington, has changed its name to the Wisconsin Seating company and its headquarters to New London, where it has erected a new plant.

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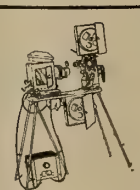

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Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

Date.	Title.	Maker.	Length.
	DRAMA.		
1-6	The Course of True Love	Vitagraph	1,000
1-8	A Tale of the Wilderness	Biograph	
1-8	A Southern Boy of '61	Kalem	1,000
1-8	The Surgeon's Heroism	Lubin	1,000
1-8	The Peace-Maker	Selig	1,000
1-9	The Winged Messenger	Gaumont	800
1-9	The Foster Sister	C. G. P. C.	
1-9	Two Men and a Girl	Selig	1,000
1-9	How Tommy Saved His Father	Vitagraph	1,000
1-10	The Strike on the Ranch	Pathe	
1-10	Alma's Champion	Vitagraph	1,000
1-11	The Eternal Mother	Biograph	
1-11	The Tenderfoot Foreman	Essanay	1,000
1-11	The Blacksmith	Lubin	1,000
1-11	Roped In	Melies	1,000
1-11	The Horse Thief	Pathe	
1-11	The Prosecuting Attorney	Selig	1,000
1-12	Lead, Kindly Light	Edison	1,000
1-12	The O'Neill	Kalem	1,000
1-12	A Red Cross Martyr, or on the Firing Lines of Tripoli	Vitagraph	1,000
1-12	The Meeting of the Ways	Vitagraph	1,000
1-13	A Question of Seconds	Edison	775
1-13	The Sheepman's Escape	Essanay	1,000
1-13	The God of Wine Gets Stung	Gaumont	806
1-13	Paid in His Own Coin	Lubin	1,000
1-15	The Desert Trail	Kalem	1,000
1-15	The Secret Wedding	Selig	1,000
1-15	Father and Son	Vitagraph	1,000
1-16	The Old Florist	Essanay	1,000
1-16	Bonaparte and Pichegru	C. G. P. C.	775
1-16	The Cowboy's Best Girl	Selig	1,000
1-17	Love Will Find a Way	Eclipse	1,000
1-17	The Russian Peasant	Kalem	1,000
1-17	The Squawman's Revenge	Pathe	1,000
1-17	Caught in the Rain	Vitagraph	1,000
1-18	The Old Bookkeeper	Biograph	
1-18	A Just Verdict	Lubin	1,000
1-18	The Outlaw and the Baby	Melies	1,000
1-19	The Little Organist	Edison	1,000
1-19	The Two Spies	Kalem	1,000
1-19	Tom Tilling's Baby	Vitagraph	1,000
1-20	To Save Her Brother	Edison	1,000
1-20	The Loafer	Essanay	1,000
1-20	Brutus	Cines	1,065
1-20	Unmerited Shame	Pathe	1,000
1-20	A Girl of the West	Vitagraph	1,000
1-22	For His Son	Biograph	1,000
1-22	A Diplomat Interrupted	Selig	1,000
1-22	The Blind Miner	Vitagraph	1,000
1-23	The Stolen Nickle	Edison	1,000
1-23	The Brave Deserve the Fair	Cines	605
1-23	Love's Terrible Sacrifice (Film D'Art)	Pathe	
1-23	The Bandit's Mask	Selig	1,000
1-23	Jean Intervenes	Vitagraph	1,000
1-24	A Woman's Wrath	Eclipse	1,010
1-24	The Sioux's Cave of Death	Pathe	
1-24	The Heart of a Boss	Lubin	1,000
1-25	Alias Billy Sargent	Essanay	1,000
1-25	The Mortgage	Melies	1,000
1-26	For the Cause of the South	Edison	1,000
1-26	His Mother	Kalem	1,000
1-26	The Countess de Challant	C. G. P. C.	
1-26	Love Will Find a Way	Vitagraph	1,000
1-27	The Oath of His Office	Essanay	1,000
1-27	Joseph in Egypt	Cines	1,080
1-27	Through the Drifts	Lubin	1,000
1-27	Swiftwind's Heroism	Pathe	
1-27	For the Honor of the Family	Vitagraph	1,000
1-29	A Blot in the 'Scutcheon	Biograph	950
1-29	An Interrupted Wedding	Kalem	1,000
1-29	The Poor Relation	Lubin	1,000
1-29	The Test	Selig	1,000
1-30	The Jewels	Edison	1,000
1-30	A Brother's Error	Essanay	1,000
1-30	The Scapegoat	Selig	1,000
1-30	Indian Romeo and Juliet	Vitagraph	1,000
1-31	On the Edge of the Precipice	Pathe	1,000
1-31	Love vs. Tragedy	Lubin	1,000
1-31	A Timely Rescue	Vitagraph	1,000
2-1	The Transformation of Mike	Biograph	1,000
2-1	The Physician's Honor	Lubin	1,000
2-1	Cowboy vs. Tenderfoot	Melies	1,000
2-1	The Little Stowaway	Selig	1,000
2-2	His Secretary	Edison	1,000
2-2	The Hospital Baby	Essanay	1,000
2-2	A Princess of the Hills	Kalem	1,000
2-2	Bunkie	Selig	1,000
2-2	The Masked Ball	C. G. P. C.	1,000
2-2	The First Violin	Vitagraph	1,000
2-2	Broncho Billy and the Schoolmistress	Essanay	1,000
	COMEDY.		
1-8	Captain Jenks' Dilemma	Vitagraph	1,000
1-9	Thirty Days at Hard Labor	Edison	1,000
1-9	A Hen House Hero	Essanay	1,000
1-9	Muray and Kindy	C. G. P. C.	
1-10	Max and Maurice	Edison	1,000
1-10	Lazy Bill and the Strikers	Eclipse	702
1-10	Mrs. Simms Serves on the Jury	Kalem	
1-10	The Kissing Pills	Lubin	
1-10	General Daft	Lubin	
1-12	A Ragtime Love Affair	Essanay	1,000
1-12	The Haunted Room	C. G. P. C.	
1-12	A Modern Ananias	Selig	
1-13	Bill's Bill	Pathe	
1-13	Willie's Sister	Vitagraph	1,000
1-15	Brave and Bold	Biograph	
1-15	Did Mother Get Her Wish?	Biograph	
1-15	Her Uncle's Consent	Lubin	1,000
1-16	Jack and the Beanstalk	Edison	1,000
1-16	Uncle Ned's Diplomacy	Gaumont	956
1-16	Chumps	Vitagraph	1,000
1-17	The Bachelor's Waterloo	Edison	650
1-17	A Dark Deception	Lubin	600
1-18	Dad's Watch	Essanay	1,000
1-18	Is It Your Hat	Pathe	800
1-18	Merely a Millionaire	Selig	1,000
1-19	The Little Poet	Essanay	1,000
1-19	Mrs. Pussy Loves Animals	C. G. P. C.	445
1-19	A Night Out	Selig	
1-20	A Compromise	Lubin	600
1-20	A Boardinghouse Romance	Lubin	400
1-22	Things are Seldom What They Seem	Kalem	1,000
1-22	The Lady Police	Lubin	1,000
1-23	Widow Jenkins' Admirers	Essanay	1,000
1-24	Father's Bluff	Edison	1,000
1-24	Accidents Will Happen	Kalem	
1-24	How Jim Proposed	Kalem	
1-24	Captain Barnacle's Messmate	Vitagraph	1,000
1-25	With a Kodak	Biograph	
1-25	Pants and Pansies	Biograph	
1-25	The Office Favorite	Lubin	1,000
1-25	A Windy Dream	Pathe	
1-25	Two Old Pals	Selig	1,000
1-26	Economy	Essanay	
1-26	Dooley's Reward	Essanay	
1-26	A Safe Proposition	Selig	
1-27	The New Editor	Edison	570
1-29	Where the Money Went	Vitagraph	1,000
1-30	Mr. Bughouse Is Cured	C. G. P. C.	
1-30	Jenkins Stops Everything	Cines	430
1-30	Bessie Has Three Aunts	Cines	695
1-31	Mother and Daughters	Edison	1,000
1-31	Kitty in Dreamland	Eclipse	575
	SCENIC.		
1-9	Gorges of the Verdon River—Lower Alps	Gaumont	200
1-13	St. John, Newfoundland, and Its Surroundings	Edison	225
1-13	The Ardennes Forest, France	Gaumont	194
1-16	Here and There in China	C. G. P. C.	225
1-17	A Fifty-Mile Ramble Through the Thousand Islands	Gaumont	350
1-19	Seeing Buffalo	Selig	
1-23	Venice	Cines	240
1-26	Seeing Spokane	Selig	
1-30	Farming in Tunis	C. G. P. C.	
1-31	Earl's Court, London	Eclipse	415
2-3	Niagara Falls	Edison	500
2-6	Excursion in the Swiss Alps	C. G. P. C.	
2-7	Birdseye View of Rotterdam	Eclipse	50
2-7	A Visit to the Dome of Milan Cathedral	C. G. P. C.	
2-8	Niagara Falls in Winter	Pathe	
2-9	Hunting Marabout in Abyssinia	C. G. P. C.	
	TOPICAL.		
1-8	Pathe's Weekly No. 2	Pathe	1,000
1-12	The French Army in War Maneuvers	C. G. P. C.	
1-12	The Journey of Western Governors to the East	Selig	
1-15	Pathe's Weekly No. 3—1912	Pathe	1,000
1-22	Pathe's Weekly No. 4—1912	Pathe	1,000
1-29	Pathe's Weekly No. 5—1912	Pathe	1,000
2-5	Pathe's Weekly No. 6—1912	Pathe	1,000
2-7	Floral Parade at San Diego	Kalem	

DAILY LICENSED RELEASES

MONDAY: Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

TUESDAY: Edison, Essanay, Gaumont—Kleine, Pathe, Selig, Vitagraph.

WEDNESDAY: Edison, Kalem, Eclipse,—Kleine, Lubin, Pathe, Vitagraph.

THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig.

FRIDAY: Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.

SATURDAY: Edison, Essanay, Gaumont—Kleine, Lubin, Pathe, Vitagraph.

Date.	Title.	Maker.	Length.
	EDUCATIONAL.		
1-10	Pottery Making in Thoune, Switzerland	Eclipse	273
1-10	Flowers for the 400	Kalem	
1-17	The Peanut Industry	Lubin	400
1-18	The Sulphur Industry in Sicily	C. G. P. C.	200
1-19	Manners and Customs in Malaysia	C. G. P. C.	500
1-20	Making Hay	Lubin	
1-25	Life in our Ponds	C. G. P. C.	
1-27	U. S. Volunteer Life-Saving Corps, N. Y. City	Edison	430

INDEPENDENT

Date.	Title.	Maker.	Length.
	DRAMA.		
1-8	The Winning of La Mesa	American	1,000
1-8	An Aviator's Success	Champion	950
1-9	The Gambler's Heart	Bison	
1-9	The Doctor's Duty	Eclair	
1-9	Just a Bad Kid	Thanhouser	
1-10	An Autumn Sunset Dream	Ambrosia	
1-10	Love That Never Fails	Champion	950
1-10	Tracked Through the Desert	Nestor	
1-10	The Gangfighter	Reliance	
1-11	The Locket	American	1,000
1-11	The Inventor	Eclair	
1-11	In the Northern Woods	Imp	1,000
1-12	The Black Sheep	Solax	
1-12	The Twelfth Juror	Thanhouser	
1-13	Her Heart's Depth	Powers	
1-13	The Quarrel	Reliance	
1-14	His Fate's Rehearsal	Majestic	
1-14	By the Hand of a Child	Solax	
1-15	The Relentless Outlaw	American	1,000
1-15	Father and Sons	Champion	950
1-15	The Braid	Comet	1,000
1-15	The Deserted Shaft	Imp	1,000
1-15	A Brave Little Woman	Nestor	
1-16	The Honor of the Tribe	Bison	
1-16	Little Boy Blue	Powers	
1-16	Dr. Jekyll and Mr. Hyde	Thanhouser	
1-17	The Burden of Shame	Ambrosia	
1-17	A Tale of the Snow	Champion	950
1-17	The Fugitive	Nestor	
1-17	The Appointed Hour	Reliance	
1-18	Justice of the Sage	American	1,000
1-18	An Evening Story	Eclair	
1-18	After Many Years	Imp	1,000
1-18	Angels Unawares	Rex	1,000
1-19	The Run on the Bank	Bison	
1-19	The Harm That Gossips Do	Lux	747
1-19	A Man's a Man	Solax	
1-20	A Mountain Tragedy	Reliance	
1-20	Retribution	Republic	
1-21	Marital Mirage	Republic	
1-21	The Legend of Balance Rock	Solax	
1-22	The Brute	Champion	950
1-23	War on the Plains	Bison	
1-23	Love Finds a Way	Eclair	
1-23	Four Yale Men	Powers	
1-23	Her Ladyship's Page	Thanhouser	
1-24	The Supreme Meeting	Ambrosia	
1-24	Her Brother's Partner	Champion	950
1-24	The Deception	Reliance	
1-24	The Little Soldier	Solax	
1-25	The Mormons	American	1,000
1-25	The Worth of a Man	Imp	1,000
1-26	The Ranch Girl's Love	Bison	
1-26	Memories of '49	Solax	
1-26	East Lynne (Parts 1 and 2)		
1-27	The Christian Martyrs	Gaumont	
1-27	A Blue Ridge Romance	Republic	
1-28	A Mother's Sacrifice	Majestic	
1-28	The Power of Innocence	Republic	
1-28	Frozen on Love's Trail	Solax	
1-30	Love and Jealousy	Bison	
1-30	Man's Best Friend	Eclair	
1-30	Billy's Surrender	Powers	
1-30	As It Was In the Beginning	Thanhouser	
1-31	Sammy, the Little Bootblack	Ambrosia	
1-31	How Jack Got Even With Bud	Champion	950
1-31	The Man from the Foothills	Nestor	
1-31	Solomon's Son	Reliance	
2-1	The Power of Conscience	Imp	1,000
2-1	Fine Feathers	Rex	
2-2	The Empty Water Keg	Bison	
2-2	Mignon	Solax	
2-2	On Probation	Thanhouser	
2-3	Heaven's Messenger	Gaumont	925
2-3	Vengeance vs. Love	Great Northern	
2-3	Anarchical Attempt	Itala	
2-3	The Explorer	Powers	
2-3	The Man Under the Bed	Reliance	
2-3	When Men Love	Republic	
2-4	Northern Hearts	Republic	
2-5	The Real Estate Fraud	American	1,000
2-5	Aviator's and Autoist's Race for a Bride	Champion	950
2-5	The Helping Hand	Imp	1,000
2-6	The Protection of the Cross	Bison	950
2-6	The Awakening	Eclair	
2-6	The Nurse	Powers	1,000
	COMEDY.		
1-8	Mr. Whoops, the Detective	Comet	
1-8	A Winning Miss	Imp	1,000
1-8	The New Clerk	Nestor	
1-8	The Lost Address	Nestor	
1-9	When Hubby Went to College	Powers	
1-10	Economical Brown	Solax	
1-11	A Boarding House Mystery	Rex	
1-12	The Laugh on Dad	Bison	
1-12	The Widow	Comet	
1-12	Arabella Loves Her Master	Lux	445
1-12	Bill, Emperor of the Sahara	Lux	482
1-12	Gossip	Majestic	
1-13	The Inevitable Johnson	Great Northern	
1-13	A Mania for Caricature	Itala	
1-13	An Abundant Candle	Itala	
1-13	How She Married	Imp	600
1-13	Just Too Late	Nestor	
1-13	Mutt and Jeff and Italian Strikers	Nestor	
1-14	Jealous Julia	Eclair	
1-15	There's Something Wrong	Nestor	
1-16	Mamie Bolton	Eclair	
1-17	Tweedledum in Financial Distress	Ambrosia	
1-17	Parson Sue	Solax	
1-19	Thirty Days	Comet	
1-19	A Mad Dog	Lux	219
1-19	A Niagara Honeymoon	Thanhouser	
1-19	Next	Majestic	
1-20	A Summer Flirtation	Great Northern	
1-20	I Wish I Had a Girl	Imp	600
1-20	The Flag of Distress	Imp	600
1-20	Desperate Desmond on the Trail Again	Nesor	
1-20	Hubby Minds the Baby	Reliance	
1-21	Keeping an Eye on Father	Eclair	
1-21	Spare the Rod	Majestic	
1-22	Objections Overruled	American	1,000
1-22	A Matinee Mix-up	Nestor	
1-24	Cupid and the Ranchman	Nestor	
1-25	Wanted—A Governess	Eclair	
1-25	A Sane Asylum	Rex	
1-26	Oh! You Kid	Lux	511
1-27	A Friend to Children	Great Northern	
1-27	A Man with the Puppets	Great Northern	
1-27	Toto Enamorato	Itala	
1-27	All a Mistake	Imp	600
1-27	Mutt and Jeff Fall in Love	Nestor	
1-27	The Little Darkies	Reliance	
1-28	More Deadly Than the Male	Eclair	
1-29	The Kid and the Sleuth	Imp	1,000
1-31	The Fixer Fixed	Solax	
1-31	Tweedledum's Father and His Worthy Son	Ambrosia	
2-1	The Best Policy	American	1,000
2-1	Willy Plays Truant	Eclair	
2-2	The Skivvy and the Mat	Lux	373
2-2	Fickle Woman	Lux	550
2-3	O'Brien's Busy Day	Imp	500
2-3	Brown Moves in Town	Imp	500
2-3	Desperate Desmond at the Cannon's Mouth	Nestor	
3-4	A Game for Two	Majestic	
2-4	Readin', Ritin' and Rithmetic	Rex	
2-4	The Snowman	Solax	
2-5	Hopkins' Dog-goned Luck	Nestor	
2-7	Tweedledum as Riding Schoolmaster	Ambrosia	
2-10	Toto, Doorkeeper	Itala	
2-10	Who Wears Them	Imp	600
2-10	I Never Said a Word	Nestor	
2-10	Tightwad Pays for a Dog	Nestor	
2-10	Bedelia's Busy Morning	Reliance	
2 11	Arresting Father	Majestic	
2-11	Lend Me Your Wife	Solax	
	SCENIC.		
1-9	Touring Venice	Powers	
1-13	Waterfalls in Sweden	Great Northern	
1-16	Historic Mohawk Valley	Powers	
1-20	Beautiful Christiana	Powers	
2-3	The Ascent of the Matterhorn	Itala	
2-10	The Red Mountains of the Esterell	Gaumont	282
2-10	Hunting Ducks	Itala	
	TOPICAL.		
1-29	Cardinal Farley's Home-coming	Champion	950
1-29	Ravages of the Equitable Fire	Nestor	
2-5	The New Prince of the Church	Nestor	
	EDUCATIONAL.		
1-13	Cotton Industry	Imp	400
1-13	Natural History Series No. 1	Reliance	
1-13	Life of Daniel Boone, Part 1	Republic	
1-14	Life of Daniel Boone, Part 2	Republic	
1-15	Delhi Durbar	Gaumont	
1-18	Culture of Sugar Cane	Eclair	
1-20	New York's $15.000,000 Fire	Powers	
1-22	Building the Greatest Dam in the World	Imp	1,000
1-25	The Turkish Police	Eclair	
1-26	Making Paper from Wood	Lux	416
1-27	A Day on a Buffalo Ranch	Imp	400
1-27	Cardinal Farley	Powers	500
1-27	Rosanna's Dream—Natural History Series No. 2	Reliance	
1-29	Love and Lemons	American	1,000
2-1	Education of the Blind	Eclair	
2-8	Arabian Pottery	Eclair	
2-9	Weaving Carpet	Lux	744
2-10	The Tea Industry in the United States	Imp	400
2-10	Natural History Series No. 3	Reliance	

DAILY INDEPENDENT RELEASES

MONDAY: American, Champion, Comet, Imp, Nestor, Solax.
TUESDAY: Bison, Eclair, Powers, Thanhouser.
WEDNESDAY: Ambrosio, Champion, Nestor, Reliance, Solax.
THURSDAY: American, Eclair, Imp, Itala, Rex.
FRIDAY: Bison, Comet, Lux, Solax, Thanhouser.
SATURDAY: Great Northern, Imp, Itala, Nestor, Powers, Reliance, Republic.
SUNDAY: Majestic, Republic.

VOL. VII. MARCH, 1912. No. 3

MOTOGRAPHY

Published Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building, Chicago

EXPLOITING

MOTION PICTURES

MISS BEVERLY BAYNE,
WITH ESSANAY.

EYE STRAIN

Its Cause and Remedy

"In the February number of the Motion Picture Story Magazine appears an article upon "Eye Strain," by Robert Stuart, M. A., from which we quote:

"'Eye strain' is the strain on the muscles of the eye, and as Douglas C. McMurtrie remarks in his 'Conservation of Vision,' eye strain is the most widely spread of all disorders of the eye." This author adds: "It is likely that the effects of this form of eye trouble are greater and more disastrous than all other forms put together." Scores of specialists in Europe and America who might be quoted to the same effect, have shown that unsuspected eye-strain is hampering the progress of thousands of ambitious men and women."

"To the general public, it is, indeed, astonishing to learn on the highest authority, that not merely headaches and nervousness result from trouble with the eyes, but that eye strain which does not always display itself locally, in a way to be recognized locally, is responsible for sleeplessness, over-drowsiness, irritability, indigestion, a sense of nausea that affects the appetite and directly diminishes the working power of the human machine."

As a writer in the Delineator puts it: "Nowadays, the wise doctor, having an obscure stomach trouble to deal with, in absence of other explanation, looks to the eyes. Eye strain has a most potent and far reaching influence on digestion. I know of one case of chronic dyspepsia, of a year's standing, completely cured by a change of eye-glasses."

No one can make a study of motion picture entertainments and fail to recognize that the majority of films shown are defaced with oil stains and dirty scratches—all of which are self-evident eye strains.

It is as impossible to make films which will not scratch as it is to make scratches on a film which will not fill with dirt and give to the pictures the appearance of having been photographed during a rain storm. In the trade such films are appropriately known as "rainy." As the majority of films are made today, washing the dirt out of the scratches with water ruins the films immediately and cleaning with volatile fluids ruins them after a few operations.

The Edison company recognizing the importance of clean pictures have for some time been issuing (without extra cost) films which can be washed with soap and water. Dealers, however, have generally neglected to wash them and so the Edison films are frequently found carrying as much eye strain as any.

The strong hand of public sentiment is needed and will eventually come to compel that all moving pictures shall not alone be made washable, but shall be periodically washed.

Moving pictures made right and kept clean produce no more eye strain than does looking out of a window, but, when streaked with incongruous black marks, they are, according to oculists, about the worst eye strain that can be imagined.—Davenport (Iowa) Democrat, February 7, 1912."

¶ Can any motion picture dealer read this and not realize the future of his business depends upon cleaner films?

¶ Films which are waterproofed and washed with water every week or ten days are the only ones sure to be clean.

¶ Waterproofing can be applied to new or old films.

TRADE MARK
WATERPROOF

NATIONAL WATERPROOF FILM CO.

4200 West Adams Street

CHICAGO

MOTOGRAPHY

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Scene from Essanay's "At the End of the Trail."

Scene from Essanay's "Out of the Depths."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

VOL. VII. CHICAGO, MARCH, 1912. NO. 3.

SHUTTING OUT THE CHILDREN.

MAYOR HARRISON of Chicago, introduced at the city council meeting of February 19 an amendment to Section 119 of the Chicago code for 1911, prohibiting children under sixteen years of age attending public performances, picture theaters and places of amusement unless accompanied by guardian or parents. The amendment was framed by members of the West End Woman's Club. It reads as follows:

Be it ordained by the City Council of the City of Chicago:

Sec. 1. That section 119 of the Chicago code for 1911 be and the same is hereby amended to read as follows:

"(Prohibiting persons under sixteen years in places of amusement unless employed therein or attending performance). It shall be unlawful for any person, firm or corporation licensed under the ordinances of the City of Chicago to conduct any place wherein entertainments of the first, second, third, fourth, fifth, sixth, seventh, or thirteenth class, as defined by the ordinances of the City of Chicago, are offered, operated, presented or exhibited for gain or for admission to which the public is required to pay a fee, or the agent or employee of such persons, firm or corporation, or the person, firm or corporation in charge or control of such place of amusement or his or its employee or agent, to permit any minor, female or male, under the age of sixteen years, unless she or he be employed in or about such place of amusement, or under the age of sixteen years, when she or he be not so employed, to remain therein during any time when such place is not open to the public in connection with a public performance given therein, unless such female or male person is accompanied by one of her or his parents, or by some other adult relative.

"Sec 2. This ordinance shall be in full force and effect from and after its passage, approval and due publication."

It will be observed that there is a joker in the amendment as presented which would render it powerless if passed in that form. It prohibits the presence of children under sixteen when the theater *is not open to the public*. That it is not the intention of the amendment's framers to confine its potency to such narrow uses, however, has been shown by their activities in seeking support for their measure. Mrs. H. S. Newton, 1706 Warren avenue, has interviewed Archbishop Quigley, Rabbi Hirsch, Mayor Harrison and other prominent men. "They all give their unqualified approval to the proposition," Mrs. Newton said. "Children who would leave after the first performance if their parents were with them frequently remain the whole evening and are untitted for school the next day."

Brisk work on the part of the officers of Chicago Local, Motion Picture Exhibitors' League of America, resulted in the tabling of the measure at the council meeting of March 4. Before it comes up for reconsideration it is hoped to present such an array of fact and influential opinion against it that it will be killed without further parley.

The exercise of logic is claimed to be a purely masculine function, although deplorably rare even from that source. Perhaps that is why this Chicago amendment came from a woman's club; for it will not stand the light of reason. In the latter part of 1909 the city of New York was considering legislation similar in its provisions, and MOTOGRAPHY's predecessor, *The Nickelodeon*, published an editorial on the subject which so analyzed the situation that we reprint it at this time:

ADMITTING CHILDREN.

New York is headquarters for a national board of censorship of moving pictures—a board whose personnel is a virtual guarantee of efficiency. Chicago has a police censorship system which keeps a dozen inspectors busy examining films before they are released. Its operation is so efficient that over 300 neighboring municipalities rely absolutely upon its decisions, and refuse to allow pictures to be shown in their local theaters unless they bear the stamp of approval of the Chicago police board. A number of other cities have similar boards of systems of inspection, some of them—San Francisco, for example—enforcing regulations so strict and narrow as to bar all films where one person is seen to strike another. In all the world there is no form of entertainment so compulsorily clean as moving pictures. In the family theater of the best residence district, or in the garishly illumined show house of the Tenderloin, the pictures are the same. They are all censored to absolute inoffensiveness.

There was one reason above all others for the establishment of this far-reaching system of censorship. The children like the picture shows! They do not care for vaudeville, they do not understand drama, perhaps; but the moving picture appeals directly to their love of light, and of motion, and of pictures themselves. The moving picture is largely the children's show. That is why we censor our subjects.

Perhaps it has never occurred to the municipal lawmakers who seek to legislate the children out of one of their greatest enjoyments, how absurdly anomalous their position is. Why have we gone to the trouble and expense of censoring pictures for the sake of those who will not be permitted to see them?

To be sure, children, when excluded by law as individual patrons, are admitted if accompanied by a guardian. But the logic of this move is no clearer than is the exclusion itself. Is it expected the guardian will remove his charge in case an objectionable subject appears upon the screen? If so, we must credit the average guardian with being a more efficient censor than the board of censorship itself. It can hardly be argued that the mere presence of a guardian would redeem a really objectionable picture, if such could be found.

Abandoning this phase of the proposition as an unsolved problem, it is still possible to see that the misinformed might object to children's attendance on the ground that conditions of rowdyism might be met, or undesirable acquaintances made. We insist that the street, the park, even the school, are far more fertile fields for the rowdy and the undesirable than are the picture theaters. Furthermore, we claim that the picture theater is a more wholesome and infinitely more elevating place for children than the park or the street; and a comparison with the ice cream parlor would be an affront to the picture theater man.

It is idle to try to keep children in the house, or to deprive them of entertainment. Their growing intelligence demands amusement that shall satisfy their curiosity, their unconscious artistic sense, and their broadening appreciation of the bigger things of life. They have it in the moving picture show. To refuse them the untrammeled freedom of their chosen entertainment is a crime against our future citizens.

Irreproachable as the picture show was then, it is doubly so now, and in Chicago the local censors are active and strict to the point of severity. Chicago laws require lighted houses at all times, ample exits and safe construction. As to the pictures themselves, we challenge the West End Woman's Club, Mrs. H. S. Newton or Mayor Harrison to produce a single example of immoral, improper or even questionable subject that has

passed the Chicago Censor Board and been exhibited in a Chicago theater.

As stated before, Chicago exhibitors, both in and out of the National League, are working hard to prove the absurdity of the amendment. In this they have the support of the national body itself, as well as of the manufacturers and renters. Communications intended to aid the cause, either by presentation before the authorities or by giving heart to the local exhibitors, have been received in large numbers. A contribution from J. W. MacIntyre, of the Motion Picture Distributing and Sales company, is especially worthy of comment, and we reproduce here an abstract of it through the courtesy of Sidney Smith of the Chicago Local:

Teachers, schoolmasters, tutors, pedagogues of all kinds have from time immemorial been complaining that the greater part of their teaching is unavailing because they cannot get the attention of the young. Now that a means of holding the attention of the young and of educating them has been found in the moving picture it is in danger of being howled down by a lot of people who see nothing that does not suggest to them the seamy side of life because of their own experiences.

The moving picture is one of the greatest blessings of the twentieth century. It has brought amusement to the door of the work-driven sweat-shop worker, the tired out, overworked, underpaid mechanic, the poor house slave of a mother whose family cares keep her drudging from early morn till late, but who can manage to slip around the corner and see the five cent picture show, the only amusement she has, the thousands of cheap laborers in every field who cannot afford the luxury of twenty-five cent or fifty-cent theaters, but can get amusement for themselves and their families at five cents a head. And you would dam this flood of cheap amusement; and why? Because those for whose benefit it is provided are poor and know not how to protest against their amusement being interfered with.

How about the amusements of the wealthy? Are they so pure and wholesome? How about your "Girl from Rectors," your "Blue Mouse," your "Moulon Rouge," and your burlesques? Are they to be compared in the matter of moral tone or purity to the five cent picture show? Why, the moving picture show is a model of propriety compared with these.

Children are certainly safer at a moving picture show than they are on the street. Come now, let us be truthful, more children come to harm on the street than at picture shows. Of course people come to harm anywhere, even at church. But it isn't because of the church or the street or the picture show, but of the people themselves. Crime and criminals are no more bred in picture shows among the families of the poor than they are bred in the families of the wealthy in their own homes.

For years you have been trying to devise a method by which to hold the attention of children so that you could teach them. Now that you have got it, what are you going to do with it? Strangle it? Surely not.

No, do with it what the doctors did with the pills when they found that children wouldn't swallow pills but would swallow candy. They coated the pills with candy.

You find that children won't swallow education in its present unpalatable condition. Coat it as the doctors did the pills by putting it in the form of moving pictures.

The people who attribute crime to the influence of the moving picture show as much power of analysis as the bigots of Salem, Massachusetts, did when they attributed the death of a cow to the influence of some poor harmless old woman and burned her as a witch.

Purify and eliminate the bad in moving pictures but don't refuse to accept the greatest blessing of the twentieth century, the five cent moving picture theater.

With all due regard for the undoubted good purposes of the framers of Chicago's child-exclusion ordinance—for we do not believe they are actuated by malice toward the exhibitors—we cannot view this activity as other than bigoted, pedantic, inutile and not in accordance with modern thought. But it is a pity that those who would regulate an industry cannot be forced to become acquainted with that industry first. It is a strange fact that those who are first to meddle with any existing condition generally know the least about it. If they could be made to pass an examination on the facts before seeking to change them we would have less of this abortive legislation.

PICTURES IN SCHOOL.

THE moving picture machine is slowly but surely forcing itself into the schools. From antagonism to tolerance, from tolerance to interest and, in some quarters, positive enthusiasm, it has won its way, and in a few more years the conquest will be complete. It is another case of logical reasoning overcoming the prejudices of ultra-conservatism and inertia.

That the innovation has the support of more than one faction and, indeed, has interested some of those whose sanction is ordinarily supposed to be difficult, is shown by the following editorial in the *Christian Science Monitor*—one of the best edited newspapers in the country:

Dr. William Henry Maxwell, superintendent of New York City's public schools, was not one of the earliest to fall in with the schoolhouse social and recreation center idea, but the manner in which he has pushed it forward of late, with his present advanced advocacy of it, is calculated to give it fresh impetus in all parts of the country. In such matters the large city, as a rule, is more conservative than the small, or, at least, slower to move. However, while the first city of the country was seemingly holding back in this particular, the second city had taken some long strides forward. Chicago was among the first of the larger communities to view with favor the proposal for a greater use of the public school buildings, but New York fell into line in due time and that city has now forty-five recreation centers established in its schoolhouses. Dr. Maxwell recommends an increase of this number to 100, and he supplements this by urging upon the board of education the advisability and necessity of providing each of these centers with motion picture apparatus.

He takes this course because it is his conviction that the motion pictures can be made educational as well as entertaining. It must be recognized, he says, that there is a strong demand among young people for amusement, and that if the authorities do not help to provide it there are individuals, who, for the financial profit there is in it, will offer entertainments that are a menace to the well being of boys and girls. He believes that if proper steps are taken the schoolhouse recreation centers can be made important instruments for the upbuilding of the moral character of the youth of the city.

Not enough weight, perhaps, has heretofore been given to the motion picture as an educational factor. Dr. Maxwell seems to realize the great value of these pictures in his work. His purpose would be, however, to render them educational without seeming to do so. It is pleasant to hear from an educator of his prominence and responsibility that the public schools should be used by the public for more purposes than classroom work, and that arrangements should be made by which any reputable society of young women or young men might have at stated intervals, and always under supervision, the use of a school room for social purposes. This is practically what we have been saying at every favorable opportunity during the last three years. If the schoolhouses are employed properly as neighborhood social and recreation centers when not regularly engaged in school work, their usefulness to the community and to the nation will be multiplied.

There is another viewpoint, however. The schools themselves are for education; but they have no monopoly on education. The greatest fault of educators who propose to adopt the projecting machine as a standard school equipment, is that they are often moved by a desire to "overcome the bad influences of the cheap theaters." In other words, they wish the schools to compete with the theaters on an ethical basis, and at least indirectly express the hope that the theater patronage will diminish as a result of the school installations. This is not the proper spirit in which to view an art of such great value. Even our greatest educators—men supposedly trained to a logical system of thought—cannot seem to dissociate the entertainment and the pedagogic features of motography,

or to realize that the motion picture is but a photograph endowed with realism, and capable of recording only what actually exists, whether it be a staged play or the formation of crystals in an evaporating solution.

Some time ago the city of St. Paul, Minn., was considering the school-picture question, and during the discussion the following editorial appeared in the St. Paul *Dispatch*. We reprint it as illustrating the thought that perhaps the picture theater may in itself be made the means of disseminating education, even without the aid of the schools:

> There is no reason why the public schools should not use moving pictures, phonographs or even aeroplanes to educate their pupils, provided the results justify the trouble and expense. It would seem to an outsider, however, as though the public schools had a sufficient number of irons in the fire to keep them hammering away diligently for some time to come. Diffusion of energy upon a multitude of things, some of which have been born in faddom, is one of the curses of the public schools. The St. Paul school management fully realizes this thing and is trying hard to get away from it. The tendency is to do too many things and do none well. Whether moving pictures would serve or mar educational courses, will depend upon how they are to be fitted into those courses.
>
> Persons keen upon introducing new notions should not forget that the schools are not the only sources of education. Without newspapers, periodicals, theaters and hundreds of other educational influences, it would be extremely difficult to educate anybody reasonably well. The moving picture shows, it is suggested, sometimes educate their patrons in certain directions more thoroughly than do the schools. Very well, that is a good reason why they should be encouraged in doing the educating, rather than be gobbled up by the schools. Supplemental educational influences are needed. Possibly the moving picture shows need more careful scrutiny than they are receiving. It is doubtful if they should be incorporated in the school courses. Probably their place in the schools would be as adjuncts to neighborhood or social center meetings which may be held in the school buildings.

In short, the educational application of motion pictures depends wholly on the sort of pictures shown, and not on where they are shown. A correctly costumed historical subject, or a study of contemporaneous life in foreign countries, is as fitting an adjunct for school work as is Jones' History of England or Smith's Geography of the World. But those subjects would be equally educational shown in a picture theater. The advantage in equipping the schools is not that they will use better pictures, but that the children who see them may realize that they are educational and apply them to that end.

ENGLAND'S PICTURE THEATERS.

CONSUL GENERAL JOHN L. GRIFFITHS, London, says moving-picture shows are so popular there that there is not a town of any size or importance in the vicinity of London without one or more such shows, and there are a great number in London itself. Many are operated in groups by companies, syndicates, or circuits. Communications addressed to the "Manager, Cinematograph Theater," with the name of any town or city in the United Kingdom, would almost invariably reach the principal show of that character in the place.

The prices of admission vary from 4 to 61 cents. The length of films required for an average performance, lasting from one and one-half to one and three-fourths hours, approximates 4,500 feet. Prices of the films per 1,000 feet range from $2.43 to $24.33, according to the date, the release, and the quality of film. Important and popular events are often shown on the same day as their occurrence. The Grand National Steeplechase race, for example, is held in Liverpool, which is a little over 200 miles from London. The principal race begins at 3 o'clock in the afternoon and is over in about seven or eight minutees. That night the race is shown in a series at some of the London music halls, the pictures having been developed while the train was running from Liverpool to London.

It is now quite the custom for moving pictures to form part of the program at the music halls, fifty-two of which were licensed by the London County Council during the year ending with September, 1910. Outside greater London these theaters are licensed by the local borough councils.

There is a considerable number of firms engaged in manufacturing moving-picture films, the total average production being estimated at about 130,000 feet of film per week. Competition is said to be very keen.

While these picture theaters still enjoy a wide measure of popularity, there is evidence that the public is not so much attracted as formerly. Possibly the existence of so great a number of shows has contributed to this decline, but the chief cause, according to a writer in one of the principal London weeklies, is the fact that proprietors have provided what they like rather than what the public desires. While programs are changed two or three times weekly, there is still too much similarity in the style of picture shown. There is undoubtedly an increasing desire for pictures of scientific interest, depicting, for instance, insect life, bee farming, ostrich farming, and the progress of the different stages in the manufacture of various products.

The Kinemacolor shows, in which the moving pictures are represented in two or three colors, have been very popular in London, and indeed everywhere in the United Kingdom. The coronation ceremonies, the investiture of the Prince of Wales, and other subjects of general interest have been represented in color, and have attracted large and appreciative audiences. It has been found that the reproduction of interesting historical events in which the costumes are a conspicuous feature is received most favorably by the audiences. Scenes from popular authors, such as Dickens and Scott, are accepted with manifest favor and are frequently produced in color.

There is apparently a good opportunity for the manufacturers of American films to obtain additional trade in the United Kingdom. American-made films are being constantly shown in England.

Consul Homer M. Byington, Bristol, quotes the manager of a large moving-picture concern in Bristol that most of the films used are selected from those issued by the manufacturers in England, or agents of manufacturers in foreign countries. A large number of American films are obtained through the various agents in London. One manager points out that the moving-picture shows here seldom get any subjects from the United States other than drama and comedy. He says:

"Certain outstanding events and the scenery of many portions of the United States would be welcomed in this country. Naturally the topical events would have to be of universal interest; such subjects as the great forest fire which occurred about a year ago should take well in England. While pictures of Japan, China, Siam, and various European cities, and scenes from nearly every country in existence are constantly seen, I do not remember ever to have seen a picture of an American city with the exception of Niagara Falls. American manufacturers are to be congratulated on their photography, but I think they stick too closely to well recognized groups of subjects; a greater variety would be wiser in the long run."

Consul Augustus E. Ingram, Bradford, says that in some of the moving-picture theaters in Bradford tea and sweet biscuits or crackers are served free during the

afternoon. Prices of admission range from 4 cents to 36 cents.

Moving-picture men say that fully 60 per cent of the pictures now shown in that country are American, and of the rest probably 25 per cent are French. In the trade journals are several advertisements of American firms. The American pictures that are now most popular are those called "American drama," particularly such as depict ranch or cowboy life. Occasionally such pictures are rather too sensational, and must often give rise to strangely erroneous conceptions of conditions in the United States.

American films are highly spoken of; the only criticism heard is that the color printing of the advertising posters that are used outside the picture theaters is often crude and not equal to work done in this country.

Consul Samuel M. Taylor, Nottingham, says that one moving-picture theater in Nottingham which uses 6,000 feet of film weekly employs a "chooser," whose business is to attend the exhibitions given in London by manufacturers of films. These exhibitions are given in rotation, according to character, as comic, dramatic, educational, etc., and after seeing them the "chooser" draws up a list of films desired and forwards it to the general purchasing agent of the syndicate to which the theater belongs, who undertakes to obtain the films from the manufacturers.

The operator of another show says:

"We run a wonderful lot of American films, a good many French, some Italian, and a few English; but the Americans are at the top of the list in the superiority of their working."

He advises that in applying for orders all particulars as to films should be given, such as the length, subject, whether in color or black and white, etc.—the more particulars given the better the chance of doing business. His own circuit is running a great number of colored pictures at present and they are generally much in favor.

Consul Albert W. Swalm, Southampton, says many inquiries which have reached his consulate in regard to moving pictures will be answered by the following extract from the London *Daily Mail*:

A few years ago the moving picture did not exist. Today it is the basis of a vast industry. The last published returns for the administrative county of London showed that some 287 picture playhouses were licensed in that area, and the probability is that the next return will show an increase to 350. It is estimated that there are 3,000 picture playhouses in the country, and this number is rapidly increasing. Scarcely a town of any size is without its picture playhouse, and in the larger centers of population these places exist by the dozen.

The growth of the cinematograph business began in 1895 or 1896, and was largely developed in America. Even now it is stated that in proportion to population there are five times as many picture shows in America as there are in this country. That money was made in the new industry may be guessed when it is stated that one of the pioneer firms of film makers in this country was for a period making profits of $25,000 per month. Film making does not represent such vast profits today, as other manufacturers soon competed. The price of the film came down from 25 cents a foot, obtained readily in the early days, to 8 cents a foot, which is the price today. Indeed, film makers now say the only people making money out of the pictures are those who show them.

The film may cost anything to make. The expense is determined, of course, by the class of the subject and the cost of getting it photographed. For instance, above the cost of photography and manufacturing charges some firms paid as much as $1,000 for special positions along the coronation route. On the other hand, some popular subjects are easily accessible and cost little above the photographic and manufacturing expenses. Successful photographers for film purposes make good incomes, and men with eyes for good subjects who secure fine pictures are paid anywhere from $1,500 to $5,000 a year.

Curiously enough, England, though not the pioneer of the trade and lagging behind America in the extent of its film-making enterprises, is the clearing house of the world for pictures. All the makers are represented in London, and most foreign and colonial buying is done through English channels.

CONSTANTINOPLE THEATERS.

Consul General G. Bie Ravndal, Constantinople, Turkey, says that within the last two years quite a number of theaters giving exclusively moving picture performances have sprung up in Constantinople as well as in the seaport cities of the empire. There are now about ten such places in Constantinople. The price of entrance varies from 3 piasters (13 cents) in the gallery to 10 piasters (44 cents) in the orchestra. The films are generally changed every three days.

There being such a scarcity of theaters in Turkey, the inability and expense of procuring available and satisfactory plays and actors and the varied linguistic classes of people that have to be catered to give to the moving picture business an era of great prosperity.

The majority of films are imported from France. The next largest number come from Italy. America and England come next in importance and a few films are imported from Germany.

One company imports most of the films and loans them to the various theaters in the empire. A French firm also has a local representative there. The approximate total amount of films imported by the former company for the current year is $60,000 and by the latter $10,000. To this must be added the various films that are imported direct from the makers by the large theaters, the definite amount being impossible to ascertain. Generally speaking, $75,000 would cover the total imports of films in Turkey. Few of the films are sold outright; in some cases when the film becomes shop worn it is sold to local dealers for 10 centimes per meter (1.93 cents per 3.28 feet).

PUBLISHERS FEEL COMPETITION.

Publishers of the lighter form of illustrated literature in England are feeling the effects of the opening of innumerable moving picture theaters throughout the country. The boys and girls are spending their pennies at the theaters instead of for the penny papers. One very large firm which, besides publishing some of the more important of English papers, issues at least a hundred other publications, established first one and then a series of penny illustrated papers for boys, one coming out each day.

The circulation of these papers had reached nearly 400,000, and the proprietors were making a profit of $200,000 a year. As the picture theaters became more general, particularly in the country districts and smaller towns, the circulation commenced to fall, until now it is less than 100,000, and the profits have been about wiped out.

An investigation showed that the boys who formerly bought the papers now spend their pennies at the theaters, where there is a daily change of program.

"The moving pictures have hurt the pool and billiard business," says Thomas Heuston of St. Louis, former pool and three-cushion billiard champion of America. "I have found that the business man who used to play billiards or pool for relaxation now drops into a picture show for half an hour or an hour."

The Motion Picture Exhibitors' League of America

General Headquarters
Mercantile Library Bldg., Cincinnati, Ohio

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Ohio Convention at Dayton, March 25

March 25, 26 and 27 the Motion Picture Exhibitors' League of Ohio will convene at Dayton. The committee in charge of local arrangements consists of O. B. Weaver, Clem Kerr, George E. Weed, Benjamin J. Wheeler and Edwin Frinke and they are working hard to make the meeting a memorable one. The program of the Dayton meeting, in brief outline, is as follows:

At 8 P. M., March 25, the National Board of Directors of the Motion Picture Exhibitors' League of America will meet at the Phillips House for the purpose of transacting National League business. On March 26, at 10 A. M., all exhibitors will meet at the Auditorium Theater, where automobiles will be in waiting to take all of the visiting ladies sightseeing through Dayton. A short meeting of the state league will be held and committees appointed which will report the following day. At 1:30 P. M., cars and automobiles will be in waiting to convey the visitors to the National Cash Register works, where they will be shown how the cash register is made. At 3:30 all will assemble at the big hall now being decorated for the occasion, where speeches will be delivered by Senator J. B. Foraker, Congressman James M. Cox, Hon. J. J. Lentz, and the mayor of Dayton, response by M. A. Neff, president of the League. Just a few steps from the convention hall one of the finest equipped motion picture theaters in America will entertain the visitors with Kinemacolor pictures, vaudeville, and a musical. The Pathé Frères camera man will be there to take a picture of the convention. This will be one of the feature attractions, as this picture will be shown in every city in the United States, and elsewhere. Those wearing Motion Picture Exhibitors' League

Committee on Convention Arrangements, Dayton, Ohio. Clem Kerr, George E. Weed, O. B. Weaver, Benjamin G. Wheeler, Edwin Frinke.

badges will be admitted to all of the picture shows in Dayton, and free transportation on all of the street cars.

On the second day the members will assemble at the big convention hall at 10 o'clock, and get right down to business. The Chamber of Commerce of Dayton has arranged to give a big banquet to all of the members of the League, no limit being placed on the number, and as everybody knows, the Chamber of Commerce of Dayton never does things by halves, and their co-operation is an assurance of a big time. The Chamber of Commerce is co-operating with the Committeemen named above, and nothing but success can attend the Ohio motion picture exhibitors' convention. Everybody is invited to attend, whether a member of the organization or not.

West Virginia Exhibitors Organize

The motion picture exhibitors of West Virginia met in Parkersburg Wednesday, February 28. Every exhibitor in West Virginia was not only invited but urged

to attend, as matters affecting his business were under discussion. An organization the same as in Ohio, Indiana, Illinois, Pennsylvania, Michigan and other states was perfected. A moving picture of the exhibitors was taken and a big banquet held. The national president and secretary were present to assist in the organization and several of the Ohio exhibitors were there to join hands with the West Virginia exhibitors. The meeting was both social and business. The committee in charge was P. W. Barett, Star theater, and F. L. Harris, Bijou theater, Parkersburg.

The newly elected officers of the West Virginia Motion Picture Exhibitors' League are as follows: President, M. M. Wear, Charleston, W. Va.; first vice-president, F. L. Harris, Parkersburg, W. Va.; second vice-president, L. C. Washburn, Salem, W. Va.; secretary, L. R. Thomas, Moundsville, W. Va.; treasurer, P. W. Barett, Parkersburg, W. Va.; national vice-president, E. W. Waugh, Huntington, W. Va. The meeting was well attended and harmonious throughout. The next meeting will be held in Huntington, West Virginia, on the first Monday in May.

Convention Hall, National Cash Register Works, Dayton, Ohio, Where the Motion Picture Exhibitors' League of Ohio Will Meet March 26.

Indiana Meeting a Busy One

The second meeting of the Indiana Motion Picture Exhibitors' League took place at Indianapolis, Denison Hotel, Tuesday, February 6, 1912. The convention was called to order at 10 o'clock by President Dickson. Roll call showed ninety-two members in good standing, representing about one hundred and forty-five theaters.

The greater part of the morning and afternoon session was taken up with discussions on matters pertaining to the welfare of the League and the moving picture business as a whole. Mr. Dietz of the Indianapolis Board of Censors appeared before the meeting and proved to be a friend of the exhibitors. He told how ministers and representative citizens had condemned the motion picture shows, and when he investigated the real situation the principal objection seemed to be because the price of admission was cheap. Mr. Dietz complimented the Indianapolis theaters on their loyalty and their disposition to obey the laws and as an instance, mentioned that in one day every theater in Indianapolis went to a lighted house on the request of the board of censors. His address was followed by that of the national president, M. A. Neff, who made a most earnest appeal for the exhibitors to unite to uplift the motion picture business, as only in that way is the safety and the prosperity of the individual assured. He also quoted many instances as to how the League had already been a power, although it is practically as yet in its infancy; and what a tremendous force the League will be when, by the use of twenty thousand picture screens talking to millions of people every day, the whole public thought can be focused and influenced. Mr. Neff was of great assistance in keeping the League in the right channel and his advice from the experience that some of the older states in the League have had, gave individual information to the members.

State Factory Inspector Walsh talked to the members about what may be expected in the future along the lines of drastic laws that might injure the exhibitors' cause, and appealed to the members to be in position to frame whatever laws are to be passed and consult with the inspection bureau so that these measures will be wise and just. Mr. Walsh received the thanks of the convention for his very kind talk.

Mr. Robert Lieber of the General Film Company, was very happy in an address which, while it did not follow the text given him, was along a broad line full of interest and encouragement. Mr. Lieber is a big man with a big heart and mind and enjoys a host of friends among the exhibitors.

The Central Film Exchange was represented by Mr. Schraeder, who made a very creditable talk. After this, the meeting developed into a heart-to-heart talk among the exhibitors present in which everybody talked shop and exchanged ideas.

A convention of this kind is of particular value to the exhibitors because of the opportunities to talk business with each other, as it is by getting together and comparing notes that the exhibitor is able to judge what is to the best interests of his own case.

The evening session was a purely business one, in which the convention went into secret executive work, and splendid plans were made for future development. A resolution was adopted that the convention meet in Ft. Wayne in six weeks. It is the purpose of the organization to meet in different districts until the membership is boosted so that every exhibitor in Indiana will be a member or at least be in sympathy with the movement. Another resolution was passed, that every exhibitor use the utmost precaution in safeguarding the life and property of his patrons and keep his theater in such repair as to meet the approval of the public.

Another resolution was passed, that whereas the motion picture exhibitors were to meet on the 28th of February, 1912, at Parkersburg, W. Va., resolved that the convention at Indianapolis send greetings, congratulations on the progressiveness and activity of the West Virginia exhibitors and that it extend its assistance and friendship to them and wish them God speed.

Another resolution was that, where any film exchange furnishing service to any other than legitimate exhibitors, such as the conditions reported at New Castle, Muncie and elsewhere, be informed that such service is unfair, and if not withdrawn the support of the members of the organization be transferred elsewhere.

It was moved that the secretary write to all exhibitors and take up the conflicting conditions and adjust same.

The session closed with a banquet at ten o'clock, which lasted until midnight and was under the direction of Secretary Rembusch, who again acted as toastmaster. The banquet was a very happy affair, full of stories and fun, and the convention adjourned to meet in Ft. Wayne, March 19. A large number of Indiana exhibitors will attend the Ohio state convention to be held at Dayton, Ohio, March 25.

Chicago Charities Grateful for League Help

The United Charities of Chicago, as related in our last issue, received over $3,000 from the Chicago Local, all receipts from members' theater attendance for January 23 being diverted to that channel. The following letter shows the spirit in which the gift was received, and suggests that the theater managers, as well as the poor of Chicago, have benefited by the philanthropic action:

Chicago, February 6, 1912.

Mr. William J. Sweeney, 817 West 63rd St., Chicago, Ill.

Dear Sir:—Checks amounting to $2,985.65 were forwarded to me today by his honor, Mayor Harrison.

As president of the United Charities, I am anxious to send a letter of acknowledgment to each one of those who were good enough to help us in the substantial way in which they did.

Will you be kind enough to give the names and addresses of the different theaters who contributed, so that I may carry out my plan?

On the checks I can only find the "Banner Theater" and the "Hillside Theater."

We appreciate very much the generosity of the motion picture theaters, and I will undertake to use the money contributed to the very best advantage, because we strive at all times, to merit the confidence which the public spirited citizens are kind enough to place in us. Sincerely yours,

Chas. H. Wacker, President United Charities.

The balance of the amount, making a total of over $3,000, was acknowledged directly by neighborhood charitable organizations.

Cincinnati Organizes

On Thursday, February 15, the motion picture exhibitors of Cincinnati met at 606 First National Bank Building and organized a local Motion Picture Exhibitors' League of America. Officers elected were: President, J. J. Huss, of the Royal, Colonial, Sun, Gem and Star theaters; first vice-president, A. J. Carbin, National theater; second vice-president, M. Fishman, Central theater; secretary, A. C. Dingelstedt, Plaza theater; treasurer, Otto Leudeking, Royal theater. The meeting was harmonious and is affiliated with the Motion Picture Exhibitors' League of Ohio and the National League. The members expect to attend the Dayton convention in a body.

Officers and Executive Committee, Chicago Local, Motion Picture Exhibitors' League of America. Top row, Chris Whelan, F. O. Nielson, C. L. Hull, L. Frank, I. Gelder. Bottom row, Sam Katz, C. A. Anderson, George Henry, William J. Sweeney, Sidney Smith.

Kansas City Exhibitors Organize

An organization of thirty of the sixty owners of picture theaters in Kansas City, Mo., was effected February 12 at a luncheon held at the Sexton Hotel. It will be known as the Exhibitors' Association of Kansas City, and is a branch of the national organization, which is

represented in Chicago, Milwaukee and large Eastern cities. Its attitude will be friendly toward the city's efforts for a higher standard of amusements. G. H. Wiley was elected president; J. H. Sheldon, vice-president; Samuel Taylor, secretary; J. Stienens, treasurer; Pearl Alexande, sergeant-at-arms. Motion picture showmen who were not present at the first meeting will be asked to join.

A Notable Film Advertising Campaign

Those who read "How to Develop a Moving Picture Advertising Campaign," by E. L. Barker, in *Printers' Ink* of February 15, could not fail to absorb some new ideas on the subject. Mr. Barker is with the International Harvester Company of America and is the strenuous one behind "The Romance of the Reaper."

Mr. Barker has played all the positions on the show world diamond, from the home talent amateur to the roll top desk at the front of the house, to say nothing of his successful career as editor and manager of one of the leading lyceum publications of the country. Anyone who has read any of his numerous articles on motion picture advertising campaigns cannot forget or help being impressed by his style of putting over his ideas. He has the ideas and can show the results. Not only has Mr. Barker sat in the office directing and managing, but when there was no one else to go, he got out and put over the lecture himself. Any one doubting his success as a lecturer has the privilege of inquiring among the people of Kentucky. His success with "The Romance of the Reaper" goes to prove that the public stands with outstretched arms to welcome the story and pictures placed before it by the firms which have made the most of the opportunity of using the motion picture as a medium to get close to the prospective buyer.

The public will listen with interest to your talk for a time, but sooner or later will come back with, "I am from Missouri; show me!" The successful advertisers of today are realizing more and more the great possibilities of the motion picture as a medium of getting close and showing the public. Mr. Barker not alone puts over "The Romance of the Reaper" but everywhere it is given he receives a dozen or more inquiries from parties who have had the pleasure of hearing and seeing it—"When can I get this for my town? It is great!" This shows what can be done.

Anti-Sunday Bill in New York

Vaudeville and moving picture entertainments on Sunday are forbidden by a bill introduced in the New York legislature by Senator Stilwell, who says that the Sunday moving picture show in his district of the Bronx has become a serious matter and has aroused so much criticism as to make legislation imperative. The bill provides a fine of $500 for a violation, the fines to go to the Juvenile Delinquent Society. The manager or lessee of the place where such exhibitions or vaudeville entertainments are given on Sunday is made amenable to the law, and any corporation furnishing gas or electricity for this purpose is also subject to a fine.

Scene from the Selig Feature Drama, "Hypnotized."

The Playhouse of the Future

By Ford W. Eaton*

EFFORTS OF INVENTORS.

IN THE evolution of many important inventions, much time has been lost because new inventors have adhered to old ideas. Whenever it has been discovered that some new application of physical laws could be made to yield a device or a process which would help the world either in its work or its recreation there have entered into the development of such device or process, as a rule, a peculiar series of guesses as to what would likely be the best method of patching or improving the original whether or not the fundamental ideas are really sound and have in them any possibilities of final perfection. In other words, inventors, like other people, generally assume that a discovery or invention of great importance is necessarily along the right lines and only needs improvement and development, whereas the fact may be that, owing to the adoption of wrong principles, no amount of effort or ingenuity will produce the desired perfect result.

HISTORY AND TRADITIONS.

So we find in the realm of the talking machine and the picture machine that their history is one of development and improvement along certain very narrow lines which lead almost directly from a few original "happy thoughts." Moreover there seems to have been little consideration for any other radically different method, and it is an open question whether this has been due mainly to commercial conservatism or to the fact that really capable engineers and scientists have failed to give these subjects the attention which they deserve.

Whatever may be the reason, we find that the patent record, which is fairly indicative of progress, reveals a wonderful array of incoherent and poorly thought out devices and schemes either to improve the cinematograph or the phonograph, on the one hand, or on the other hand to supplant them by substitutes having wholly impractical features.

The main facts in the history of cinematography, and in regard to the current style of mechanism and film, are so well known that it is needless to discuss them. We will therefore only mention such suggested improvements or substitutes as either have given results that seemed promising, or by reason of the principles involved could likely be developed into something which would fulfill the required conditions.

CONDITIONS OF SUCCESS.

These conditions, as stated in the previous article, are briefly, that we shall be able to produce artificially and automatically "a pre-arranged series of sense impressions which resemble natural impressions so closely as to create a sense of reality in the mind of the observer." This implies a continuous picture which must have no technical defects such as flicker or unsteadiness, and which will of course show all the movements of the original, and be in natural colors and stereoscopic relief. The audience must be made to hear all sounds which are pertinent to the scene, and the sounds must be correct in regard to quality, intensity, sequence and apparent source. In other words, they must be properly distributed as well as harmoniously in accord with the picture.

CINEMATOGRAPHY IN COLOR.

Characteristic examples of attempts to produce ideal results and reconcile theory with arbitrary conditions, are seen in the repeated efforts of inventors to produce naturally colored pictures by means of the narrow band of celluloid which has been the commercial standard almost since the birth of cinematography.

One of the first experimenters in this field was Friese-Greene, an Englishman to whom we owe much credit. We are interested particularly in two of his ideas; first, that of running a cinematograph at triple speed and giving different color values (red, green, blue) to every third picture by revolving in front of the film or lens, a tricolored disk which served to filter out different light rays, the object being to combine the primary colors in proper proportion to reproduce the colors of nature.

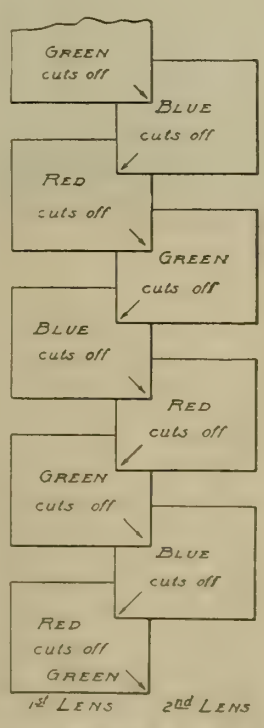

Fig. 1. Diagram of the Friese-Greene Color Screen.

Fig. 4. Film Taken with the Friese Greene Camera.

The difficulties were many, and a few of them insurmountable. For instance, the normal speed of a cinematograph was already so great that the pictures were unsteady and the film would soon wear out, and to triple the speed of the usual type of mechanism was mechanically impracticable.

TWO-COLOR PROCESS.

Mr. Friese-Greene abandoned his patent, and years later other parties undertook to revive the idea by leaving out the blue "filter." A mechanism was thus produced which would project a picture showing a range of colors from red to green, but with many halftones and the shades from blue to violet missing (kinemacolor). Such a mechanism is run at double speed and uses an

*This is the second of a series of articles which began in the February number.

intermittently moving film, hence the flicker, unsteadiness and noise are increased over the ordinary "black and white" cinematograph, and the results as to color are necessarily incomplete.

The rotating bi-colored shutter of the kinemacolor mechanism is its only essential departure from the ordi-

Fig. 2. The Friese-Greene Camera.

nary cinematograph except in the matter of speed. About one-third of the shutter is made of transparent red material while the opposite one-third is green, the two intervening sectors usually being opaque, although sometimes transparent blue material is substituted in hope of adding some of the blue that is lacking in kinemacolor pictures, when red and green filters are used. This explains the fact, often commented upon, that in the brilliant pictures of the Coronation, while all of the red and green uniforms and costumes showed their colors very decidedly, the blue uniforms of some of the mounted guards and the elaborate purple gowns and robes which were everywhere in evidence showed up only as black or dark gray in the pictures. It certainly is to be regretted that there should be inherent deficiencies in a process which has received such splendid backing, and which fairly glitters with brilliant promises.

DOUBLE MECHANISM.

Meantime Mr. Friese-Greene had undertaken another hopeless task and built a double mechanism employing two separate films, each of which had pictures of three alternating color values (Fig. 1) and was moved with an independent intermittent motion. With this apparatus he used an endless band filter for each film, making a total of four films to be adjusted each time the camera or projector was operated. Other difficulties were the practical impossibility of registering the images of the different films, and the unreliability of the film itself, concerning which more mention is made in another article. We present herewith some illustrations which will make the principle clear.

Figs. 2 and 3 are views of the camera, showing the twin lenses and the manner in which one shutter is made to serve them both. There are two sets of reels in addition to the carriers for the endless bands of colored film which are used for filters.

Fig. 4 represents a piece of the film, each third picture of which is supposed to show different color values, but in the reproduction the differences are not very distinct. Fig. 1 illustrates very clearly how the different colors alternate in regular order (green, red, blue), while the pictures are being projected, first from one film and then from the other.

COLORED FILMS.

There have been many other suggestions and serious attempts to produce motion pictures in color, but the only commercial successes have been those in which stencil or photogravure printing operations have been applied directly to each positive film. The best examples seen in America have been the imported films of Pathe and Gaumont, while some of their toned and tinted subjects have been very beautiful indeed, although the range of colors is necessarily limited.

The difficulty with stenciled or otherwise color-printed films is that the coloring materials used must be transparent and confined to the lighter shades or tints and be applied in solid patches, thus making it impossible to reproduce the richness and varied hues of the original, to say nothing of the extreme difficulty of treating the finer details. The expense, also, is prohibitive unless a large number are to be printed.

CONTINUOUS-FILM MECHANISMS.

While these and many other attempts have been made to adapt the so-called intermittent mechanism and standard film to the requirements of color photography, inventors of another type have been working to do away with the difficulties which the present standards impose,

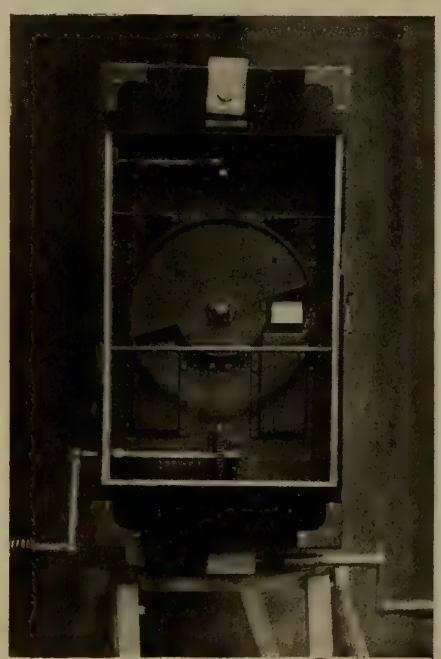

Fig. 3. The Friese-Greene Camera with Front Removed.

and have made many shrewd, though often impractical, attempts to produce a mechanism which would employ a continuously moving film.

One of the first of these was Jenkins, who intended to employ a dozen objective lenses instead of one, and

arrange them in a ring. These lenses act one at a time while the film is moving, and have the advantage that their movement could also be made continuous. The defect in this arrangement was that the travel of the lenses was on an arc of a circle instead of a straight line, and hence the pictures would have their vertical lines slightly blurred even if the lenses and mechanism were perfect. Moreover, it is practically impossible to procure so many lenses perfectly matched, even if there were not the danger of spoiling a set by breakage.

Other inventors have been granted patents for cameras and projectors having more than one lens and a film which moves continuously while various optical and mechanical means have been used to counteract the motion of the film and keep the images stationary during exposure. These have never reached the practical stage on account of technical difficulties and the universal adoption of the single film as the standard.

"ANTI-TRUST" CAMERAS.

In recent years the only continuous-film cameras to attract much notice, have been the Bianchi camera (Fig. 5), which utilizes certain principles of refraction in a way that is new to photography, and the Precision camera which has a reciprocating lens (Fig. 6). These cameras were perfected at the instance of film manufacturers who were not licensed under a certain patent which claims to cover the use of a stationary lens and intermittently moving film. The patent, as originally issued to Mr. T. A. Edison, was broad enough to be a real obstacle, but since its second revision and reissue, the field for real progress is fairly free from the terrors of threatened litigation, provided such progress be actually independent and along logical lines.

There enter into the construction of the Bianchi device some very delicate optical problems, and the inventor deserves much credit for being able to produce very creditable negatives in spite of the declaration by experts that the optical arrangement of his camera necessarily introduces astigmatic errors which more than neutralize the fine corrections of the modern photographic objective. The chief difficulty has been to lengthen the exposures sufficiently for dull days and interior work. The essential feature of this camera is that it neutralizes the motion of the film by revolving a prismatic member between the film and the objective lens.

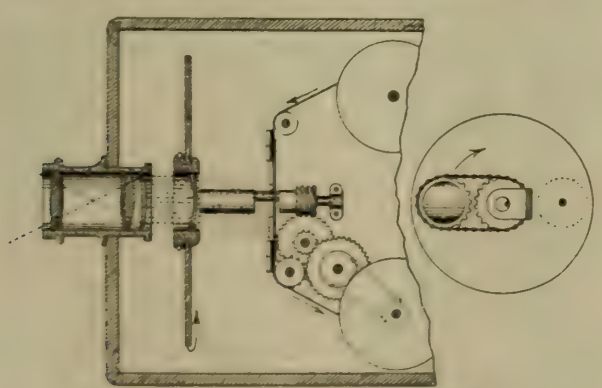

Fig. 5. Diagram of the Bianchi Camera.

The Precision camera has a very simple optical arrangement and the only theoretical objection that has been made to it is that it changes the point of view slightly while a picture is being taken. This possible error is so trifling as to be unnoticeable except when very close and very distant objects are being photographed at once. It will be shown later how this apparent defect may be turned into a decided advantage by producing stereoscopic effects more complete and satisfactory even than those seen in a stereoscope. In fact, the simplicity and rational construction of the Precision camera will be found to be a much truer anticipation of the perfected apparatus to be used in Ortography, than the current type of cinematograph with its Maltese crosses, Geneva movements and "jerking" films.

TALKING PICTURES.

Passing over the technical development of the talking machine we will mention a few of the attempts which

Fig. 6. The Precision Machine.

have been made to make the picture machine and the talking machine work in harmony with each other. One of the first devices to be used in public demonstrations was the Chronophone, which was exhibited at the St. Louis Exposition in 1904, and during several seasons thereafter was quite extensively exploited in the United States as well as in Europe. Several other synchronising devices have been employed to make a picture machine located in a booth in the balcony keep time with a talking machine located behind the picture-screen. Most of these synchronisers have been electrical, and as a rule have depended upon having the talking machine run by a motor which was "regulated" by another motor under control of the picture machine operator.

TWO MACHINES—TWO OPERATORS.

All goes fairly well until the two motors get "out-of-step," and most of the patents taken out have been for some kind of "restoring" device, to re-establish synchronism. Thus the skill and judgment of the operator are continually called into play, and this, together with the fact that a second operator is required to change records, etc., at the talking end of the apparatus makes a very real difficulty.

The Cameraphone which recently enjoyed rather extensive exploitation, was very similar to the Chronophone, and had the advantage of using a loud-speaking graphophone, although there was the same difficulty in regard to synchronizing the two devices, and the artificiality of the sounds.

Another imported device called the Cinephone, exploited recently, was designed to avoid the need of electrical synchronization. The picture projected by this arrangement contained a dial which had a moving hand or pointer, and this pictured pointer was supposed to revolve in unison with a real pointer on the talking machine just

behind the screen. In this case even more alertness, not to say skill, is required of the operator, as there is nothing automatic about the manner in which the two machines are kept together. Another objection is that the audience is conscious of the mechanical nature of the performance, as the dial is an ever present reminder.

To sum up, the chief deficiencies common to all talking pictures which depend upon a phonograph or other talking machine behind the picture screen, operating in intended unison with a picture machine at the other end of the house, are:

1. *Imperfect synchrony.* The picture is not sure to keep time with the sounds.
2. *Lack of distribution.* The audience is always conscious that a stationary horn is talking for moving actors.
3. *Unnatural quality* of the sounds.
4. *Insufficient volume* of sound to fill an ordinary theater.
5. *Necessity of having at least two operators* at widely separated points.

In regard to the pictures themselves, nearly every one is familiar with their shortcomings, although we have grown so accustomed to shaky, flickering monotones that we seldom complain unless the operator adds insult to injury and lets the light creep off into one corner of the picture, or go out entirely. Here are some of the things which must be remedied before the motion picture can become a real factor in the play of the future:

1. *Unsteadiness,* caused by the narrowness of the film, imperfect perforations, and lack of precision in the camera and projecting mechanism.
2. *Flicker,* caused by the interval of darkness which comes between the separate images that make up a picture.
3. *Limited size or dimness of picture,* due to the smallness of the film pictures, and to the cutting off of much of the light.
4. *Lack of color,* due to the limitations imposed by adhering to the present standard of film.
5. *Lack of relief.* Stereoscopic relief is also impossible with present film; but the cameras of the future will record this wonderful effect as well as the colors, and the new films and mechanisms will also wipe out the first three difficulties, so that in the playhouse of the future there need be no disconcerting deficiencies, inharmonies or nuisances, but instead one complete, harmonious, perfect performance.

The next article will refer to some of the steps that have been taken toward realizing this much-to-be-desired condition.

Town Runs a Picture Show

Farmington, Ill., as a municipality has gone into the moving picture show business. Mayor Johnson is the ticket collector, while Policeman Duffy presides at the box office. The venture, although in an experimental stage, is intended to be continued, the city making only a small profit. Educational pictures only are shown.

Scene from the Selig Feature Film, "The Shrinking Rawhide."

On the Outside Looking In

By the Goat Man

WHEN you are on the inside looking out you can go bankrupt and it cuts no ice. What business on earth can offer a better example than The Powers Company, a bankrupt; J. P. Chalmers, a petitioning creditor, carrying the Powers advertisement; Pat himself with outstretched hands as the illustration of the advertisement which carries the brazen caption, "Delighted!" Oh, consistency. But Pat isn't broke. He is far from it. He isn't even bent. He is just ducking. And an item like $50,000 is something to duck if you can get away with it. I'm betting that Pat can and it cost me—oh, I won't tell. It would be coarse work, and I'm on the outside.

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New York is a big center for the marketing of films—a monster clearing house. I use that word monster with full knowledge of its meaning. All General Film stuff clears at 200 Fifth avenue. There are forty-six branches—forty-one in the United States and five in Canada. Licensed films may be shipped from the maker direct to the branches, but the bills are rendered against New York headquarters. The Sales Company insists on the films themselves. The fifty-four exchanges of the United States which deal with the Sales Company, 111 East 14th street, look to that one place for supply. Five exchanges of Canada have no other source outside the junk market. The bills are made against the Sales Company, which is maintained on a footage scalp and the shipments go out from there usually on a C. O. D. basis. It may jar the sensibilities of an ordinary business man to learn that a manufacturing member of this selling organization will ship his entire product from anywhere to New York; wait ninety days for settlement and in the meantime buy his own stuff back for his film exchange, making no objection to the C. O. D. shipment! But then, our point of view is narrow—we're all on the outside!

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Then there is that New York "third movement" thing—the Disturbing Company. I have been reading its advertisements in my contemporaries and I'm impressed. Not favorably, however. No, Lucy, I can't see that it has a look in—not even a peek. I'm well informed that the first angel, a nice, old philanthropist who has fallen for the soft-soap, refuses to go any further. And believe me, when you go $110,000 and make up your mind, you ought to stick. Few of us could go that far. Those of us who flit around the outside, always hoping, getting our wings singed occasionally—a hundred or two here and a hundred or two there—get a little fun as we go along; but a hundred thousand plus—zowie! Nix, nix, nix. Poor old philanthropist! He says that he'll lie low and take his money back out of the profits. Really, I feel sorry. The third movement will now be enacted. It will go out and dig up another angel. That thing has cost me—but, there, there, Sylvia, it was only a few little dabs and hope is eternal. Even an Ullman may recant.

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But they do say that the Disturber has some really excellent films and that an open market might afford the public a chance to see them. But even with Gaumont out in the open the open market looks to me like a closed door. Yet nobody on the outside knows. Joe Hopp, very much on the inside, is strong enough in the faith to declare for it while wholly surrounded with Chicago exhibitors and Dutch lunch.

* * *

Who said Big Bill Sweeney for treasurer of the Motion Picture Exhibitors' League of America? I did.

* * *

I was drilling around in the ice and zero weather of Minneapolis for a few days last month and while taking refuge in a nice, warm office, a friend wanted to know what I was doing. I told him that I wasn't doing much of anything—that I was being done in a perfectly illogical manner in my effort to establish a high-grade motion picture magazine—one that would contribute a share in making a better motion picture entertainment. He came right back with: "Have you been to the Lyric?" I asked him what he knew about the Lyric and he was quick to inform me that he knew all about it—that he loaded his family into his limousine twice a week and never missed a change in the bill. This would be just ordinary if this man wasn't the kind that you always guess wouldn't go to a picture show on a bet. Of course, I would go to the Lyric. I wasn't in Minneapolis for much more than that very pleasure, but the boss of the Lyric wasn't at home that day, and I would surely see him tomorrow. So I went to the Lyric. There wasn't anything from the street to suggest that here was the threshold of the best motion picture theater in the world.

Hip Pocket Essays

THE PROJECTING MACHINE.

The projecting machine was never invented; it was wished on an unsuspecting public. It constitutes the first of a number of similar chances allowing "Saunder's fat friend" to put his hand in your pocket and extract your roll.

It is made of a few brass and iron castings and a number of big words whose meaning is more or less apparent, such as "optical center," "geneva wheel," "link and pin," "spherical aberration," and other meaningless terms obtained from the original Greek or some other guy like that.

By means of a young electric light plant, a flat, brass-buttoned thing called a rheostat, a condenser, a compensare, a transformer, a sheet iron tank called a lantern head and about fifty-seven varieties of intermittent gears, wheels, pinions, sprockets and guards which you turn with a handle, you are enabled to pull the film through a series of fire rollers behind a shutter, over an aperture plate, under a tension spring, and while you are doing all this the shutter gets out of the way often enough to let some light through and if the "throw" is long or short enough with the framing up hickey working correctly the result is a picture on the screen. Clear, isn't it?

Frankly speaking, the projection machine is where the exhibitor spends the money he has left after paying film rentals. Parts are obtainable from any film exchange and business is so good they don't have to advertise.

When using a projecting machine it is necessary to speak low and take off your hat. Otherwise the machine may get angry and chew up some film, gag, spew, buck, jump, tremble, or fall over. A friend once said he lost a finger in one.

There were two immaculate all-brass easels on the sidewalk—a big electric sign above the entrance. The doors opened upon a capacious lobby that suggested straight business. The foyer, aisles and stairs were carpeted and there wasn't a square inch of surface from the dress circle to the gallery that hadn't been rubbed that morning. I will not try to enlist the details that had been attended to make the environment of this house truly blessed. Mr. S. L. Rothapfel, the genius who is responsible for all this, makes his pictures the climax. They are rock-steady. I had heard the term abused many, many times; but here at last I found them. Rothapfel's pictures are motion pictures, but they don't do a hula-hula dance. They are flawless. They are clean. They are lectured. They are projected in a lighted room—a theater seating more than 1,400 people at 10-20-30c. I would never miss a Lyric change of program if I lived in Minneapolis. I would follow the crowd to the Lyric. If I wanted to render the picture business the one biggest, most magnanimous tribute possible, I would hire this man and travel him, so that he might show others how the thing is done. If he used witchery to get his effect there would be no need to sing his praise, but he uses ordinary things. His films are the same films that are available to every exhibitor. His machines are the same you can buy. I was in his operators' booth. It was no surprise to me. I might have been disappointed if I had not found the two operators in their pure white uniforms. The machines were faultless and my lady's cut glass was never more spotless. Mr. Rothapfel is not on speaking terms with dirt in any form. His is a clean show and clean things have nothing in common with dirt. Best of all I saw Cines' Brutus. I haven't seen a film since. I don't know whether I care to see films any more, unless Mr. Rothapfel will show them to me. Cines never saw their Brutus. They made it, of course, but their notion of its possibilities must have had limitations, just as you and I have been led to believe by viewing the helter-skelter of hundreds of thousands of feet of films. I can't tell you what Rothapfel does to put this "spell" on his patrons. As you sit in front of his screen, he grips you fast. You want to stay. You wonder why he doesn't give you all the films in the world. Why should he confine his show to only two changes of program a week? Oh, you exhibitor, with your mania for five to seven reels a day and for a nickel!

* * *

The origin of the motion picture is shrouded in mystery. Some contend that it is only a few years old; others that it grew out of early experiments of the Greeks and Romans. But recent discoveries place its beginning still farther back in the mists and gloom of antiquity. Indeed, it is probable that its history goes back to the stone age; and some archeologists claim that one Xanvryl invented a mechanism for moving a series of carved rocks intermittently past a hole in the wall, obtaining a real motion picture through the little understood principle of persistence of vision. And there is evidence that in Moses' day the industry was quite well developed along its present lines. For a record of this we need only consult the Holy Scriptures.

The picture theater, indeed, was as popular in that day as it is now and ever shall be, world without end, amen. For example, we find:

They rushed with one accord into the theater.—Acts xix:29.

Many will seek to enter in and shall not be able.—Luke xiii:24.

The manager issued instructions to the ticket-taker:

Number ye the people that I may know the number.—II Samuel xxiv:2.

And the ticket-seller said, as now:

How many?—II Samuel xxiv:3.

Here is evidently an ignorant layman's description of a special show pulled off for the king (apparently a mirror screen was used):

And before the throne there was a sea of glass like unto crystal; and in the midst of the throne and round about the throne were four beasts full of eyes before and behind.—Revelation iv:5.

Kinemacolor and the aluminum screen are mentioned:

Apples of gold in pictures of silver.—Proverbs xxv:ii.

The independents of that day were evidently having trouble with the Patents company. Witness this bulletin:

Then ye shall drive them out from before you and destroy all their pictures.—Numbers xxxiii:52.

And the plaint of the independents:

We have no might against this great company.—II Chronicles xx:12.

In one point, at least, we have it on the ancients; for their production of films must have been very slow:

At the end of every seven years thou shalt make a release.—Deuteronomy xv:1.

He made a release to the provinces.—Esther ii:18.

That the operator was watched closely is shown:

Behold, he spreadeth his light upon it.—Job xxxvi:30.

By which way is the light parted?—Job xxxviii:24.

The light shall not be clear, nor dark.—Zachariah xiv:6.

Realization of the advantages of a lighted house is shown by this complaint and the order which follows it:

They grope in the dark without light.—Job xii:25.

At evening time it shall be light.—Zechariah xiv:7.

There seems to have been a great deal of trouble with the exchanges:

To keep the charge and shall do no service.—Numbers xii:26.

And from the age of fifty years they shall cease waiting upon the service thereof.—Numbers viii:25.

A daily rate for every day.—II Kings xxv:30.

And they shall not sell of it, neither exchange.—Ezekiel xlviii:14.

Charge of the house for all the service thereof.—Ezekiel xliv:14.

Put my money to the exchanges.—Matthew xxv:27.

What mean ye by this service?—Exodus xii:26.

Be damned.—Mark xvi:16.

The only reply recorded as from the exchanges was:

Wherefore kick ye?—I Samuel ii:29.

Twenty and three.—Judges x:2.

Beat it.—Numbers xi:8.

Evidently at least one concern used waterproofed films. See the announcement:

Neither shall ye see rain.—II Kings iii:17.

The musical part of the program was fully considered:

Provide me now a man that can play well.—I Samuel xvi:17.

Sing unto him a new song; play skilfully with a loud noise.—Psalms xxxiii:3.

A very lovely song of one that hath a pleasant voice, and can play well on an instrument.—Ezekiel xxxiii:32.

Occasionally there was trouble in the audience, too:

He fell off the seat.—I Samuel iv:18.

Thy seat will be empty.—I Samuel xx:18.

He said, What title is that that I see?—II Kings xxiii:17.

And the usual courtesies were extended to the press:

Thou hast nothing to pay.—Proverbs xxii:27.

Have you heard of that newest coast company, the United States M. P.? Know any of these people? Corley Stone, president; John M. Fisher, vice-president; W. E. Clarke, secretary; J. B. Dudley, treasurer. There is also a Major McGuire, stage director; Carlyle Wynne, attorney; Harry Earl, assistant to the Major and Bill Paley, camera man. They are at it now, according to report, releasing three a week with "eastern independent concerns." And all on $100,000 capital by the sanction of Arizona. If it looks good to you mail can be sent to 706 Security building, Los Angeles. Needn't refer to our advertising pages for further announcement.

George Fitch on Motion Pictures

Our own George Fitch, of national fame—upon whom, in the language of the litterati, has descended the mantle of Mark Twain [no, Sophronia, we do not refer to the kind that sits on a gas burner and makes light of it]—recently pulled a wheeze on motion pictures. We reproduce it here, hastening to state that it is copyrighted, 1912, by George Mathew Adams, and was published for the first time in the Chicago *Record-Herald*, as one of Fitch's "Vest Pocket Essays":

One day Edison caught sight of the camera, which had hitherto had an easy time, but from that moment it was doomed. Edison harnessed it up with a set of gears and a revolving shutter and set it to work photographing speed, history, romance, humor and travel.

As soon as this was done moving pictures became enormously popular. The moving picture theater immediately leaped into being and began to compete with the street car and the cigar store for the nickels of the populace. In consequence, the limited supply of 5-cent pieces became so overworked that a nickel which doesn't register at three tills each day is loafing on its job.

Moving pictures are making us acquainted with the world and familiar with great men of all times. The scenery of Java, Sahara and Siberia are chestnuts to us, though we may never have traveled one hundred miles on a railroad train. For 5 cents we can see King Solomon quarrel with fifty wives, in colors. We have seen so many battleships launched, kings crowned and buried, tigers shot, highwaymen treed, pugilists demolished and mountain peaks scaled, that most of us are extremely blase and the trees on the streets would have to walk off arm in arm to get more than a yawn out of us. This the trees will never actually do, but they are likely to do anything on a moving picture film, which is a great assistance to nature sometimes.

In moving pictures we may also see ferocious Indians chasing the brave hero down a macadam road and barbecuing him against a trolley pole; likewise we may discover the temperamental cowboys capturing a horse-stealing Mexican and lynching him in the wilderness around the corner from a hat factory in New Jersey. This teaches us not to believe all the moving pictures tell us. It is, in fact, one of the most accomplished of liars. It is posible in a moving picture factory to make a magnificent and awe-inspiring volcano out of a pile of sand, a roman candle and a barrel of soapsuds.

More people are watching moving pictures today than are watching chorus girls, which is a sign that the world is better. The picture melodrama is not a brain strengthener, but it is an improvement over the old "ten, twent', thirt'," variety, because the audience cannot hear the remarks of the characters. Moving pictures have been taken of practically everything in the world, including the pyramids and Washington's monument, but no one has taken a moving picture of a baggageman accommodating a crowd of hurried passengers. A standing or even sitting picture can handle this subject perfectly.

Keartons Get More Nature Films

The announcement that Cherry Kearton, the celebrated English photographer of bird life, is in India, seeking to procure material for moving pictures of the life and habits of the tigers in the Bengal jungle, recalls the work of this artist and his brother and collaborator, Richard Kearton, in reproducing wild life in moving pictures.

It is said that Charles Wesley, the hymn maker, was wont to say that the devil should not be allowed to monopolize all of the good tunes, and the Kearton brothers reasoned that the moving picture should not be solely devoted to the depiction of melodrama, posed and staged for the purpose. To this end they sought to show the natural movements of birds, animals, and even serpents and insects, in their natural environment.

The first moving pictures of this character were shown at the White House during the last year of the administration of President Roosevelt, by Richard Kearton, and created a genuine sensation. The guests saw the movements of the hawk hovering in the air and swooping for its prey, and the family life of the nightingales, chaffinches, wrens, sparrows and blackbirds.

The methods of the Kearton in procuring their pictures at their Yorkshire home are of great interest. One of their "properties" is an imitation ox, built to resemble closely the genuine animal. Secreted within the interior is a box which is occupied by the naturalists with their moving picture camera. From this point of vantage the study of the birds is carried on and their natural motions reproduced.

One of the brothers is a natural imitator of birds, and is thus enabled to lure the wild birds into the vicinity of the bogus sample of the lowly kine. But they are lured, not to their hurt, but that they may add to the store of scientific knowledge and furnish entertainment to thousands of charmed beholders.

Views of a Police Superintendent

In Prague they inaugurated a system of police detection that has reverberated throughout the old world and has become an international question. They utilize the motion picture machine and all the exhibitions in Bohemia will now portray the likenesses of criminals when "wanted" by the police. It has been commented upon at Berlin, Paris and Scotland Yard; also discussed freely by several of our most prominent United States detectives with international alliances.

Thomas A. McQuaide, superintendent of police of Pittsburgh, Pa., has set aside sufficient time to give this world-wide and momentous question the serious consideration it deserves.

"It goes without saying," he said, "that the greatest publicity given the perpetrator of any wrong, the more easily and quickly he will be apprehended by the authorities. The majority of alleged wrong doers have an erroneous idea of the police department; of course there are exceptions to this rule. If a man is guiltless he has no greater friend on earth than this department, and every power that is behind it. We simply stand between the law and the people, and believe me sincerely when I say I am always happy to see any man charged with a crime pass out that door with the shadow removed and collectively we will never hesitate to do all in our power to guard his future from attacks.

"I cannot quite agree with the able United States authorities who have passed upon your question as it applies to the United States, its laws and methods. Do you realize the terrible responsibility of the police department and the city of Pittsburgh were we to step into any motion picture theater and say to its manager: A great crime has been committed and we are reasonably sure this is a likeness of the man wanted, 'flash that on your screen?' Who is courageous, be it the city of Pittsburgh or this department who would not hesitate in fear

of a possible mistake. Instances of the kind have occurred, not to speak of the support which would be given the 'little theater' manager by the powerful motion picture companies with their millions of capital invested and catering, as you say, to 20,000 theaters in the United States with a daily attendance of 8,000,000. The laws of the country give us no protection where a procedure of the kind would be concerned, and no matter if we covered ourselves with glory, 999 times, let us once err and all our good attempts and past successes are lost sight of.

"Another wrong impression has gained considerable ground, and that is the likenesses we take of a criminal or suspected one are not for country-wide publication, but belong to this department confidentially and exclusively. Now tell me how in this country it is possible to carry out this system as promulgated in the old world. I cannot see it now, and it won't be soon, I don't think.

"So tell your motion picture managers they need not quake in their boots for fear one of my officers will suddenly present a picture and say 'screen' that, mindful of the heavy damage suits in the event of a possible error, and which would probably wipe away that 'little' manager's investment over night, and personally I would hesitate to assume the responsibility unless backed up by the positive laws."

Another General Film Service Dispute

Judge Lynch February 17 granted an injunction to the Montana Amusement Company, which operates moving-picture show houses in Butte and many other Montana cities, restraining the General Film Company from discontinuing the supply of motion picture films for its Imperial theater in Butte. The proceeding instituted by the Amusement company, through its attorney, William Meyer, marks the beginning of a fight against the exchange on the part of the Amusement company, for it is said that other sections may follow.

Stripped of legal verbiage, the complaint upon which the request for a restraining order was based makes the following allegations:

That the Montana Amusement Company, which owns and operates the Imperial, entered into a contract with the General Film Company for rental of nine reels of moving picture films each week at an agreed price; that the film company furnished the film and received payment as agreed up to February 17, when the Amusement company was notified that the terms of the agreement would be abrogated and that the service would be discontinued; that the General Film Company, by virtue of an agreement with the Motion Picture Patents Company, controls distribution of all films manufactured by them in Montana; that if the defendant is allowed to discontinue this service the damage will be impossible to ascertain, as the complainant has built up a profitable business at an expenditure of more than $15,000.

Fox Files Bond for Appeal

The Greater New York Film Rental Company, which serves the Fox chain of moving picture theaters in New York, filed a bond February 21 in the Supreme Court for the continuance of a temporary injunction against the Motion Picture Patents Company and the General Film Company. The injunction requires the Motion Picture Patents Company and the General Film Company to refrain from interfering with the supply of films to the Fox theaters.

The Greater New York Film Rental Company has appealed to the Appellate Division of the Supreme Court from an order of Justice Bijur denying a permanent injunction against the revocation of the Greater New York Company's contract under which it received licensed motion picture films and was permitted to use patented exhibition machines. Justice Bijur signed an order continuing the temporary injunction provided a bond was filed, pending the decision on the appeal.

Novelties in Moving Pictures

New uses for the cinematograph are being discovered. The Italian war department requested the relatives, sweethearts and friends of the members of the Eleventh regiment to present themselves on New Year's day at that regiment's barracks in Naples. There they moved past the moving picture machines and waved their hands or threw kisses to the camera as they came opposite it. The films were then sent to Tripoli and the men, during their leisure evenings, are cheered by the sight of their wives, parents, children and sweethearts reproduced on the screen before them.

Still another new field of photography was opened with the recent remarkable hydro-aeroplane flight of Frank Coffyn in the vicinity of New York City. He carried as a passenger a photographer fully prepared for the work and fine plates of the scenes over which the machine passed were secured. The newspapers have reproduced enough of them to indicate something of the wonderful possibilites of this sort of photography. This immediately suggests to the person who has ever in mind the uses of the flying machine in war the possibilities of securing an intimate record of the position and resources of the enemy. But it has a more general promise than that. The "birdseye" view is the new view of the earth we live on. It must have its charm for those who do not go up in airships. How soon it will be that we shall have the moving picture camera mounted on the aeroplane, and landscape by the reel, reproduced for the delectation of the multitude at ten cents a unit. These are only hints of what may be as the airship's reach and success increase.

Audience Calm During Fire

With fire eating its way through the rear floor of a five-cent theater at 178 North State street, Chicago, 150 persons sat calmly through the performance. They could hear the firemen shouting for extinguishers and could smell the smoke creeping through the auditorium, but until the picture was finished they kept their seats. Then they filed out as unperturbedly as though nothing had happened.

The theater belongs to V. C. Seaver. About 5 o'clock Mrs. Henrietta Norrison, ticket seller, noticed the floor growing warm. She notified Mr. Seaver. He called the fire department, then stepped to the front of the center aisle and addressed the audience.

"Ladies and gentlemen," he said, "there is a small fire below the cashier's booth. The fire department is on the way and there is absolutely no danger. Those who are afraid can leave. I ask them to leave in an orderly manner. The remainder of the audience may watch the rest of the show."

About thirty men and women arose and made a leisurely exit. The rest remained.

The Child's Leisure Hour

By Rev. Herbert A. Jump*

SOME time ago I chanced to have conversation with a group of fifty Persians who are living in my town. Desirious of ascertaining how American life had impressed them, I put this question, What was your most amazing experience upon your arrival in the United States? One man answered, "the subway." Another replied, "a black woman." A third confessed that it was the moving picture. And I saw by the nodding of heads among members of the group that they were saying "amen" to the last answer. Fur-their inquiries brought out the fact that practically every one of these foreigners was in the habit of going to moving picture shows. One man declared, "I like them because they make me forget that I am tired." Another said, "I like them because I learn so much from them without knowing the English language." Evidently the motion picture is entering into the experience of the immigrant.

A few weeks ago I visited the public library and happened to have a chat with some children in the Children's Room. "How many of you visit the moving picture shows?" I asked, and every hand went up. "What kind of pictures do you like best?" was my second inquiry. "I like the sad pictures," answered one pale-faced little girl. "I like the kind where they get married," answered a jolly miss. "I like pictures of the American soldiers marching down the street with the stars and stripes going on before," came from a dark-skinned lad who later on confessed that his name was "Guiseppi Calderoni." The librarian of the Children's Room added her testimony, which was to the effect that a Hebrew boy had recently inquired for a story called "The Bride of Lammermoor," and when asked where he had ever heard of that story, he replied, "in a moving picture show," and before he was through patronizing the library he had read every novel of Sir Walter Scott's. Evidently the motion picture occupies a large place in the experience of the school child.

Winifred Greenwood, with Selig.

In short, a new form of entertainment for the people has grown up which appeals to all races, all ages, all stages of culture. The motion picture today is one of the most democratic things in modern American life, belonging in a class with the voting booth and the electric car.

*From Religious Education.

Statistics as to the popularity of the moving picture are such as to surprise the uninformed. One out of every twenty-three persons in the United States sees moving pictures each day. In a city like New York probably one out of ten is a patron of this institution. The motion picture theaters of the United States, if arranged side by side, would extend for forty

Sidney Ayres, with Selig.

miles. The money invested in these enterprises and paid in at their box offices each year would make a belt of dollar bills long enough to encircle the globe at the equator. If the school children of the country who patronize motion pictures each day were to march by in single file it would take them nineteen days to pass the observer, assuming that the observer stayed at his post for eight hours a day. To supply this amusement demand, the dealers are putting out a new film every sixty minutes; photo-plays are manufactured, like candy—"fresh every hour." Five times as many persons patronize the motion pictures as are to be found in the old-line theater. And all this swift growth has taken place almost without being noticed by any persons except the keen social observer.

The chief significance of the motion picture is the fact that it makes drama cheap. No form of art appeals so deeply to the experience of the common man as the drama; no form of art is ordinarily so inaccessible to the common man. The entertainment which he loves most is the entertainment which until recently he has found it hardest to secure. The poor people who love music have been able to enjoy it in the park concert; those who love pictures and statuary have had the public museum opening its doors for their pleasure; tastes for poetry and fiction and other forms of literature have been satisfied by the free library. The man who loved to see a good play, however, the form of art which reproduces life most perfectly, has found it impossible to satisfy his hunger unless he has had the price of a seat at considerable investment of money. It is as though the only place to buy bread should be at the Waldorf-Astoria. But with the perfecting of the motion picture this condition of things is being changed. Our age is the age of "canned drama." The great American democracy is responding to this new opportunity with characteristic enthusiasm. If the full purport of this new

movement were understood, we should realize that over the entrance to every motion picture house should be inscribed some such titles as "The Nickel College," or "The Dime Civilizer," or "The Moving Picture University."

It is impossible to deny that the motion picture is exercising a profound influence upon men's ways of thinking and living. The significant question is whether, on the whole, this influence is for good or for bad. My own personal opinion could be expressed in the statement that the motion picture is the cleanest form of popular entertainment being given indoors today. In this statement I am alluding, of course, only to the motion picture—not to the vaudeville numbers which are frequently interspersed with the motion picture. For this fact the public owes a large debt of gratitude to the People's Institute of New York and to its capable founder, Professor Charles Sprague Smith, under whose auspices the Board of Censorship was organized. When an amusement business like the motion picture business yielded itself voluntarily to the supervision of a censorship representing moral ideals, it was a new thing under the sun; and without the hearty help of high-minded promoters of this new invention the present comparatively safe condition of affairs could never have been brought about. With prophetic vision Professor Sprague Smith enlisted the co-operation of the leading manufacturers of motion pictures in 1909 while the trade was still young. As a result, this form of commercial amusement has been "well brought up." Practically all of the motion pictures in the country today are being passed upon by the Board of Censorship, and that board is applying as high standards of critical taste as in its opinion the trade will tolerate. If, however, the public makes its approval evident, the board can apply still stricter standards and the trade will not dare to over-ride its verdicts. Meanwhile, in the direction of the elimination of improper vaudeville, the improved sanitation of the motion picture establishment, proper police supervision, and in other directions, much work for reform remains to be done apart from the activity of the censorship.

The social influence of the moving picture can be traced throughout the length and breadth of modern society, but in at least three aspects its significance looms conspicuously. In the first place, it is adding immensely to the general intelligence of the common people. The diligent patron of the motion picture house is having the opportunities of reading and travel and wealth put at his disposal for the sum of five cents. With the aid of the motion picture camera he becomes acquainted with every land under the sun, with the details of all the leading industries by which men earn their daily bread, with the picturesque scenery of our own and other countries, with the stories of the great masterpieces of literature and drama, and with many of the latest discoveries of science. The so-called "educational film" has not yet won the popularity which it merits, but it none the less has brought to pass the enlightenment of the common mind in many directions where hitherto there was nothing but gross ignorance. Many a man, for example, knows more about the Bible today than he ever knew before, and he has learned it, not from a newly formed habit of church attendance, but from his patronage of the motion picture show where Scripture films are not infrequent.

The second point at which the social influence of the motion picture can be traced in detail is in its effect upon the home surroundings. The problem of the tenement is the problem of how to preserve the spirit and beauty of home life. Many a woman fails as a homemaker from ignorance of what a home ought to be. Would it be at all surprising if the pictures of domestic happiness and comfort which appear in every program of motion picture films should create in the long run higher ideals of home esthetics? Bring to mind those pictures of the interiors of homes which you have seen recently at the motion picture theater. There were lace curtains hanging at the windows, flowers decorating the table, pictures upon the walls, ornaments upon the mantlepiece, rugs upon the floor, and all the furniture arranged with seemliness and order. Many of these improvements of the home along the lines of beauty and refinement are possible only with a comfortable income; but, on the other hand, the ambition which seeks to beautify the home, even though the home be but a three-room tenement, can work transformations with the meagerest materials. I was talking recently with the manager of a successful motion picture house in New England who said, "Every day I open my picture house I am exercising an influence upon hundreds of homes in this city. The workingman comes here and looks at pictures which show homes much more beautiful than his own; he watches men and women meeting according to the forms of polite society, the man tipping his hat upon the street, or removing it when he enters the house, or stepping aside that the ladies may pass before him; he becomes an observer of the world of good manners; and then tomorrow as he goes to his toil, where his hands and his feet are occupied but his mind is free to roam, he unconsciously lives over again those scenes which he watched in my playhouse. He thinks of points at which he can improve his own conduct, of ways in which he can modestly beautify his own home, and before the weeks have passed there is a touch of color or an increase of cleanliness in his tenement due to the unconscious instruction which he received at the motion picture show." The manager who thus conceives of his calling is perhaps not very commonly to be found, but clearly there is a measure of truth in what he said.

The third and last aspect of its influence is its influence upon moral standards of the community. Here we touch upon ticklish matters, where prejudice frequently talks more loudly than knowledge. But here also we are dealing with the most significant aspects of this new form of entertainment. People who know little about motion pictures are in the habit of declaring that they reproduce only low standards of morality. These persons seem to imply that low standards of morality must always accompany a low price of admission. Because the admission is cheap, the ideals of the amusement enterprise are supposed to be cheap. But such persons unfortunately are falling into grevious error. We need to free ourselves from the superstition that virtue always wears a frock coat and a silk hat, and that vice is generally dressed in overalls and a flannel shirt. As a matter of fact, the testimony of a theatrical manager with whom I recently conversed comes very close to the truth: "The poor people want clean shows; it is the rich people who like the smut." The motion picture film, therefore, has maintained its popularity, even though a

standard of censorship has been applied to it which is woefully lacking in the drama patronized by the well-to-do. And because this moral censorship has held sway, decent moral standards are being taught by the motion picture much more than by the regular drama. There are pictures of wrong-doing, to be sure, thrown on the screen; we observe a horse thief or a highwayman plying his trade; we see acts of violence or the condition of drunkenness; but the real moral import of the film must be judged by its whole story. When you have seen the story through to the last chapter, you will find on the whole that the moral inference from the motion picture film is wholesome. After a somewhat gruesome film had been shown a couple of years ago, in which a wife's infidelity to her husband was visited with summary and severe punishment, two of the girls who had been in the audience were overheard to comment upon the film as they left the theater. These were the words of one: "Say, Mollie, if ever I get married, I'm going to be straight with my man. It don't pay to be crooked." Do not these words set forth the message of the motion pictures which you have seen—"It don't pay to be crooked." It is a motto which I should like to teach some merchants and business men and politicians, as well as to have it taught to prospective wives and future husbands. The Board of Censorship is not altogether satisfied with its work, but on the whole its efforts to give a wholesome moral tone to the motion picture output of the country commends itself by the results.

Indeed the question comes to mind, Why may not the motion picture be used deliberately for moral education? Why not arrange a course in moral instruction by the use of film stories parallel to those courses in moral instruction which have been prepared with the aid of stories from classical literature? Why may not preachers preach from motion picture parables of contemporary life even as Jesus preached from parables of contemporary life two thousand years ago? Why could not a company of philanthropists in each city establish "motion picture civic centers" where the films should be definitely selected with a view to their educative uplift upon the masses of our population? Why should there not be children's motion picture shows supervised as carefully and adapted to the nature of the child as successfully as are the children's departments of our public libraries? The more one dreams his way into the vastness of the opportunity, the more he is convinced that the possibilities of the motion picture for social uplift have scarcely begun to be utilized.

Dakota Church Uses Pictures

A practical scheme to bring all classes of people to church has been tried in Miller, S. Dak., and is a success. The Christian denomination there has been without a pastor for some months and only the prayer meetings, etc., were kept going, which drew small audiences. The other denominations have able and well liked preachers and their audiences were only fair to good. Finally a layman in the Christian church conceived the idea of buying a moving picture machine and giving illustrated bible lectures, mostly pictures relating to bible scenes, the holy lands, etc. Advertisements were put in the papers worded "Beautiful pictures portraying the grandest scenery of the world, the modern wonders, the marvels of the universe, next Sunday evening." Such snappy advertisements naturally attracted many who were not church goers, as well as those who made profession. The result is that the church is being filled with all classes to see the pictures and hear the lectures, with the prospect of continued attendance as new pictures are advertised for each Sunday. There is no charge, except the regular collection that is taken any time.

Birmingham School Pictures Successful

The initial performance in the introduction of the free moving picture as a part of the educational work at the Birmingham, Ala., high school February 8 was an enthusiastic success. The high school auditorium was crowded to the doors and everyone was delighted with the experiment.

Dr. J. H. Phillips, superintendent of schools, was very enthusiastic over the outcome. "It exceeded even our most sanguine expectations," he said. "The crowd was immense, the pictures worked smoothly and they were not only highly entertaining but very instructive.

"We are the first in the south to make this innovation and I feel that it is going to prove a great aid in the educational work in the city."

The pictures given included scenes from "The Merchant of Venice" and Dickens' "Christmas Carol", a play by the high school students, "The Cricket on the Hearth," and the entertainment was closed by a moving picture entitled "The Fly Pest—a Lesson in Sanitation."

"This last film," said Dr. Phillips, "is sure to do a world of good and its strong appeal for more effective sanitation will be heeded. People from all sections of the greater city had the lesson impressed upon them so forcibly that they can never forget.

"I am more than glad that we made the moving picture experiment."

Films Will Tell of Teeth

For the purpose of instructing the school children of Toledo how to take proper care of their teeth, and of preventing facial deformities, tooth ache, and other attendant ills, a series of motion pictures will be thrown upon the screens of the moving picture theaters in that city during the month of April.

Dr. L. L. Zarbaugh, who is the originator of the idea and movement, returned recently from Columbus, where the education oral hygiene committee of the Ohio State Dental Society in special session decided to promote the movement and make it state wide.

Twenty school children from the Toledo schools will be carefully examined, the conditions of their teeth photographed, their descriptions recorded and the total discoveries rendered into moving picture form and presented to the public.

Kindergarden Pictures

Motion pictures prepared for the promotion of kindergarten work are being shown at the Olympic Theater, Oklahoma City.

The pictures are being displayed under the auspices of the Kindergarten council, of which Mrs. Orin Ashton is president and Miss Edna Lindsay, secretary.

The numbers are "Cinderella" and "On the Threshold of Life," the others showing the results of kindergarten work in the slums of New York City.

Business in a Town of 54,000

Fifty-three thousand nickels a week are paid into the coffers of the moving picture theaters of Altoona, Pa., by the public. This estimate is based on figures given to an Altoona *Tribune* reporter by a moving picture theatrical manager, who is in a position to know the weekly receipts of several theaters. Two million seven hundred and fifty-six thousand nickels a year are paid into the theaters. This is the first year that such an enormous business is being done in Altoona, for, while the moving picture business has been long established there it has never before boomed so much as at present. In other words far over two and one-half million people pass the doors of the theaters every year. Many of these people are duplicates, as some go every night; but the figures show that an enormous percentage of the city's population patronize the shows.

The East Side theaters alone entertain over 17,000 patrons a week. The west side far exceeds that figure. The shows in the business district entertain 36,000 patrons a week. These figures are conservative. It is possible that more patrons visit the theaters. The figures, of course, represent the number of paid admissions, and if the duplications are considered, it would probably be found that 20,000 people a week visited the shows instead of 55,000, as the figures would seem to show.

The moving picture theater owner who gave the *Tribune* the figures on which the computations in this article are based was asked if the business showed many vagaries. He said:

"It is up one day and down the next. Saturday is always big. We never run less than $25 a day, while on Saturdays we range from $90 up. It is interesting to watch the box offices. The day may be as pretty a one as ever you'd meet in poetry, and still the people won't come in. It might be warm, cold, rainy, sunny, or anything else, but the public will not patronize you unless it takes the notion. Days that you would imagine would be your best sometimes are the worst."

Altoona now has seven theaters given over to moving pictures, while the pictures are shown regularly in the Orpheum in connection with the vaudeville performance, and are frequently seen at the Mishler. Another moving picture house is to be built on Ninth street between Eighth and Ninth avenues and will be open to the public in the spring. On the west side are the Pastime, the Grand, the Majestic and the Bijou theaters; on the east side the Family, the Ideal and the Crystal. The National will be the name of the new one to be erected on Ninth street. Curious enough, there are not two Altoona moving picture houses on the same block. There have been at times, and as many have gone up the spout as have prospered.

Within the last couple of years a tendency to make the theaters elaborate, especially on the interior, has been shown.

Scene from the Selig Feature Subject, "The Ace of Spades."

Indian-Head Dramas and Comedies

Thrillers For March

AN ASTONISHING number of excellent photoplays are listed for production throughout the month of March by the Essanay Company. And every one of them is an individual gem of its kind, too. Nine great comedies, four thrilling eastern dramas and five western dramas, these last featuring that king of photoplay artists, G. M. Anderson.

In "The Bandit's Child," booked for release March 16, Mr. Anderson gives one of the finest western dramas produced in many moons, and plays the role of Fleming, the bandit, with gripping characterization.

Tom Fleming and his pal, Morgan, are planning to hold up the stage. Fleming sends Morgan into town to spy on the departure of the stage and, while waiting at his shack, receives a letter from his wife back East, whom he has not seen in three years. Opening it he reads:

My Dear Husband:

Today is baby's birthday. Think, Tom, it has been three years since you went away, but baby seems to remember you and continually calls for her daddy, and every night she prays with me that you will always remain a true, honest father and husband. Anxiously waiting to see you, I am—Your Loving Wife.

For a moment Fleming stares at the letter. "And while they pray for me, I'm planning to rob!" The force of it all strikes him like a blow in the face and he gazes off toward the distant hills as he chokes down a lump in his throat. The beat of hoofs come up the trail, and presently Morgan throws himself from his reeking bronco and pants out that the stage is coming. With a sudden resolve, Fleming shows him the letter and says he is going to quit outlawing and make himself worthy of his wife and baby. For a moment the two men fathom each other's souls, then Morgan grips Fleming's hand, mounts and disappears in a dust-cloud.

Firm in his resolve, Fleming now sends in his gun and a note to the county sheriff, saying he will take the county's offer of freedom for surrender. Then he sets out to look for honest work. He is hired by a blacksmith and is getting along splendidly, when a ranchman recognizes him as the former bandit and discharge follows. A cattleman next gives him work, and Fleming feels certain he will make good, but the cowboys find out his former vocation and threaten to leave in a body unless he is discharged. Fleming goes, and realizes it is useless to attempt to find honest work. Filled with bitterness, and forgetting his good resolutions, he secures his rifle, finds a hiding-place beside the trail and awaits the coming stage. Meanwhile, Fate takes a hand in the game and the stage breaks down a short distance from where Fleming is concealed. A little baby girl wanders off amidst the confusion and finally comes upon a strange man sitting beside the trail with a rifle. A twig snaps and Fleming whirls with a snarl and leveled gun—to find the little one regarding him with wondering eyes! Taking her in his arms, Fleming suddenly sees a locket about her little neck, snaps it open and sees—his wife's picture! "Dat's my mamma," lisps the child, and in another moment she is clasped in Fleming's hungry arms. "My little girl," he chokes, "why, how on earth came you—" he breaks off suddenly as a step is heard behind, rises and sees his wife who has come in search of the little one. For a moment she stares at the rough man clasping her baby, then with a scream of joy she throws herself into his arms. With wife and baby in his fond embrace, Fleming suddenly turns toward the trail. Slowly the stage rattles by and disappears in a fog of dust. With a prayer of joy at his miraculous deliverance from further crime, he hugs his loved ones to him. Fleming, the bandit, has, indeed, become the true, honest father and husband for all time.

A Scene from "The Ranch Girl's Mistake."

"The Ranch Girl's Mistake" is another splendid Western dramatic offering from Mr. Anderson, and is one of the world-famous Broncho Billy series he has created. The story goes that Broncho loves pretty Nan Morgan and introduces her to the boys of Lariat one day as "the future Mrs. Broncho." However, Nan now meets a dressy stranger from the East, who talks to her on several occasions and finally gets her to agree to elope with him and give up Broncho. Nan goes, leaving a note for Broncho telling what she has done and for him to forget her. Heart-sick, Broncho gets his belongings and goes to the railroad station, where he meets a young woman who has just arrived on the train from the East. She inquires of Broncho about her husband, and it is not until she shows him a photo that Broncho recognizes him as the scoundrel who has robbed him of Nan. Telling the little woman he will bring her husband to her, Broncho saddles his horse and, after a thrilling ride, overtakes the villain and Nan and forces them to return to the station. There he unites husband and wife, without the little woman suspecting a thing of what has happened, and Nan

A Scene from "The Bandit's Child."

realizing what Broncho has saved her from, sobs out her repentance on his shoulder. Mr. Anderson plays Broncho and Miss Vedah Bertram portrays Nan, and it is a cracking good picture in every way.

A thrilling, tragic tale of the North woods is "At the End of the Trail," wonderfully portrayed by the eastern stock company. Pierre Bonvard, a French-Canadian adventurer, leaves his helper, Tukish, a half-breed, to die in the snow when he gives out. Tukish is rescued by Waldron, a trapper, who gives him a home in his cabin. Bonvard, who is wanted by the northwest mounted police for murder, comes to Waldron's cabin during Tukish's absence, stabs the old trapper and escapes with a hoard of gold. Tukish discovers the tragedy, and a thrilling chase ensues, in which two men use dog-sleighs over the frozen snow and ice. Tukish at last overtakes Bonvard, and a desperate struggle with knives follows. Later, Brett, of the mounted police, arrives at the scene and finds Tukish gasping out his life over the dead body of Bonvard, whom he has slain. Tukish gives Brett the gold with instructions to return it to Waldron, then dies of his terrible wounds. Francis X. Bushman's portrayal of Tukish, and his marvelous make-up as the Indian, is a remarkable piece of work.

Two full dog teams of genuine "malemuts" or "mush" dogs of Alaska are used. The dog sleighs are brought into active service in skimming over the ice and snow. The film was produced under ideal winter conditions, and the dogs thoroughly enter into the spirit of the story for they are perfectly at home in their "parts."

To relieve the evident dearth of comedy photoplays now on the market, the company has come to the rescue with nine comedies which are all booked for the month of March. Seven of them are from the Chicago studio, and two are screaming "Alkali" Ike subjects from the hand of G. M. Anderson. Who, among film-fans, has not laughed himself sick at the droll adventures of Augustus Carney who portrays "Alkali?" And "Alkali" will further amuse you in two more cracking Snakeville comedies in April.

Erlanger Says "Charge $1.50"

Film dramas at advanced prices is the latest theatrical venture to be presented. Klaw and Erlanger have leased their theater in Longacre Square, New York, for a moving picture exhibition, the seats selling for $1.50, the cost of viewing many theatrical stars at close range. Chicago may be given a chance to pay the same price later.

A. L. Erlanger of the firm was recently in Chicago. He declared that the picture shows had become a permanent factor in the amusement world.

"My personal opinion is that the moving picture business is at present in its infancy," said Mr. Erlanger. "No one can predict what may be developed in that line within the next few years. Many expert men are at work in the endeavor to perfect new improvements, and the result of their labors is constantly evident.

"The moving picture show is destined to become in the very near future a greater factor than it is at present. Theaters have suffered somewhat from the rivalry of the picture shows, but we find that there is still a public which will patronize good plays. I do not think that the legitimate American drama is in any danger of extinction, even if the pictures become much better than they are at present."

Current Educational Releases

The Durbar Films, made by Gaumont, Pathe, and others, for which such elaborate preparations were made, have now been presented to the public. These films represent one of the greatest and most historic ceremonies ever known and cannot fail to interest all. It is this class of films that pays, not only in dollars and cents, but attracts a different class of patrons; those who heretofore have hardly considered the moving picture theater worthy of their patronage; those wishing to be instructed as well as amused and entertained.

The pictures shown were taken on the occasion of the crowning of King George V as Emperor of India, December 12, which, as would naturally be expected, was attended with all the splendor and pomp of which oriental countries are capable. The ceremony took place upon a raised platform beneath a magnificent, triumphal arch. The king and queen ascended the marble steps leading to this platform, upon which were placed the throne chairs, accompanied by their train bearers and Hindoos carrying richly decorated sunshades. An impressive scene is one where the Indian princes pledge their allegiance to their new ruler. A scene which introduces a note of sadness into the gay festivities is the review of the battle-scarred veterans of many Indian wars, mute witnesses of the many hardships endured. When we consider the immense amount of work connected with a subject of this kind and also of the great distance, it seems almost incredible that in less than a month from the time the first picture was taken the Gaumont company made its first delivery of films in New York City.

Pottery Making in Thoune, Switzerland.—Eclipse. We are shown how this pottery, known all over the world for its originality, is shaped by the potter's wheel, hand decorated and varnished and is then ready for the market.

Flowers for the 400.—Kalem. A very attractive film, as the picture was taken from a farm devoted to floriculture and shows acres of blooming plants.

The Peanut Industry.—Lubin. A scene in Virginia showing the cultivation of the peanut and its preparation for the market.

The Sulphur Industry in Sicily.—C. G. P. C. An illustration of the primitive method of mining, refining and shipping sulphur.

Manners and Customs in Malaysia.—C. G. P. C. A fine travelogue which takes you through this quaint town, introducing you to this interesting and novel people as they are engaged in their daily work, amusements and recreation.

Making Hay.—Lubin. A very pretty and interesting presentation of country scenes at haying time.

Life in Our Ponds.—C. G. P. C. This very interesting film shows the life and habits of the finny tribes which inhabit our fresh water ponds.

United States Life-Saving Corps, New York City.—Edison. A very interesting and spectacular representation of the work done by the life-saving corps at Coney Island and other points in and around New York. It also shows how young girls are taught to swim and are prepared for rescue work.

How Plants Are Born, Live and Die.—C. G. P. C. A very interesting and instructive subject showing the different stages of the growth of the plant from the germination of the seed until the plant has fulfilled its mission and goes back to the earth whence it came.

Farming in Tunis.—C. G. P. C. This film shows the methods by which the soil is tilled in that far off country which are very primitive and might be much improved with profit.

Roentgen's X-Rays.—C. G. P. C.

First Aid to the Injured.—Selig.

Zoological Gardens in Rome.—Cines.

Natural History Series No. 1.—Reliance.

Life of Daniel Boone, No. 1.—Republic.

Life of Daniel Boone, No. 2.—Republic.

Rosanna's Dream.—Natural History Series No. 2.—Reliance.

Weaving Carpet.—Lux. The scene is Aubusson, central France, a town noted for the quality of its carpets, and the entire process of manufacture from the painting of the design to the finished product, is shown.

Natural History Series No. 3.—Reliance.

Building the Greatest Dam in the World.—Imp. A series of pictures graphically portraying the wonderful feat of engineering as exemplified in the construction of a massive dam across the Mississippi river at Keokuk, Iowa. The huge machines, such as concrete mixers, stone crushers that produce 500 carloads a day, excavators, traveling cranes and concrete dumpers are shown, also the giant power house, which is a third of a mile in length.

Making Paper from Wood.—Lux. This film is very instructive as it shows the different processes by which the wood is transformed first into a paste, then into a pulp and finally into the finished product, packed ready for shipment.

The Turkish Police.—This film shows the Turkish soldiers taking the oath of allegiance to the Sultan and also shows them in the performance of some of their duties.

A Day on a Buffalo Ranch.—Imp. The roundup of a large buffalo herd on a North Dakota ranch, which is very interesting.

Cardinal Farley.—Champion. A film showing the greeting extended Cardinal Farley upon his return to his home in New York City.

Cotton Industry.—Imp. The opening scene is a southern plantation with hundreds of negroes gathering the cotton and putting it into bags which are loaded into wagons and taken to the gin. After going through the ginning process it is taken to the market where it is purchased by merchants and shipped to the manufacturers.

Culture of Sugar Cane.—Eclair. This interesting film consists of a series of pictures showing the various processes in the making of sugar from cane, including the gathering, stripping and cleaning of the cane and the method of extracting the saccharine fluid, as performed by the natives of the region where it grows.

Education of the Blind.—Eclair. The methods by which the blind are taught various subjects are shown in this film, including a series of tableaux by which they are instructed in the various trades.

Love and Lemons.—American. This film shows a lemon grove and the method of spraying and caring for the trees. It is owned by a young woman who captivates the heart of her foreman, and the end is, consequently, quite dramatic.

New York's $15,000,000 Fire.—Nestor. A view of the Equitable building from Broadway and Wall street, also from the Trinity building and the United States Realty building while it is yet burning.

Arabian Pottery.—Eclair.—This interesting subject shows the method of making Arabian pottery, showing how it is shaped, dried and decorated.

The Tea Industry in the United States.—Imp. This film is taken from the tea plant at Summerville, South Carolina, and shows the method of culture and preparation for the market.

The Taos Indians at Home, New Mexico.—Selig. A picture of the North Pueblo Indians taken in their own country, showing their customs and manner of life, also some of their industries including their famous pottery. A good representation of the remnant of this interesting tribe.

New York City Street Cleaning.—Edison. Showing the different methods of cleaning the streets in a large city, including the ordinary sweeper and the latest type of flushing machine.

Pottery Making in America.—Lubin. All the different steps in pottery making are shown, the molding, stamping and decoration, until it is packed for transportation.

Children Who Labor.—Edison. This subject carries a story which should appeal to every thinking man, woman and child. It shows the evil effects of child labor and makes an earnest appeal for the little bread winners who pass through childhood knowing little of its joys.

Asbestos Quarry.—C. G. P. C. A very interesting and instructive film showing how asbestos is blasted out of the rocks in a quarry, transported to the works and made into marketable form.

How Motion Pictures Are Made and Shown.—Edison. A film that will be of universal interest as it shows the complete operation from building the scenery to projecting the completed pictures.

Motion Pictures in Schools

The introduction of motion pictures in the public schools has proved so satisfactory that in New York, where the experiment was tried with complete success, there have been vigorous protests on account of the temporary elimination of this feature of educational work because of the danger of fire. Teachers and parents are testifying to the value of this new agency in imparting instruction in a vivid and effective manner. Historic events have been reviewed in pictures, and the impressions made upon the minds of the children are believed to be more lasting than the impressions they get from text books. Scenery, buildings and views of foreign countries impart a taste for travel, and give the young people a better idea than they get by reading, of famous objects and places.

In California the kinetoscope and the phonograph have been firmly established as agencies of public education. In other states experiments are being made. Everywhere the verdict is the same. This leads to the conclusion that motion pictures will figure prominently in educational work in the future.

Moving picture shows, accompanied by lectures, are being tried in the public schools of Fitchburg, Mass., to teach moral conduct. The pictures show fights between boys, the quarrels of girls and the way in which games should be played fairly. Explanatory remarks are made by the teacher or by some one who accompanies the moving picture outfit from room to room, and are intended to impress upon the pupils the right and wrong of every-day conduct.

This seems an excellent innovation and one that may help to solve the problem of how morals may be efficiently taught in the schools. The pictures furnish entertainment and concentrate attention while they teach. It has been predicted by Thomas A. Edison that geography will be learned by children in the future from moving pictures, and a more delightful way of learning it can hardly be imagined. Probably many other studies can thus be made interesting and highly instructive. The moving picture outfit seems destined to become part of the equipment of every progressively managed school.

Ask Film Pictures of Party Conventions

Moving pictures and phonographic records will carry a graphic picture of both the Republic and Democratic national conventions to future generations if plans of the Modern Historic Records Association are carried into execution. That organization has made requests to each convention committee for the privilege of making pictures and records for future use.

Moving Picture in Municipal Campain

Councilman John MacVickar of Des Moines, Ia., advocate of the commission form of government, has announced he will deliver speeches illustrated by a moving picture machine and showing municipal improvements during his term, as a part of his campaign for re-election in April.

Facts About Edison Reissue No. 13,329

By David S. Hulfish

UNITED STATES Patent, Reissue No. 13,329. Kinetoscope Camera. Thomas A. Edison, Llewellyn Park, N. J., assignor to Motion Picture Patents Company, Jersey City, N. J., a corporation of New Jersey. Original patent No. 589,168, dated August 31, 1897. Reissued as Reissue No. 12,037, dated September 30, 1902. Again reissued as Reissue No. 13,329, upon application filed May 24, 1911.

The original patent, No. 589,168, was issued upon an application filed by Mr. Edison on August 21, 1891, and the reissue No. 13,329 expires on December 5, 1928; a total term of something more than thirty-seven years of patent protection upon this single invention.

The history of this series of patents is interesting. The first patent of the series, No. 589,168, was issued with six claims, four of which were directed toward the camera for making the motion picture negative, and the remaining two of which were directed toward the film picture itself.

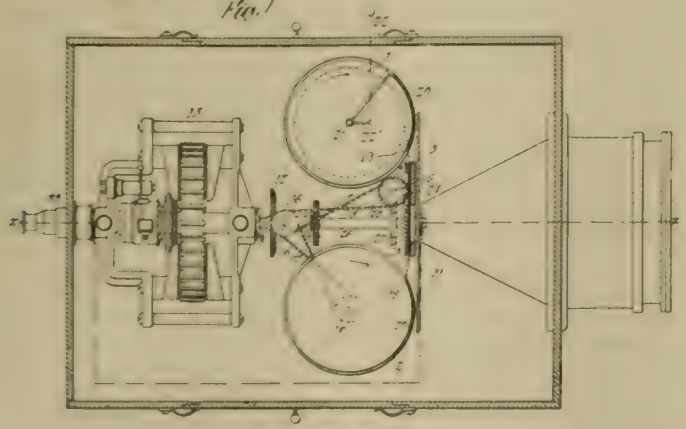
On June 10, 1902, Mr. Edison filed an application for the reissue of the original patent, dividing the application into two parts, and as a result two patents were issued in the place of the one surrendered. These two were Reissue Patent No. 12,038, dated September 30, 1902, for a film picture, and Reissue Patent No. 12,037, dated September 30, 1902, for a motion picture camera.

Since from this date there are two patents to consider, it will be found less confusing to take them up separately.

THE FILM PICTURE PATENT.

Originally filed in 1891, originally issued in 1897, then reissued in 1902 as Reissue No. 12,038, application was made again for another reissue of this patent, the last application being filed on December 17, 1903, and a reissue being granted as Reissue Patent No. 12,192, dated January 12, 1904.

Fig. 1



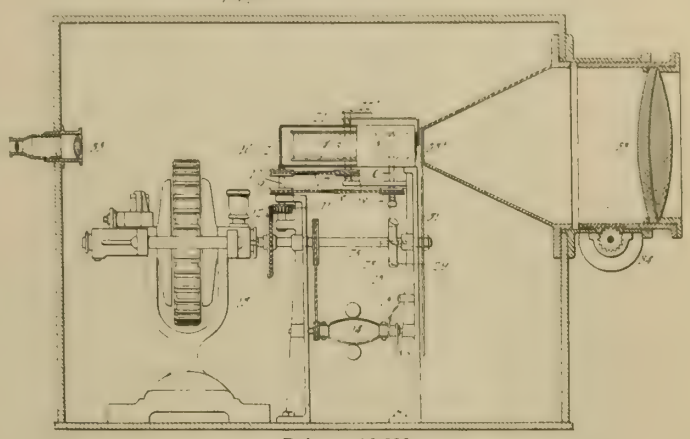
Reissue 13,329.

The history of this film-picture branch of the original Edison patent was reviewed by Austin Sherrill in *The Nickelodeon* of August, 1909, and an analysis of its two claims is there given. Since that date, further history has been made.

The second claim of this patent has been sustained as to validity by the Supreme Court of the District of Columbia, in a decree entered in that court on December 23, 1911, in the case of the Motion Picture Patents Company vs. Chicago Film Exchange. A copy of the decree may be found upon advertising page 7 of Motography for February, 1912. The two claims of the patent read as follows:

1. An unbroken transparent or translucent tape-like photographic film having thereon uniform sharply-defined equidistant photographs of successive positions of an object in motion as observed from a single point of view at rapidly-recurring intervals of time, such photographs being arranged in a continuous straight-line sequence, unlimited in number save by the length of the film, and sufficient in number to represent the movements of the object throughout an extended period of time, substantially as described.

Fig. 2



Reissue 13,329.

2. An unbroken transparent or translucent tape-like photographic film provided with perforated edges and having thereon uniform sharply-defined equidistant photographs of successive positions of an object in motion as observed from a single point of view at rapidly-recurring intervals of time, such photographs being arranged in a continuous straight-line sequence, unlimited in number save by the length of the film, and sufficient in number to represent the movements of the object throughout an extended period of time, substantially as described.

Theoretically, the effect of this decision is to strengthen the position of the Motion Picture Patents Company and to give it greater power in its efforts to dominate the motion picture industry in the United States. Just what use will be made of that power, and in just what way this decision and the power it gives will affect the industry of the country can be learned only by waiting and watching.

The text and drawings of the Reissue Patent No. 12,192 are substantially the same as those of Reissue Patent No. 13,329, given below, only the claims being different, as quoted above.

THE CAMERA PATENT.

Originally filed in 1891; originally issued in 1897 as No. 589,168; first reissued in 1902 as Reissue No. 12,037; again reissued December 5, 1911, as Reissue No. 13,329.

This patent also was reviewed in the article by Mr. Sherrill in the August, 1909, *Nickelodeon*, up to that date. Its further history is comprised in its recent reissuance, and in the changes in the claims in its last reissuance as compared with the claims of the former issues. A comparison of these three sets of claims will serve to show the gains or losses by the recent reissuance:

THE CLAIMS OF THE ORIGINAL PATENT, NO. 589,168.

1. An apparatus for effecting by photography a representation, suitable for reproduction, of a scene including a moving object or objects, comprising a means for intermittently pre-

jecting at such rapid rate as to result in persistence of vision images of successive positions of the object or objects in motion, as observed from a fixed and single point of view, a sensitized tape-like film, and a means for so moving the film as to cause the successive images to be received thereon separately and in single-line sequence.

2. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a single camera, and means for passing a sensitized tape-film at a high rate of speed across the lens of the camera and for exposing successive portions of the film in rapid succession, substantially as set forth.

3. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a single camera, and means for passing a sensitized tape-film across the lens of the camera at a high rate of speed and with an intermittent motion, and for exposing successive portions of the film during the periods of rest, substantially as set forth.

4. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a single camera, and means for passing a sensitized tape-film across the lens at a high rate of speed and with an intermittent motion, and for exposing successive portions of the film during the periods of rest, the periods of rest being greater than the periods of motion, substantially as set forth.

5. An unbroken transparent or translucent tape-like photographic film having thereon equidistant photographs of successive positions of an object in motion, all taken from the same point of view, such photographs being arranged in a continuous straight-line sequence, unlimited in number save by the length of the film, substantially as described.

6. An unbroken transparent or translucent tape-like photographic film provided with perforated edges and having thereon equidistant photographs of successive positions of an object in motion, all taken from the same point of view, such photographs being arranged in a continuous straight-line sequence, unlimited in number save by the length of the film, substantially as described.

THE CLAIMS OF THE FIRST REISSUE PATENT, 12,037.

1. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of and longitudinally movable with respect to the lens, and having an intermediate section crossing the lens; feeding devices engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

2. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; a continuously-rotating driving shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; and a continuously-rotating shutter operated by said shaft for exposing successive portions of the film during the periods of rest, substantially as set forth.

3. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; a continuously-rotating driving shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; a shutter exposing successive portions of the film during the periods of rest; and a reel revolved by said shaft with variable speed for winding the film thereon after exposure, substantially as set forth.

4. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a single camera, and means for passing a sensitized tape-film across the lens at a high rate of speed and with an intermittent motion, and for exposing successive portions of the film during the periods of rest, the periods of rest being greater than the periods of motion, substantially as set forth.

THE CLAIMS OF THE SECOND REISSUE PATENT, 13,329.

1. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

2. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; a continuously-rotating driving-shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; and a continuously-rotating shutter operated by said shaft for exposing successive portions of the film during the periods of rest, substantially as set forth.

3. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; a continuously-rotating driving-shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; a shutter exposing successive portions of the film during the periods of rest; and a reel revolved by said shaft with variable speed for winding the film thereon after exposure, substantially as set forth.

4. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

5. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized perforated tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices provided with teeth engaging the perforations of such intermediate section of the film and moving it across the lens of the camera at a high rate of speed and with an intermittent motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

Comparing the claims of the first reissue with the claims of the original patent, it is noted that the original patent had claims covering a camera in which the film might move continuously, whereas the first reissue had only claims in which it was specified that the film should move intermittently and that the exposure of the image should be made while the film was motionless.

Comparing the claims of the second reissue with the claims of the first reissue, it is noted that the first three claims are identical, while the fourth and fifth claims of the second reissue are narrower in scope, and cover nothing which would not be covered by the claims of the first reissue. The gain in the recent reissue therefore seems to be a gain of nine years, the expiration of the patent being extended by that amount by reason of the reissuance.

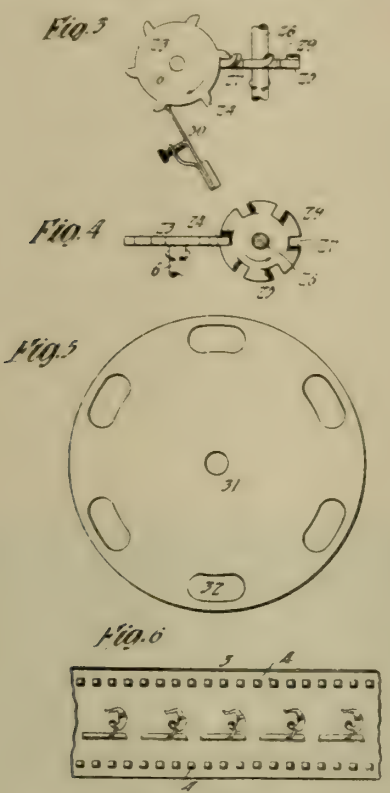
The complete drawings and descriptive text of the Reissue No. 13,329 are as follows, the claims having been given above:

The purpose I have in view is to produce pictures representing objects in motion throughout an extended period of time which may be utilized to exhibit the scene including such moving objects in a perfect and natural manner by means of a suitable exhibiting apparatus, such as that described in an application filed simultaneously herewith, (Patent No. 493,426, dated March 14, 1893.) I have found that it is possible to accomplish this end by means of photography.

In carrying out my invention I employ an apparatus for effecting by photography a representation suitable for reproduction of a scene including a moving object or objects comprising a means, such as a single camera, for intermittently projecting at such rapid rate as to result in persistence of vision images of successive positions of the object or objects in motion as observed from a fixed and single point of view, a sensitized tape-like film, and a means for so moving the film as to cause the successive images to be received thereon separately and in single-line sequence. The movements of the tape-film are intermittent, and it is preferable that the periods of rest of the film should be longer than the periods of movement.

By taking the photographs at a rate sufficiently high as to result in persistence of vision the developed photographs will, when brought successively into view by an exhibiting apparatus, reproduce the movements faithfully and naturally.

I have been able to take with a single camera and a tape-film as many as forty-six photographs per second, each having a size measured lengthwise of the tape of one inch, and I have also been able to hold the tape at rest for nine-tenths of the time; but I do not wish to limit the scope of my invention to this



Reissue 13,329.

high rate of speed nor to this great disproportion between the periods of rest and the periods of motion, since with some subjects a speed as low as thirty pictures per second or even lower is sufficient, and while it is desirable to make the periods of rest as much longer than the periods of motion as possible any excess of the periods of rest over the periods of motion is advantageous.

In the accompany drawings, forming a part hereof, Fig. 1 is a plan view, with the top of the casing removed, of a form of apparatus which I have found highly useful for the taking of the photographs. Fig. 2 is a vertical longtitudinal section on line *x x* in Fig. 1. Figs. 3 and 4 are enlarged views of the stop mechanism of the photographing apparatus. Fig. 5 is a plan view of the shutter for the photographing apparatus, and Fig. 6 is a perspective view of a section of the tape-film with the positive photographs thereon.

Referring to the drawings, *3* indicates the transparent or translucent tape-film, which before the apparatus is put in operation is all coiled on a reel in the sheet-metal box or case *1*, the free end being connected to an empty reel in the case *2*. The film *3* is preferably of sufficient width to admit the taking of pictures one inch in diameter between the rows of holes *4*, Fig. 2, arranged at regular intervals along the two edges of the film, and into which holes the teeth of the wheels *5*, Figs. 1 and 2, enter for the purpose of positively advancing the film. When the film is narrow, it is not essential to use two rows of perforations and two feed-wheels, one feed-wheel being sufficient. Said wheels are mounted on a shaft *6*, which carries a loose pulley *7*—that is, a pulley frictionally connected to its shaft and forming a yielding mechanical connection. This pulley is driven by a cord or belt *8* from a pulley *9* on the shaft *10*, which shaft is driven by means of the beveled gears *11*, *12*. The wheel *12* is preferably driven by an electric motor *13*, which when the apparatus is in use is regulated to run at the desired uniform speed, being controlled by the centrifugal governor *14* and the circuit-controller *15* in a well-known manner. On the shaft *10* is another pulley *16*, which is connected by a cross-belt *17* to a pulley *18*, also frictionally connected to its shaft, and which carries the reel to which the tape is connected in casing *2*. The film passes from the casing *1* through a slit formed by the edge *19* and the sliding door *20*, which is normally thrown forward by the spring *21*, Fig. 2, with sufficient force to clamp the film and hold it from movement. When the door *20* is retracted by pulling on the rod or string *22*, which is connected to the arm *22'*, the film is liberated and allowed to advance. Film-case *2* is provided with a similar door, but the device for moving the door is not illustrated. This arrangement of the sliding door not only holds the film, but it tightly closes the casing, thus excluding light and protecting the sensitive film. The casings or boxes *1*, *2* are removable, so that they, with the inclosed film, may be taken bodily from the apparatus. The shaft *6*, heretofore referred to, is provided with a detent or stop-wheel *23*, the form of which is most clearly shown in Figs. 3 and 4. The wheel *23* is provided with a number of projecting teeth *24*, six being shown, which teeth are adapted to strike successively against the face of the co-operating detent or stop-wheel *25* on the shaft *26*, which is the armature-shaft of the motor or a shaft which is constantly driven by the motor. The wheel *25* has a corresponding number of notches *27* at regular intervals around its periphery. These notches are of such size and shape that the teeth *24* can pass through them, and when the wheels *23* and *25* are rotated in the direction indicated by the arrows each tooth in succession will strike the face of wheel *25*, thereby bringing the film absolutely to rest at the same moment that an opening in the shutter exposes the film and will then pass through a notch, allowing the tape-film to be moved forward another step while it is covered by the shutter. To avoid the danger of the wheel *25* moving so quickly that a tooth cannot enter the proper notch, a laterally-projecting tooth *29* is provided adjacent to each notch. When a tooth *29* strikes a tooth *24*, the latter tooth will be guided by the tooth *29* into the adjacent notch *27*.

30 is a detent spring or pawl to prevent backward movement of the wheel *23*.

I prefer to so proportion the parts above described that the wheel *23* is at rest for nine-tenths of the time in order to give to the sensitized film as long an exposure as practicable and is moving forward one-tenth of the time, and said forward movement is made to take place thirty or more times per second, preferably at least as high as forty-six times per second, although the rapidity of movement or number of times per second may be regulated as desired to give satisfactory results. The longer interval of rest of the film insures a good impression of the object projected thereon and results in a picture having clean and sharp lines, since the film has sufficient time to become steady and overcome the vibration caused by the sudden and rapid motions of the feed mechanism. On the shaft *26* or on any suitable shaft driven by the motor is a revolving disk *31*, serving as a shutter for alternately exposing and covering the sensitive film. This disk, which is continuously revolving, is provided with six or any other suitable number of apertures *32* at regular intervals around it near the edge, they being so arranged that one of the apertures passes directly between the camera-lens *33* and the film each time the film is brought to rest, the light-rays passing through the opening *33'* and the falling on the film half-way between the reels on which the film is wound.

34 is a device for adjusting the camera-lens toward or from the film, and *35* is a device by means of which the operator can focus the camera on the object to be photographed.

Although the operation has been partially indicated in the description of the apparatus it will now be set forth more in detail.

The apparatus is first charged with a sensitive tape-film several hundred or even thousands of feet long and the motor is set in operation. Since the spring *21* causes the door *20* to clamp the film, as already described, the loose pulleys, *7*, *18* slip without pulling said film along, but when a moving object—for example, a man gesticulating—is placed in the field of the camera and the handle *22* is pulled the film is released and the pulleys operate to pull the same along. At the same time the reel in case *2* is rotated to wind up the film, thus transferring it from the reel in case *1* to the reel in case *2*. This movement is intermittent, the film advancing by very rapid steps, which are definitely and

positively controlled by means of the peculiar detent or escapement described, and a photograph is taken after each step.

While I do not care to limit myself to any particular number of steps per second, there should be at least enough so that the eye of an observer cannot distinguish, or at least cannot clearly and positively distinguish, at a glance a difference in the position occupied by the object in the successive pictures, as illustrated in Fig. 7. A less speed in taking the pictures will cause a trembling or jerky appearance in the reproduced picture. When the movement of the object being photographed has ceased or the desired number of photographs has been obtained, the apparatus is stopped. The film is suitably treated for developing and fixing the pictures, when positive prints therefrom, Fig. 6, can be used in an exhibiting apparatus.

Face Polar Bears to Get Films

With stories of daring adventures on ice floes in an attempt to get moving pictures of Arctic animals in their native haunts, of charges by enraged polar bears, aroused by the strange sight of white men and cameras, and desperate efforts of walrus to sink their kyaks, Captain F. E. Kleinschmidt has returned from the Northland. He has a most elaborate series of photographs and motion pictures of Arctic regions.

Captain Kleinschmidt, who is a native of Tacoma, Wash., was assisted by his partner, Louis L. Lane, and by Eskimos, who stood guard with rifles ready to shoot if the plight of the leaders of the expedition became too dangerous.

On one island, Wrangell, visited by Captain Kleinschmidt for the first time since the revenue cutter Rodgers stopped there thirty years ago, twenty-four polar bears were snapped in all conceivable groups. They were roped ashore, in the water and on ice floes, and pictures were taken of each operation.

Captain Kleinschmidt approached within fifteen feet of one big bear, which watched the moving picture machine curiously. He tossed a piece of walrus meat to the bear while Mr. Lane turned the crank of the machine. The bear grabbed the meat savagely, began eating it and then, suddenly looking up at the two white men, charged madly. Captain Kleinschmidt and Mr. Lane grabbed their instruments and established new iceland records for a dash of many hundred yards.

On another occasion the party was seeking pictures in kyaks. The machine was set up on board two, lashed side by side, when a big walrus dived under them and punched his tusks clear through the frail craft. Then he gave a mighty wrench, but the tusks slipped and the natives set to work desperately paddling the sinking vessel to an ice floe.

Game specimens obtained will be sent to the Carnegie Museum at Pittsburg and the Museum of Natural History at New York.

China's Picture Shows

Consul General Amos P. Wilder, Shanghai, says American pictures would be popular in that place if the right selections, suitable to the local taste, could be made. This can only be done by establishing a local agency which could judiciously select the films that would be popular and which could also oversee the business in other ports. There are but two important shows in Shanghai.

Consul Lester Maynard, Harbin, says all the four moving-picture machines in Harbin are of French manufacture. The proprietors of the theaters obtain their supplies through Moscow and Paris agents. One owner also handles films and sells about 10,000 meters each of positive and negative films per year. There are two machines there for taking moving pictures, one of English and the other of French make.

Scene from the Essanay Comedy, "Getting a Hired Girl."

Problems of the Operating Room

By William T. Braun

DUTIES OF THE OPERATOR.

THE success of the theater depends directly upon the operator. The manager may be courteous to his patrons, use great care in making up his program, the piano player may work up the pictures well; but if the projection is not first class the house will not draw the crowds that it should. This is even more true where competition is keen, but every point of the art should be studied and improved upon as much as possible, even if the house is the only one in town; then if competition should creep in, other things being equal, the house that can give its patrons a steady, flickerless, clear, well lighted picture will continue to draw the crowds. The various duties of the operator differ in each theater, but he alone is responsible for bringing the projection up to the highest point possible with the apparatus in his charge.

On entering a new position the operator should make it his business to investigate every part of his equipment at once and not wait until something goes wrong and then attempt to repair it with an audience waiting. Every position has peculiarities of its own which must be absorbed as soon as possible by the new operator in order to give satisfaction.

If the house is new the operator will most likely install the machine and various parts of the equipment himself or have it done under his supervision. The operator who is one in every sense of the word will exercise a little ingenuity in arranging the parts of his equipment so that everything will be handy, thus saving himself as much time and labor as possible in the execution of his duties.

If the make of projection machine is not absolutely familiar to the operator he should make it his business to find out everything he can at once. If he is in a large city it will be possible to visit the show-rooms or factory where the machine is built, as the manufacturers are always ready to give operators any information they need, so that the machine will give good service and the exhibitor feel satisfied. If he is in a small town, by writing to the manufacturer he will receive catalogs and instruction books which will explain the various adjustments and purpose of each part of the machine. Every small device upon the machine was placed there for a certain purpose by the manufacturer and in order to get the best results the operator should be familiar with the workings of it.

In placing the machine in the operating room raise the machine high enough from the floor so that the operator may turn the crank when standing, as it relieves the monotony in a long grind if the operator can stand up for a while. Also place the machine far enough away from the peephole so that the operator may sit opposite the head while turning the crank. In this way he will not receive all of the heat from the lamphouse and his eyes will not be injured by looking at the bright spot on the gate.

The rheostat or transformer should be placed under the machine so that the operator may raise the amperage when running a heavy film. The operator most likely will have to run the wires from the operating room switch to the lamp and transformer. Run the wires as direct as possible, avoiding making complications in wiring to save a few feet of wire or a switch or two. Some operators have a mania for wiring up their equipment in as complicated a manner as possible, either to save a bit or to mislead any intruder or future occupant of the operating room. This never pays, as complications always cause trouble, and in the end are replaced by simple systems. For the lead wires never use anything smaller than No. 6 B. & S. gauge, asbestos covered, stranded wire. It is not advisable to splice the lead wires as there is always danger of the joint becoming loose. When it is absolutely necessary to splice these wires they should first be scraped until they shine, then wound tightly together and soldered, then wound with tape. All connections with the switches, lamp and rheostat should be made with connection lugs. Be sure to have the wires clean and bright before fastening the lugs. Lugs of the clamp variety should be used in preference to the solder lug, as a tighter and more lasting connection is assured. Always bear in mind that a loose or dirty connection, no matter where it is, generates heat, increases the resistance of the line and in time will destroy the connection entirely.

The bench for the rewind should be placed near the machine so that if necessary the operator can rewind while running the machine.

When the projection machine is new it needs more care than later on, in regard to cleaning, etc. The gears and various parts have to be run awhile so that they work more easily. The machine when new should be cleaned frequently with benzine to remove the fine iron or steel particles which wear off with the first month's running, otherwise when they become mixed with the oil a grit is formed which rapidly wears out the swiftly moving parts.

In opening a new place it is very necessary to have the machine and lamp in perfect order and for the operator to have the machine absolutely under his control, so that no breakdowns or delays will occur. Then the audience will get a good impression from the beginning and first impressions always last.

In taking a position in a house that is running, the operator is expected to step in and run everything in perfect order at once. He should at once go over the entire equipment, examine every part to see that it is in perfect working order and thus familiarize himself with every part of the apparatus.

First, the machine should be cleaned. Remove the lenses, magazines, crank, outside shutter if one is used; then clean the working parts with benzine. Whenever posible remove the gears and all parts readily accessible, and brush them off with benzine. The various parts should be carefully wiped off and examined closely for signs of wear.

Beginning at the top of the machine we have the upper film magazine. The fire trap or guide rollers of this magazine should be kept thoroughly clean. As these rollers are solid, in order to keep them in contact with the film, the emulsion from the film accumulates very rapidly on the surface and must be cleaned off, otherwise they will scrape the soft surface of the film with long scratches. A small, stiff nail brush is the best instrument for cleaning the rollers.

The same thing can be said regarding the guide rollers on all of the sprockets. On almost all machines these rollers are now made with a hollow center so that

only the edges of the film come in contact with them. The three sprockets can also be cleaned with the brush. Unless the dried emulsion is removed from between the sprocket teeth the sprocket holes will not come in contact with the teeth and the film will continually jump from the sprocket. The teeth of the sprocket should also be examined for signs of wear. The film in time cuts a groove in the under side of the teeth, especially those of the intermittent sprocket. These grooves wear out the sprocket holes of the film and cause the picture to be very unsteady on the screen. The sprocket must be examined at close range in order to see these small grooves.

The intermittent movement should be next examined. The star wheel is the part of the intermittent movement which receives the most wear. When the slots become worn the action of the pinwheel is not regular, causing the intermittent sprocket to jerk, and results in an unsteady picture. The pinwheel must be examined in its relation to the star wheel. The intermittent sprocket should be perfectly rigid when the star wheel is at rest in the four different positions. The slightest movement of the sprocket when the star wheel is at rest is magnified about 200 times on the screen, causing a very unsteady picture. On all machines with the star wheel movement the intermittent shaft revolves in eccentric bushings. By turning these bushings the star can be brought closer to or further away from the pinwheel. The sides of the star should fit snugly against the rim of the pinwheel when at rest and the eccentric bushings should be turned until it does so. Both of the bushings must be turned exactly the same amount, otherwise one side of the shaft will be higher than the other. This will cause the band on the pinwheel to wear to an edge instead of wearing evenly throughout its entire height.

The entire intermittent movement is the vital part of the whole machine and the more care that the operator takes with it the better the results on the screen will be. On some machines the star and pinwheel are enclosed and run in oil. This keeps out the dust and dirt and running in oil preserves the parts. But this does not mean that because it is enclosed it should never be examined. The covering should be removed about once a week, the old oil taken out and new oil put in. The chamber should not be filled with oil, otherwise the oil will work back through the bearings and out of the oil holes, causing considerable trouble. Put in just enough oil so that the bottom of the star will touch the oil when revolving.

The guide roller on the intermittent sprocket generally receives more wear than any of the other rollers. The edges of these rollers sometimes wear down to a sharp edge and in running new film over them that part of the film containing the sprocket holes is sliced off.

The film gate generally serves as carrier for the automatic shutter, tension springs and sometimes the guide rollers. The tension springs have a double duty to perform. They hold the film absolutely still while being projected and they also flatten the film against the aperture plate. When the film is pulled down the length of one picture by the intermittent sprocket the film has a tendency to keep on moving after the sprocket has stopped. In order to keep the film stationary the tension springs exert a pressure, causing the film to stop. If this pressure is not great enough the picture on the screen will not be steady; if the pressure is too great the action of the machine will be hard and any patches passing through the gate will be likely to open up. On some machines the springs can be adjusted by screws on the back of the gate; on others it is necessary to adjust the screws on which the gate is secured.

While being projected the film must lie absolutely flat against the aperture plate, otherwise the picture will not be sharp and distinct all over the screen. No matter how fine a lens you have the film must lie all in one plane in order to be in a sharp focus on the screen. When the springs become worn they should be replaced at once by new ones and the difference in the picture can be noted at once.

The aperature plate must also be flat in order to produce a good picture. On some machines, especially those having short tension springs, the aperture plate becomes cupped, or a depression is worn in the plate opposite the aperture. The film in passing over the gate is pressed into this depression by the spring, consequently throwing the picture out of focus. As soon as a plate becomes worn in this manner it should be replaced by a new one. The tension springs and plate all work together in producing a good picture and both must be in perfect condition.

The take-up attachment, which has about replaced the old film tank, must be kept in perfect adjustment, otherwise it will cause no end of trouble. On almost every machine the take-up works different, but there are certain points in common with all machines which, if attended to, will avert many troubles. Most take-ups are attached or driven from the rest of the mechanism by a round leather belt. This belt should not be too tight, otherwise the tension on the film will be too great and it will be ripped; if too loose the friction between the pulleys and the belt will not be sufficient and when the reel becomes full it will not revolve but remain stationary. The belt should be kept free from oil or it will slip. A belt with couplings attached should be ready to slip on at a moment's notice in case the old belt parts. Some machines are equipped with an extra idler or weight so that the belt may be made tighter without opening the couplings and cutting out some of the belt.

If the key on the lower reel shaft becomes worn down it will not remain in the seat of the reel hub but slide around in the reel when the reel is almost full. Also only reels that run absolutely true and with a perfect key-seat should be used on the take-up. Select three such reels and mark or paint them so that they will not be taken from the operating room. By always using these reels in the take-up much annoyance can be avoided. If a spring cotter or reel cotter is used to hold the reel on the shaft the spring of it must be sufficient to hold the reel on the key of the shaft. Always remember that a little time spent in studying the defects of the take-up will be amply repaid by making it unnecessary to stop in the middle of a reel to tighten the belt, change reels, etc.

The other parts of the machine, such as gears, shafts and bearings, should be carefully cleaned and examined.

The machine can now be assembled again and oiled up ready to run. A drop of oil in each oil hole is enough to use every day for the ordinary run. If more is used it will only mix with dust and form a gum, clogging up the oil holes and wearing out the various parts. The machine should be kept covered when not in use, to keep out the dust and dirt and to protect it from dampness.

The machine should be gone over carefully at least once a week to see that everything is in first class condition and a sharp lookout kept for all signs of wear. Do not wait until the parts are entirely worn out or until a breakdown occurs before notifying the manager that some new part is needed. Notify him in advance, explaining to him the importance of it and then if you are not supplied the fault will not lie at your door. Always remember that you are not only being paid for turning the crank

but for taking care of the machine and the projection as well, and a careful operator will seldom be caught with an avoidable breakdown.

After having satisfied himself that the machine head is in first class shape the operator can turn his attention to the lamp and lamp house. The lamp should be removed from the lamp house and taken apart. A small stiff brush should be used to clean the various parts of the lamp. The carbon arms or clamps should be well cleaned, especially that part which comes in contact with the carbons. The inside of these arms should be filed smooth with a round mill file. Small ridges are formed on the inside of these arms, which should be removed, otherwise good contact will not be made with the carbons. The arms receive about the most wear of any part of the lamp. They become very hot from the intense heat of the carbons and when the thumbscrews are turned very tight they are liable to snap off, causing no end of trouble. An extra set, complete with thumbscrews, should be kept on hand, and those in the lamp should be examined at least once a week to see if there are any fine cracks or breaks in the metal which are liable to break open when heated.

The racks or screws upon which the arms work should be kept thoroughly clean and free from rust. The intense heat of the lamp causes all screws and rods to rust very quickly and this must be removed, otherwise it will be unable to keep the lamp in perfect adjustment and get the best results.

After all of the parts are thoroughly cleaned they may be assembled and vaseline to which a small amount of graphite has been added should be applied to all racks and screws. Do not use the regular sperm oil that you use on the machine head for the lamp. The connections of the leads to the lamp should be examined every day. Being so near to the heat of the arc the ends of the wires become charred and are burned off. The best connections with standard wire are obtained by use of the copper clamp terminals previously mentioned. By the use of these the entire wire is brought into contact with the carbon arm, and not only a small part, as is the case when the wire is wrapped around the binding post. A tight connection is always best and it is assured by use of the solderless terminals.

The lamp house itself should be cleaned out at least once a week. The screen covering over the vent holes should be brushed off and kept clean, otherwise the heat from the lamp cannot escape as it should and the interior of the lamp house will become overheated and cracked condensers will result. The mica bushings which insulate the carbon holders from the rest of the lamp should be examined to see that they are serving their intended purpose, otherwise some day the operator may receive an unpleasant shock.

Be sure to have the carbon arms in exact line before replacing the lamp in the lamp house. A pair of carbons should be put in the carbon arms and set so that they will be in an exact line.

The slide rods on which the lamp house slides from one lens to the other should be kept free from dirt and wiped off with a cloth dampened in oil. The lamp house will then slide over easily, not making it necessary to shake the whole machine to move over the lamp house.

The operator should now see that the whole machine, lamp house and all, is on a solid base. The projection outfit is generally attached to a table of some sort. It is usually necessary to brace the legs of the table with wire in order to make the machine rigid. If the machine board is near a wall the machine can be made absolutely rigid by attaching straps of iron to the machine board and fastening them to the wall.

After the operator has satisfied himself that the machine and lamp are in perfect condition, he should trace up the wires to the cut-out box. The operator should make himself thoroughly familiar with the entire switchboard, because in case of trouble he is the first one to be called on to find out the cause. For this reason a full supply of fuse plugs for the incandescent circuits and various fuses of the amperage required should be kept on hand so that they may be put in as soon as a fuse blows.

Only cartridge fuses should be used in the operating room and all live parts of the switch should be enclosed.

The operator who takes the time to fully acquaint himself with every part of the equipment and who knows just the right thing to do in case of trouble is the man who will hold his job and give satisfaction to the manager and can always rest assured that he can get a good position.

London Schools to Use Pictures

The cinematograph is to be introduced into the schools of London, and a high official of the education department expresses himself greatly in favor of this up-to-date innovation. He believes that the cinematograph will shortly be recognized officially, and grants will be arranged both in day and continuation schools.

One of the difficulties in the way of its introduction is the already overloaded curriculum. The board of education will have first to clear away all the growths which have crept into the system, which has allowed head teachers, and his majesty's instructors, to crowd subjects into the work, until the overburdened child is incapable of taking more, or even properly digesting what is now put before it.

Georgraphy in the future wil be one of the most fascinating subjects to a child, when New York, Peking and Lassa are not merely names, but are places seen, with people actually moving up and down in their streets. This first step of the new education department will, doubtless, be hailed with delight by thousands of teachers and students. Mr. Selby-Bigge, the new permanent secretary, can inaugurate his tenure of office in no better way.

Kansas Schools and Theaters Co-operate

The moving picture show, frequently charged with teaching the young idea to shoot in the wrong direction, is to be made an ally of the school room in instructing the pupils of Columbus, Kansas, schools in geography. The board of education has contracted with a nickel theater to present one afternoon each week moving picture films selected by Superintendent Shenk, which will depict life among the people of whom the children are studying in geography. Superintendent Shenk thinks this will add interest to the geography work and also have a tendency to improve the general tone of the picture shows.

Government Investigating Picture Business

The Department of Justice is said to be investigating the moving picture business to ascertain if there is a "trust." The inquiry, like many recent Sherman law cases, involves primarily the uses of patents. The matter has not yet progressed to the point where it can be definitely determined that there is or is not violation of the anti-trust statute.

Illustrated Sermons

While a motion picture machine buzzed and threw photographs on a screen over the pulpit in Grace Presbyterian Church, Montclair, N. J., the Rev. George J. Becker, the young pastor of the church, drew moral lessons from the pictures, which told the story of the Prodigal Son, Pharaoh and the Israelites, and Paul and the Centurion.

The church was crowded for the first motion picture sermon, a series of which will be given on alternate Sunday nights. In the audience were many children. The picture apparatus was in a fireproof booth and exits were plainly designated with red lights.

The innovation attracted many visitors, and one of the officers said that if the attendance increased it would be necessary for the congregation to erect the new church which has been under consideration.

The minister is a great believer in the adaptability of the motion picture to church uses. He said that it was a pity that the modern church had relinquished the old miracle and morality plays.

"We have allowed these valuable instruments and aids to slip through our fingers and become secularized," he said. "Why not recover their use to the church through the moving pictures? Why not appeal to the eye as well as to the ear and the emotions in our worship? I suppose there are those in Montclair who are opposed to the innovation because of the dangers that have attached to them through unscrupulous managers of moving picture theaters. There will be no call for vaudeville in a church entertainment, and no one will question the propriety of pictures that may be presented here."

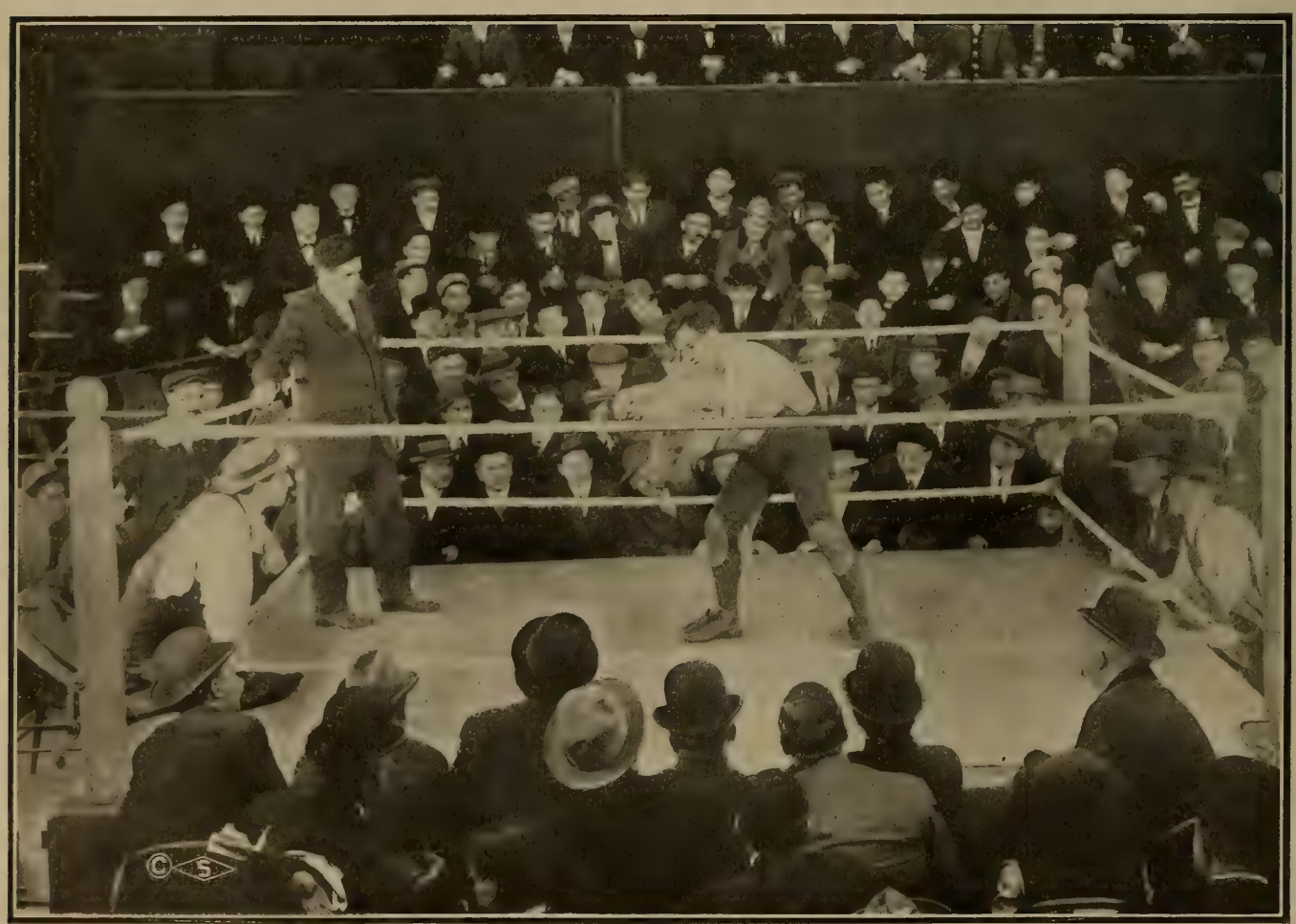
Saloon Business Injured by Pictures

Following an inspection of the Tacoma, Wash., motion picture houses, Mrs. John Q. Mason, of the newly organized municipal civil service board, declared she found nothing demoralizing in the shows, but had ascertained they were hurting the saloon business. Saloon men, she said, are complaining that their business is falling off because of the moving picture houses. The latter, it seems, are taking men from the saloons. Hence, she holds the five-cent theaters should be considered as having an elevating influence.

Mrs. Mason reports that the entertainment furnished by the motion picture houses she inspected, while in many instances trashy, was free from all obnoxious features.

The city council of La Salle, Ill., has recently taken a step which brought considerable joy to the owners of three moving picture shows. An ordinance was unanimously adopted to limit the number of picture theaters in the city to three until the town has attained a population of 15,000. This means that the owners of the present places virtually have a corner on the business.

The exhibitor who formerly advertised the Three Musketeers in two parts has given way to the man who advertises the Two Orphans in three parts.



Scene from the Selig Feature Film, "The Brotherhood of Man."

Of Interest to the Trade

How a Property Fire is Made

Barry O'Neil, managing director of one of the Lubin stock companies, receives a scenario of a photoplay. It is a melodramatic story which, to the experienced director, is perfectly easy, except that he must make a fire scene, with all the circumstance and excitement of the real thing. He approaches the principals of the firm and tells them that there is no fire reported in town and he must have a fire that afternoon as the production is late.

"Well," replies Mr. Lubin, "make one."

O'Neil explains that it will cost much money.

"No matter what it costs. Make the fire."

The stage manager goes out on a hurried quest and not far from the plant he finds an empty house in a row of pretty cottages. The landlord is sent for and a deal for the rehearsal is quickly made with a guarantee that the house shall not be burned down and all damages shall be paid for. A telephone is sent to the nearest fire station and engine and crew of firemen are secured and quickly on the spot, followed by the usual crowd, which pretty soon numbers four or five hundred. Here is the necessary mob. O'Neil brings his players to the scene, and standing in the middle of the road directs the scene. A few preliminary instructions and all hands go to work. Smoke is seen issuing from the top story window. The engine dashes around the corner and the firemen get down to business. A half dozen axes smash in the door and lower windows and the firemen enter. Ladders are placed at the upper windows, which are quickly demolished. A child is brought out of the door, then three or four men and women are dragged through the upper windows by the firemen and brought down the ladders to safety. The mob cheers the rescuers. A property man of the plant is one of the workers at the scene; a little dog Trixie is always at his heels, and as the man dashes into the burning building the dog fearlessly follows. Presently the dog is seen to jump from one of the windows and receives a round of applause. There is still one woman in the burning house. The smoke is now dense and the flames belch from the windows. The rescued ones urge the firemen to save the heroine of the playlet. One daring man rushes up the ladder to the top floor, he climbs into the window, the crowd shriek and cover their eyes at the fearful sight; presently the fireman appears at the window, one arm clasps May Buckley around the waist, and stepping out upon the ladder he drags the senseless form out and carries her head first to the ground. The mob embrace the rescued woman and the brave fireman. Miss Buckley quickly slips out of the picture and trots off back to the studio. The flames and smoke clear away; the house, except for the broken windows, looks none the worse for the rehearsal.

How are the smoke and flames made? You must ask the chemist.

A business firm in the Near East writes one of the commercial agents of the Department of Commerce and Labor that moving pictures are very popular at present in certain sections of the Near East. This firm would like to get in touch with persons willing to establish theaters in that section, or with manufacturers of moving picture films who would be willing to rent their films to already established theaters. Address Bureau of Manufactures, Washington, D. C., file No. 8181.

Film on the Loan Shark

The movement started by the Chicago *Tribune* toward correcting the "loan shark" evil will undoubtedly be greatly aided in its effectiveness by the Essanay company, which constructed a story based on several personal experiences published in the *Tribune's* columns. The film depicts the inhuman methods employed by these much-dreaded usurers and will appear under the title of "The Loan Shark" on March 15. Over one million people will see this picture throughout the country and its good results should be widespread in helping to stamp out the common evil.

Scene from Essanay's "The Loan Shark."

Satisfied with "Sunlight" Screen

The Sunlight Metallic Cloth Curtain company, 1106-343 South Dearborn street, Chicago, states that Loew's Amusement Enterprises of greater New York have just completed arrangements to install "Sunlight" curtains in the following theaters: Royal theater, Brooklyn, N. Y.; Circle theater, Sixtieth and Broadway, New York; New Greeley Square theater, Sixth avenue and Thirtieth street, New York; Herald Square theater, Thirty-fifth and Broadway, New York, and Delancey theater, Delancey and Suffolk streets, New York.

The Loew company ordered a sample curtain last fall and after the most exhaustive and rigid tests of this curtain in one of its houses, and a careful record of the costs of operating with the new type of curtain, the company was able to demonstrate satisfactorily that the curtain was actually reducing expenses and producing a better result with a more pleased patronage, because of the clear picture result obtained. The tests proved so satisfactory that the company is ordering these additional installations for the balance of its theaters, and it speaks well for the product that as large an amusement company as this should make such a complete installation.

The screens that are being installed are all equipped with a patent frame and tightening device which eliminates wrinkles. It is claimed by the Sunlight company that this is the only device of its kind on the market which will give an absolutely smooth picture surface. Because of the fact that some of these theaters are using vaudeville, while others are not, some of the screens are fixed, while others are equipped with a patent frame and are used as drop curtains by being elevated into a fly loft when vaudeville is being shown.

Los Angeles Correspondence

Out Santa Monica way the farmers are using the stock companies of the film makers in a rough way. The producer is lured on to the property by the enchanting scenery and gets along beautifully with his work until Mr. Landlord and his neighbors come swinging upon the scene bearing shot guns. The order is given to cease operations until a settlement is effected. This is usually reached by the maker paying $100. Representatives of the Kalem company have appealed to the mayor of Santa Monica who promises to do what he can. But what can the poor mayor do? The Kalems say they will pull out of the town and go to Honolulu if Santa Monica doesn't fix it with the farmers.

The N. Y. Motion Picture company has leased the old Southern Pacific depot property at Santa Monica and will remodel the buildings and beautify the grounds for a permanent establishment.

Charles L. Fuller, of the Vitagraph company, has left town. Fuller is one of the most popular gentlemen who ever visited here. Nobody knows why he came or what he came for and now that he has gone, we wonder where he went and why? It is evident that his expense check was mailed somewhere else and he left here to meet that.

T. J. Marion, general manager of the Kalem company, who was here for some time, has returned to New York.

Fernando Odon Galvez has joined the Selig forces at Edendale.

Miss Betty Hart is animal queen in the first of the Selig animal pictures since the zoo struck Edendale. It is a distinctly new role for the versatile and charming little lady.

J. L. McGee has deserted his famous bungalow and moved to his own new house. His friends say he has been moving so long that he will be an old tenant before he settles.

If you see or hear from F. P. Shaw, we want him back. Shaw has fleeced nearly a hundred would-be motion picture actors and actresses who would like to meet him again. For $10 in advance Shaw would turn out a real star competent to earn $5 a day. He would turn the trick in three weeks. This town is full of folks who would want nothing better than that and picking for the m. p. school was good. Shaw skipped with his collection of souvenirs.

George Weston, stage director of the Bison company, was seriously if not fatally injured February 20, by the premature explosion of a blast of dynamite. A battle scene was being played and the explosion was to destroy the barracks as a finale to the action. Mr. Weston was absorbed in the business of the piece when the explosion hurled him down an embankment where he was found in an unconscious state.

Moving picture entertainments in churches have become so popular at Montclair, New Jersey, to guard the public safety, the town council has passed a new ordinance governing permits and licenses to shows and entertainments, providing for proper inspection before permits are granted.

Most Popular Picture Player

Fully 15,000,000 people attend the moving picture theaters every day. There are 13,000 theaters in this country, in which motion pictures are displayed, exclusive of halls, churches and clubs, where they are displayed occasionally. Over $100,000,000 is invested in the motion picture industry in this country. There are about 3,500,000 motion picture enthusiasts in this country known as "fans," who are just as interested in the personalities of the photoplayers as the patrons of the regular drama are of the legitimate actors.

The *Motion Picture Story Magazine* is conducting a popularity contest among its readers for the most popular picture player. The contest is so arranged that a letter, or card or verse containing the name of a favorite player will count as one vote for that player. Over 102,000 votes have been cast and the March issue of that magazine contains the result of the contest up to the date of going to press, as follows:

Maurice Costello (*Vitagraph*)	11,543
E. Dolores Cassinelli (*Essanay*)	10,478
Alice Joyce (*Kalem*)	8,671
Florence Lawrence (*Lubin*)	8,619
G. M. Anderson (*Essanay*)	8,429
Mae Hotely (*Lubin*)	7,124
Arthur Johnson (*Lubin*)	4,918
Florence Turner (*Vitagraph*)	4,492
Mary Fuller (*Edison*)	3,419
Mary Pickford (*Biograph*)	3,088
Mildred Bracken (*Méliès*)	3,000
Carlyle Blackwell (*Kalem*)	2,978
Ormi Hawley (*Lubin*)	2,464
F. X. Bushman (*Essanay*)	2,392
Helen Gardner (*Vitagraph*)	2,184
Warren J. Kerrigan (*American*)	1,863
Gene Gauntler (*Kalem*)	1,395
Crane Wilbur (*Pathé Frères*)	1,097
John Bunny (*Vitagraph*)	1,088
Lillian Walker (*Vitagraph*)	1,085
Leo Delaney (*Vitagraph*)	1,084
Gladys Field (?)	1,044
Marion Leonard (*Rex*)	1,026
Gwendolen Pates (*Pathé Frères*)	952
Edith Storey (*Vitagraph*)	921
Earle Williams (*Vitagraph*)	875
Kenneth Casey (*Vitagraph*)	865
Jack J. Clark (*Kalem*)	847
Elsie McLeod (*Edison*)	761
Harry Meyers (*Lubin*)	727
Kathryn Williams (*Selig*)	708
King Baggot (*Imp*)	643
Paul Panzer (*Pathé Frères*)	640
Robert Gaillord (*Vitagraph*)	639
James Cruze (*Thanhouser*)	626
Adele de Garde (*Vitagraph*)	623
Gertrude Robinson (*Reliance*)	618
Pearl White (*Pathé Frères*)	613
T. J. Corrigan (*Selig*)	593
Anne Schaeffer (*Vitagraph*)	592
Jack Standing (?)	591
Max Linder (*Pathé Frères*)	591
Mabel Normand (*Biograph*)	583
Marc McDermott (*Edison*)	580
Hobart Bosworth (*Selig*)	572
William Clifford (*Méliès*)	570
Owen Moore (*Thanhouser*)	569
Julia Swayne Gordon (*Vitagraph*)	568
Mabel Trunnelle (*Majestic*)	562
Guy Hedlund (*Biograph*)	560

Trouble for Lubin People in El Paso

One of the Lubin Film Company's traveling organizations now located at El Paso offended the majesty of the law and consequently were arrested and duly fined. Wilbert Melville, the director, seeking for subjects of local atmosphere, conceived the idea of making a reel of pictures illustrating the incidents of the Mexican revolu-

tion. He obtained a permit from the chief of police of El Paso to use the highways of the little town and a number of peace-abiding citizens to make the show. In addition to the members of the troupe some 300 or 400 extras were engaged and dressed up to represent federal soldiers and revolutionists. Doubtless there was not a full understanding between the chief and the mayor, however. The latter looked upon the demonstration as real and dangerous to his neighbors across the Rio Grande. The police, under instructions, charged the body and scooped in as many men and women as they could handle. The show folks were duly arranged and despite full explanation and the chief of police permit, were fined $10 each and messages were sent across to Juarez assuring the authorities that no apprehension was necessary. Melville, the director of the troupe, got away in his automobile but had to send a good sized bag of money to get his associates released.

New St. Louis Theater

With the opening of the Hippodrome St. Louis will rival all the cities in the country in motion picture magnificence. St. Louis will then have one of the largest and most up-to-date theaters in the United States.

Every effort has been set forth to make the house one that will satisfy the exacting tastes of the amusement loving public. Under the direct supervision of Frank Talbot, manager and promoter, the plans have been laid with extreme care for safety and comfort. Concrete walls, stage and floor make fire almost impossible, while forty exits will be provided for cases of emergency. Perfect sanitation is made possible by means of a saucer-shaped concrete floor with a sluice in the center, making it possible to flush the entire building daily with water.

Zigomar

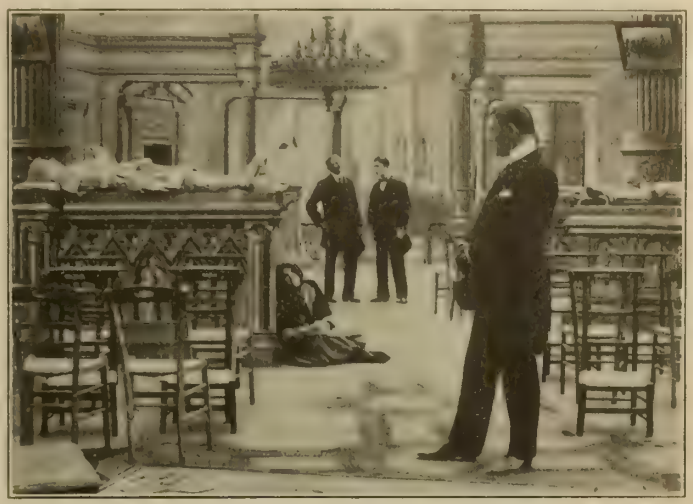
"Zigomar" is the title of a sensational feature film being marketed by state rights by the Feature and Educational Film company, Cleveland, Ohio. It is a detective

Zigomar Rides On Two Motors

story of the most vivid type, in which the craft and energy of the master criminal are matched only by those of the detective, Broquet. It is a three-reel subject of fifty scenes, and there is not a dull foot in it. The climax is especially startling.

Tobacco in Motion Pictures

One of the big motion picture syndicates is arranging to secure a series of films illustrative of the tobacco industry in Kentucky. The object is to show the process of growing, harvesting and marketing the



Broquet Disguised as a Statue, in "Zigomar."

"weed" in its progress from the plant bed to the hogshead.

It will require some time to do this as it is a current saying among tobacco growers that it takes "thirteen months in every year" to raise and sell a tobacco crop. Nevertheless the tobacco industry is a good subject for moving picture exploitation and Kentucky would get some valuable advertising out of such an enterprise. There are some features of it, perhaps, that would not be desirable for publicity purposes. It is no uncommon sight in some of the tobacco districts to see women and small children working in the fields. Whether such work be a matter of choice or necessity it is probably best that it should not be extensively advertised. Work in a tobacco field has some advantages over working in a factory or a sweatshop; but half the world does not know how the other half lives anyway, and some of the uplift organizations which have not the time to investigate conditions in their own bailiwick might be after sending missionaries to Kentucky if they chanced to drop in at the picture show and see a more or less faithful representative of "Betsy and the baby" participating in the slaughter of the tobacco worm or pinching the noxious sucker from its parent stem.

Illinois Landmarks to Act as Back Drops

Some time ago D. C. McClellan, manager of Idylhour Theater, Peoria, Ill., wrote to the Selig company, Chicago, suggesting the taking of a historical film dealing with early life in Illinois. Mr. McClellan put forward the idea to incorporate in a moving picture scenes on the Illinois river, the early visit to this section of the Jesuit priests, and other explorers, and featuring LaSalle, who built Fort Creve Coeur, a few miles north of Peoria. The beautiful scenery at Starved Rock was also to be included, woven into an Indian drama dealing with the legends connected with Lover's Leap and other scenic spots about the rock, which is soon to become included in a state park. Mr. McClellan received a letter from the Selig people in which they stated they had been

considering for some time the manufacture of a film dealing with the early life along the river, featuring Starved Rock, and the details are now being worked out. The picture will be taken this spring, as soon as the foliage has advanced far enough to make a good picture. This film will be awaited with interest by residents of the Illinois valley, and it should prove a drawing card in that state especially.

Moved to Repentance by Moving Pictures

A remarkable case of unjust imprisonment has been brought to light at Cedar Rapids, Iowa, through the medium of the moving picture theater, where one of the films made sufficient impression upon the mind of John G. Gates, a Rock Island brakeman, to cause him to make an affidavit in which he confesses to the crime of perjury. The affidavit also practically clears Charles Jack, an employe in a local hardware store, of a charge for which he served twenty-one months in the penitentiary at Fort Madison and six months in the Tama county jail at Toledo.

Jack and Gates both formerly lived at Traer, Ia., where Gates was employed as baggageman. In August, 1908, he and Jack had some trouble over a woman who had been Jack's sweetheart for some time, and during the altercation Jack flourished a revolver. Gates had a warrant issued for his arrest on a charge of malicious threats to extort money, Gates claiming that Jack had met him on a dark street, pointed a revolver at his head and ordered him to give him $10 and a ticket to the end of the Rock Island railroad.

Jack was arrested, indicted by the grand jury, and after being in jail six months the case came up for trial. Gates testified that Jack had attempted to hold him up, and as the prisoner could not prove otherwise, although he strongly protested his innocence, he was found guilty and sentenced to two years at Fort Madison. His term expired last October, and he immediately came to Cedar Rapids and secured employment.

A few days ago Gates, who is now married, visited a moving picture show, where one of the films depicted a story of false imprisonment and of prison life. The picture affected him greatly and that day he went to Jack and offered to make an affidavit to the effect that his testimony at the trial was untrue. The affidavit was made before a local notary and vindicates Jack of every charge except that of flourishing a revolver.

The Republic producing companies which for some weeks have been located in the Adirondack Mountains, Saranac Lake, N. Y., will separate into two parts, one division going to New York City for the winter and the other going to some point in the South where the climate will be warm enough to permit the production of pictures out-of-doors. Many of the pictures taken around Saranac Lake were taken when the temperature hovered around the 20-below-zero mark and it is the purpose to vary the scenery by going to a warmer section.

Scene from Selig's "The Slip."

A High Class Program

Perhaps nothing places a motion picture theater so securely in the high grade class in the minds of its patrons as an artistic program, not simply a program which is flashed on the screen or displayed in the lobby, but one which is handed to the patron as he takes his seat and which he can take home with him.

One of the most artitistic programs issued by a picture theater is the one put out by the Tenth Street Theater of Kansas City. It consists of twenty-four pages and a two or three colored cover, the cover design being changed with each issue. Very few legitimate theaters get out larger programs, none of them issue finer. Such a program would be a very expensive proposition were it not for the advertising it carries. Fully half of the Tenth Street Theater program consists of high grade advertising which, we imagine, is sufficient to pay for the book and show a very creditable profit besides.

The booklet is issued weekly and gives the programs for the entire week, together with synopses of the films and regular house announcements.

The Tenth Street Theater shows first run films only and charges ten cents admission. Although it is only a year old it is one of the most popular houses in the Southwest. Its managers believe that their success in the picture theater business is largely due to their constant endeavor to impress upon the public the fact that the Tenth Street Theater is high grade, and that its performance is worth the price. Undoubtedly their program has done much to convey this idea.

Mexican Frightened by Cameraman

An American cameraman recently ventured into Mexico to take some pictures of Mexican scenery, together with a parade of a Mexican regiment. Mistaking him for an insurrecto about to start another revolution by turning a machine gun on them, several hundred Mexican soldiers, comprising the garrison at Tia Juana, broke ranks while on dress parade and ran in every direction for shelter.

Officers joined the privates in getting behind buildings and trenches, and the regimental bugler had hardly sounded the call to arms to repel the attack of the supposed invaders when the moving picture man, now thoroughly frightened himself, tucked his machine under one arm and started to run for the boundary line.

He had gained the outskirts of the town when a Mexican officer ventured to snatch a look from his hidng place, and seeing the ground clear, ordered a charge with fixed bayonets. It took considerable prodding, however, to get the privates back into the ranks and into military formation.

The frightened operator was overhauled by mounted men, dragged back into town and taken before the commanding officer. The enraged soldiers wanted to make a target out of him then and there, but the officers prevailed upon them to let the regular military law take its course.

The moving picture machine was carefully taken apart and searched for explosives. The cameraman pleaded with the officers to let him go. He explained to the Mexicans that he was not a filibuster nor soldier of fortune; that he was only working for a living. He went through a pantomime with the aid of a sheet on the wall to show the soldiers how pictures are taken for the nickelodeons in the United States.

Then a great light burst upon the intelligence of the commander-in-chief. He rapidly interpreted his discovery to his fellow officers and his privates. The moving picture man stood distrustfully by, not quite sure that he had yet made himself plain.

The soldiers were so overjoyed at the fact that they were to have been sent down into posterity by the moving picture route that Humphreys was ordered to take their picture without fear of interruption.

A brief examination of his machine, however, convinced the moving picture man that he could never accomplish the feat, but he feared to arouse the ire of the Mexicans, so he went through the motions of taking a real picture while the soldiers marched back and forth within his range, drilled, fixed their bayonets, charged upon imaginary foes, pitched their tents and went through every detail of war life in Mexico.

His arms were aching from turning the crank of his broken machine, and he would have ordinarily used up several miles of film, when the regiment came to attention and the commander stepped to the front and proudly doffed his cap.

That was the end. The picture man was loaded down with cigarettes and cigars and presented with a silk scarf by one of the officers. He refused an invitation to dine and hurried with an escort of honor to the boundary line, the men insisting on carrying his machine for him.

Motiograph Demonstrator Disappears

E. A. Schultz, formerly a demonstrator in the employ of the Enterprise Optical Manufacturing company, Chicago, is no longer with that company. The company wishes to call attention to the fact that it is not responsible for any kind of debts or obligations incurred by Mr. Schultz, and is offering a reward of $10 for information leading to the recovery of a 1912 model Motiograph projecting machine and outfit, trunks, etc., used by Mr. Schultz in demonstration work. The last the company heard of Mr. Schultz he was on the way to Nelson, B. C., Canada, but every effort to reach him has failed.

Recently a number of moving picture theaters in Russia have been displaying a few films depicting American life, most of them being Indian and western pictures. An American consul writes that these films are so entirely different from the usual subjects displayed and seem to be so much appreciated that a good business could be worked up in American films. He suggests that descriptive matter with prices and discounts be sent to a number of firms whose names are furnished. Correspondence with these firms should be preferably in Russian, but German would be better than English. Address Bureau of Manufactures, Washington, D. C., file No. 8193.

The Levi Slide company, New York City, recently sustained a heavy loss by fire, the entire stock with the exception of the negatives being destroyed. The studio apparatus was a complete loss. The entire loss, however, was covered by insurance and except for the delay in business, which was only short, no appreciable loss will be experienced.

The Majestic Film Service company has opened a large and commodious room where all the Independent releases will be exhibited on Mondays, Wednesdays and Fridays at ten o'clock.

Another Newspaper Contest

Another newspaper, the Pittsburgh, Pa., *Leader*—is making strenuous efforts to interest the picture fans among its readers. With the idea of ascertaining the critical views of motion picture patrons and their thoughts concerning the film subjects they witness, the *Leader* has inaugurated a contest among the patrons of all motion picture theaters advertised in its pages—and there are seventeen of them represented there.

Its readers are invited to submit a critical view of any subject shown at these theaters during the week, and to the writer of the best criticism, adhering strictly to the rules set forth below, will be given an order for two admissions good every day for 30 days at the theater where the picture was shown and criticised from. The successful 14 criticisms are published the following Sunday, with the names and addresses of the winners of the 14 prizes.

RULES OF CONTEST.

First—Name of theater and date of attendance.

Second—Title of film.

Third—Criticism not to be over 150 words.

Fourth—Film to be judged solely from the standpoint of: (a) Dramatic expression and "enunciation;" (b) Gesticulation; (c) Minuteness of detail; (d) Photographic and color effects; (e) General ensemble.

New Zealand's Picture Shows

Consul William A. Prickitt, Auckland, says one or two American makes of cinematograph machines have been tried in New Zealand, but they did not seem to give satisfaction. A number of the old Edison machines are still in use in various parts of the country, but they are gradually being replaced by French makes. However, comparatively little is known of modern machines and one person interviewed said:

"We are looking for good machines. We depend entirely on the imported article, and in New Zealand there is a market which requires to be studied. For instance, most American machines apparently do not suit us because they are manufactured with a view to projecting small pictures. They are made of too light a standard and are not steady enough for our large pictures. We use 80 amperes. In America the highest used is, I believe, 35 amperes. We have not the same legal restrictions here, and so always show a 28-foot picture as against the small 12-foot picture understood to be common in America. Thus when the size of the film is magnified so much it is essential that absolute steadiness should be maintained. These are points which American makers would need to study before attempting to work the New Zealand market."

It is estimated that over 50,000 feet of film per week come into New Zealand and are hired out through central agencies. Of this total quite 50 per cent is manufactured in America, and on every program presented in a New Zealand picture theater fully half the items comprise American subjects from American films.

All American films come through London and are admitted duty free. American dramas, cowboy stories, and comedies are exceedingly popular, and the photography is regarded as excellent. The average program is reckoned to run about 7,000 feet. Some proprietors suggest that films dealing with current American news might be sent out advantageously. The cinematograph business in New Zealand is practically all in the hands of three firms.

This Film Moved Some

I have heard of films breaking records before now, says "Stroller" in the *Kinematograph*—in fact, if sales managers are to be credited, about every other subject they release achieves this distinction—but it has been left to Mr. A. E. Mainwaring of the Western Import Company, to handle a film capable of extending its destructive powers to such a very real thing as a window. To be exact, it was Mr. Grainger of Tyler's who was handling the film, "The Trapper's Consent," at the time, and the story goes that during the course of an innocent conversation the subject—a "moving" picture in more than one sense—leapt from the box and "projected" itself through a glass partition into the Tyler shop possibly with the idea of finding out how it compared with the Eclair and Itala samples there. Salesmen speak of a good subject "moving" satisfactorily and if the possession of this quality is any criterion of merit, Mr. Mainwaring would appear to possess in "The Trapper's Consent" a headliner of the very first water.

Advertising Western Theaters

There are many ways to get publicity for a motion picture show. One of the best ways is that used by William Cutts, manager of the Montana Amusement Company, who has in the Butte *Miner* of December 17, a long article covering the history, development, and uses of motion pictures. This may furnish an idea for other enterprising managers.

Two Scenes from the American Film Company's "Winter Sports at Coronado Beach."

Among the Picture Theaters

PERSONAL NOTES.

Lawrence S. McCloskey has been appointed associate editor and scenario writer for the Lubin company. Mr. McCloskey was formerly engaged in newspaper work.

We are glad to be able to report that W. N. Selig, president of the Selig Polyscope company, has so far recovered from the operation made necessary by the wound received some time ago at the Los Angeles branch, as to be able to leave the hospital, and trust it will only be a short time until he will be completely restored to his former good health.

William V. Mong, formerly producer for the Selig Polyscope company, is now in charge of the scenario department of that company's Chicago office.

David Horsley of the Nestor company has returned to the Nestor studios at Hollywood, Cal., after a business trip to the East, stopping to take pictures of interesting places along the way.

On February 12, C. G. Thompson, manager of the Cleveland branch of the Victor Film Service, tendered a banquet to the Moving Picture Operators of Local No. 160, I. A. T. S. E., Cleveland, which was attended by about one hundred members of the union.

Watterson R. Rothacker of the Industrial Film Manufacturing company, Chicago, recently delivered a lecture before a number of advertising men at Denver, Colo., on the merits of moving pictures as an advertising medium.

Upon his return from the Western Studio at La Mesa, Cal., S. S. Hutchinson, president of the American Film Manufacturing company, Chicago, paid a visit to New York City.

Giles R. Warren, who has acted as scenario writer for different companies has been employed in that capacity by the Powers company.

George Larkin, known as the "dare devil of motion pictures" and formerly with the Pathe Freres Stock company, has joined the Eclair stock company.

During the production of a war picture by Pathé Frères at Creedmore, L. I., recently, Henry Hoffman, a member of the stock company, was seriously burned about the face by an exploding bomb. At the time he was in charge of the bombs which were being thrown upon the field to make the scene appear more realistic. A number of these bombs were piled together when a lighted cigarette was accidentally dropped among them causing them to explode. His face was almost blown off and it is feared he will be blind for life. Several other bystanders met with slight injury, but none seriously.

A demonstration of educational films will be given at Hull House, before a number of prominent Chicago teachers and principals, by Tom Quill. Jane Addams, well known in Chicago, will also be present.

E. E. Fulton, well known in Chicago film circles, and whose repair house has a wide reputation among exhibitors, has taken on additional space and now has a display room which is surpassed by none in the city.

ROLL OF THE STATES.

ALABAMA.

The Alabama Amusement company has been incorporated at Birmingham with a capital stock of $6,000 for the purpose of conducting a moving picture theater. A. D. Moore is president and E. D. Ensley, secretary.

The Grand, an up-to-date motion picture theater, has been opened at Bessemer.

The Victoria is the name of a new motion picture house opened in the building formerly occupied by the New Lyric theater, on Twentieth street, near Third avenue, Birmingham, by Julius Patterson and A. D. Moore.

ARKANSAS.

A new motion picture theater is being erected at Jonesboro by A. J. Kerfoot which will cost $10,000 and the same will be under the management of John Collins, at present in charge of the Empire theater.

The Bijou, a moving picture theater at El Dorado, has been purchased by E. Jewell of Grant, Iowa, who will operate the same.

CALIFORNIA.

The United States Motion Picture company of Los Angeles, has been incorporated by C. E. Kaufman, E. T. Charles, H. H. Earl and others, with a capital stock of $100,000.

A moving picture theater will be erected at San Diego by Messrs. Pinkerton and Edwards at a cost of $20,000.

Charles Godard, who conducts the Acme Motion Picture theater in Sacramento, has leased the premises at 617 K street, that city, for eleven years and will open another picture house there. The new house will be devoted exclusively to pictures and the admission will be 10 cents. He will also continue to operate the Acme as a five cent house.

The New York Film Manufacturing company will establish a plant at Lookout and Palm avenues, La Mesa, for the manufacture of motion pictures. That section of the country is proving a favored locality for the manufacture of moving picture films. Climatic conditions are such as to permit of the companies operating in the field practically every day in the year, while the clear atmosphere and prevailing sunny weather is particularly favorable for this kind of work. The American Film company is operating in that section and the Essanay at Lakeside.

The Liberty theater at San Bernardino has been thoroughly overhauled and reopened under new management which will give the public first-class service.

A moving picture theater will be erected on Telegraph avenue, between 25th and 26th streets, Oakland, by E. Van Loan, at a cost of $4,900.

Dreamland is the name of a new moving picture theater erected at Riverbank by J. Wilson Wright.

COLORADO.

The Crystal Theater at Denver has been purchased by the Crystal Theater company which will conduct it as a vaudeville and motion picture house.

CONNECTICUT.

The New Foy Theater, formerly the Auditorium, has been opened in the Y. M. C. A. building, Temple street, New Haven, and will be conducted as high-grade motion picture house. The pictures shown will be censored by a committee of the Y. M. C. A. and will be along entertaining and instructive lines.

Plans will be prepared by Peter Daws for a moving picture theater to be erected on East Main street. Bridgeport, which will be thoroughly modern and will have a seating capacity of 1,000.

DELAWARE.

Articles of incorporation have been filed with the secretary of state at Dover for the Irwin Amusement company of Pittsburgh, Pa., to operate a motion picture theater. The capital stock is $6,000 and the incorporators are C. A. Parker, W. C. Menges, Pittsburgh, Pa., F. M. Carson, Mt. Pleasant, Pa.

FLORIDA.

A moving picture theater will be erected at Tarpon Springs by the Silica Mining and Manufacturing company.

A new moving picture theater will be erected in the Nashville block, Orlando, by Col. Watson, which will have a seating capacity of 400 and will be up-to-date in every respect.

GEORGIA.

A new moving picture theater will be opened at Fitzgerald some time in March by H. A. Burkhart.

Articles of incorporation have been filed for the Interstate Film and Supply company of Atlanta; capital stock, $100,000. The incorporators are William Oldknow and Hudson Moore, Atlanta; H. A. Fitzgerald, of Maryland; Sam Werner and Isadore Wagner, of Missouri. The firm will deal in films, moving picture machines and everything else in the amusement line.

The Savoy Theater company, Macon, has been granted a charter to conduct theaters, moving picture shows and a general amusement business. The incorporators are E. P. Frazer and Dan S. Holt.

ILLINOIS.

The Grand Opera House at Canton has been leased by Lee and Sam Robinson who will conduct it as a moving picture theater.

The Princess theater at Kankakee, under the management of Henry Radeke, has recently undergone extensive alterations.

Th Ruby Street motion picture theater at Joliet, recently damaged by fire, will be reopened to the public after the necessary repairs are made.

The Crescent is the name of a new moving picture theater to be opened in the Fisk and Beem building, Ottawa.

A moving picture theater will be erected at 5352 Wentworth avenue, Chicago, by Reuben Levine, at a cost of $7,000.

J. L. Knode of Ottawa, is preparing to open a moving picture theater at Marseilles.

Articles of incorporation have been filed with the secretary of state for the Vaudette Amusement company, Springfield, with a capital stock of $2,500. The incorporators are W. W. Watts, Emma E. Watts and Grace B. Cumming.

Plans are being prepared by A. Dink, 1210 West Randolph street, Chicago, for a moving picture theater to be erected at 2006 Montrose avenue at a cost of $5,000.

A moving picture theater will be erected at Crystal Lake by Guy E. Prickett.

A new theater will be erected at 3121 Lincoln avenue, Chicago, by the Big Four Amusement company at a cost of $12,000.

A new theater will be erected at 3121 Lincoln avenue, Chicago avenue, Chicago, at a cost of $7,000.

C. E. Zink of Gilman, has leased the Majestic theater at Watseka and will conduct the same as a high-grade moving picture house.

A theater will be erected at 6108 S. Halsted street, Chicago, by Geo. T. Tieman at a cost of $8,000.

In accordance with action taken at a special meeting of the village board, residents of Maywood will decide at the April election whether the village shall license motion picture theaters.

The Johnson-Flynn Feature Film company, Chicago, has been incorporated with a capital stock of $2,500 by Thomas H. Quilt, John Krone and Morton H. Powers.

IOWA.

An up-to-date vaudeville and moving picture theater will be opened at Third and Main streets, Keokuk, by C. H. Dodge. Bert Wagner will be associated with Mr. Dodge in the amusement business and these two will put in a circuit of moving picture and vaudeville houses.

Plans have been accepted for a moving picture theater which will be erected at West Liberty by Bert Myers.

The Fern theater at Bedford was recently purchased by A. K. Morris, formerly proprietor of the Vogue in that place.

The Bijou Electric theater, 206 West 2nd street, Muscatine, has been purchased by F. E. Chenoweth.

The Majestic theater at Cedar Falls has been purchased by E. R. Stannard.

Messrs. Brown and Anderson, Boone, proprietors of the Vaudette theater, will erect a new moving picture and vaudeville theater.

The New Majestic is the name of a new moving picture theater opened in Humboldt under the management of Arthur C. Hoganson.

The Princes theater, a moving picture house of Dubuque, has been purchased by Joseph Hopp, president of the Standard Film company, Chicago. H. W. Fulton will continue as manager.

A moving picture theater will be opened at Lineville by Carl Martin and Jack Cross.

Plans have been prepared for a moving picture theater to be erected on Eighth avenue, near Second street, Clinton, for Edwin Henle at a cost of $15,000.

T. Thompson contemplates the construction of a moving picture theater at Brighton.

The Palace theater at Estherville has been leased by Leonard Wright of Spirit Lake, who will convert it into a moving picture theater.

The Moyer moving picture theater at Tama has been purchased by Messrs. Fife and Russell.

A moving picture theater will be erected at Grundy Center by Messrs. Amos Albright and Otis Palmer.

A new moving picture theater will be erected at New London by Edward Magens, which will have a seating capacity of 500.

INDIANA.

The Princess, a moving picture theater at Kendallville, has been purchased by John Snider.

The Orpheum Amusement Company, Indianapolis, will erect a new motion picture theater at 42-44 West Washington street, at a cost of $25,000, work to begin at once. It will be known as the Alhambra.

The Princess Amusement company, South Bend, has awarded the contract for the erection of their new theater, the Princess, at 519 Main street, to Geo. J. Hoffman and company.

Simon Bros. and Samuel J. Watson, Gary, have leased the Paine building in that city and will convert the same into an up-to-date moving picture theater with a capacity of about 600, the same to be ready for occupancy about September 1.

M. Switow, who operates a number of motion picture theaters, is planning to erect a new one in New Albany, which will have a seating capacity of 1,000.

Arch Clifford Shopbell has plans for a new moving picture theater to be erected at 1015 West Franklin street, Evansville, to be known as the "Franklin."

A moving picture theater will be erected at Monroeville by F. G. Heller.

Bert Inks will open a moving picture theater in Ligonier.

Plans are being prepared under the direction of F. D. Norveil, general passenger and freight agent of the Indiana Union Traction company, Anderson, for improvements at Broad Ripple Park early this spring, which will mean the expenditure of approximately $25,000, and will include a large summer motion picture theater with a seating capacity of 3,000.

The Bijou theater at Anderson has been taken over by the Nypo Amusement company of Cleveland, O., and F. J. Hartman has been installed at manager.

The Star Theater at Flora has been purchased by S. R. Long.

W. G. Henne will erect a moving picture theater at 108 Blackford avenue, Evansville, at a cost of $8,000.

The Princess is the name of a new moving picture theater opened at Brazil by the Dreamland Amusement company of Wabash.

The Exhibitors' Service company, Indianapolis, has been incorporated with a capital stock of $10,000 to distribute moving picture films. The directors are W. H. Cleveland, Glen Thompson and Glen O. Dixon.

KANSAS.

A moving picture theater has been opened in the Andrews building, Salina, by Early Brothers.

The Magic theater at Hutchinson is being remodeled by Messrs. Hill and Crump, who will conduct it as a moving picture house.

The Odeon theater at Lyons has been purchased by Theo. Moore.

KENTUCKY.

The Colonial Amusement company, Lexington, which is establishing a chain of motion picture theaters in the towns of Central Kentucky, has leased a building at Main and Fourth streets, Paris, and as soon as the building is remodeled will open a moving picture theater therein, which will be some time in April or May.

The Cozy is the name of a new moving picture theater recently opened in Lexington by Messrs. Hacker and Wolf.

Jake E. Dillon, manager of the Lyric theater of Hickman, has leased another building and will open another picture house in that place.

Plans have been prepared for a moving picture theater to be erected at State and 11th streets, Bowling Green, by Dr. John E. Gray.

The Phoenix Hotel Company of Lexington will convert the lower floor of the old hotel building into a moving picture theater. It will be known as the Orpheum and will be opened about February 1.

T. E. Taylor will erect a new moving picture theater at 615 South Fourth street, Louisville.

LOUISIANA.

The Arcade Theater at Lake Charles has been purchased by J. E. Pearce, owner of several moving picture theaters in New Orleans. The house seats 1,000 and represents an investment of approximately $35,000.

The Lyceum is a beautiful, well-equipped motion picture theater opened at 414 St. Charles street, New Orleans, by the St. Charles Amusement company under the management of F. R. Heidrich, president and manager of the company.

MARYLAND.

Samuel M. Kefauver has leased the opera house at Middletown and will open a moving picture theater therein.

Plans have been prepared for a new moving picture theater to be erected at 118 Light street, Baltimore, at a cost of $20,000, which will have a seating capacity of 800.

The Foreman Construction company has been awarded the contract for the erection of a vaudeville and moving picture theater at 1118 Light street, Baltimore, which will have a seating capacity of 450.

MASSACHUSETTS.

Ramsdell Brothers, owners of the Orpheum theater in Malden, have leased the opera house at Medford and will conduct it as a moving picture theater.

Lawler Brothers will open the Lyric theater at Greenfield.

The Lyric, a new motion picture theater, has been opened at Fall River, under the management of Ernest W. Michelfelder.

MICHIGAN.

Root and Son, formerly managers of the Union City Opera house, will open a moving picture theater at Union City.

The Gayety Theater company will erect a theater at Cadillac Square and Bates street, Detroit, at a cost of $10,000.

A beautiful moving picture theater will be erected in South Burdick street, Kalamazoo, to be completed about July 4, which will have a seating capacity of about 1,100. It will be erected by the Elite Theater company, of which Harry S. Waterman is the business manager. The aggregate cost of the land and property will be $65,000. Mr. Waterman runs a number of theaters in and around Chicago and is well known to the theatrical field. His address is 219 East Fifty-fifth street, Chicago.

Wonderland is the name of a new motion picture and novelty

show opened in McDonald's Opera House, at Marquette under the management of L. J. Genett.

Negotiations have been consummated whereby the Lyric Theater company of Kalamazoo, has purchased the lease on the three-story building at 112 East Main street, that city, and will remodel the same into a moving picture theater, to be known as the Lyric which will be under the management of Lewis C. Barnes, owner and manager of the Gem theater and part owner and manager of the Orpheum. The house will be ready to open about April 15 and no expense will be spared to make it the most attractive house in the city.

W. C. Dyer has opened a moving picture theater in his opera house at Bellevue.

Dreamland, a moving picture theater of Battle Creek, has been opened under new management, having been taken over by Messrs. Robert De Nevolles and E. Poorman, who have thoroughly renovated the same and will show only the best pictures.

The Boulevard Theater company, Detroit, will erect a new theater building on Gratiot avenue, between Grand boulevard East, and Field avenue, at a cost of $15,000.

The Bijou theater at Charlotte has been purchased by Horton Davis.

After extensive repairs the Bijou theater of Negaunee, has been reopened to the public.

"The Marion" is the name of a handsome new motion picture theater opened to the public in Grand Rapids. The house has a capacity of 425 and is owned by Marion Higgie and J. E. Becknell.

The Maple City theater of Adrian, formerly owned and operated by H. E. Hayner, has been taken over by the Progressive Picture company and will hereafter be known as the Maple City Picture House and will be under the management of H. D. Nessel.

David Stott will have plans prepared for a $175,000 theater to be erected in Detroit to be known as the Broadway. Moving pictures will furnish a part of the program.

A. Richter, owner of the Variety Vaudette at Allegan, has purchased the Star theater at that place and will operate both in the future.

MINNESOTA.

A moving picture theater will be opened at Lanesboro by Christ Omacht.

The Colonial Theater company has been granted permission to erect a $50,000 moving picture theater at Eighth and Wabasha streets, St. Paul.

The Gem moving picture theater at Pipestone has been purchased by L. E. Goetz.

The Park Amusement company of Duluth has been incorporated with a capital stock of $20,000 by L. A. Grogan and others.

W. Maybury, who recently purchased the Scenic theater at Long Prairie, has sold the same to W. F. Larson of St. Paul.

The Elite theater, operated by Carl Sundby and Edgar Eggan at Rushford, has been purchased by Charles Nickolas.

A new motion picture theater is being erected at Winona by Messrs. Roesner and Mott.

The Majestic is the name of a new moving picture theater erected at Stillwater by Knute Knudson. It is located on South Main street.

The Bijou theater, 2023 West Superior street, Duluth, has been reopened and will be operated under new management. It is one of the prettiest theaters of its kind in that section and will no doubt prosper.

A new motion picture theater will be opened at Crookston by Dave Newberg.

MISSOURI.

The Jefferson Amusement company of St. Louis, has been incorporated with a capital stock of $2,000 by Benjamin Friedman, Julius Post and others for the purpose of conducting moving picture shows, etc.

Joseph J. Heim has taken $30,000 stock in the Liberty Moving Picture company, the concern which was to locate in Joplin, and as a result the enterprise will locate in Kansas City.

The People's theater is the name of a new moving picture theater which will be conducted in Richmond under the management of Mrs. Ada Wells.

The Rex Amusement and Realty company, St. Louis, has been incorporated by City Collector Edmond Koeln, William Sievers and Theodore Rassieur to engage in the theater and motion picture business. It is the purpose to erect a large building to contain a theater, stores and offices, at the northeast corner of Grand and Lucas avenues, St. Louis, at an estimated cost of $150,000.

Noel Anderson, Mahlon Caffee and A. L. Caulkins have secured a site in Carthage and will open a high-grade motion picture theater in the near future which will be under the management of Mr. Anderson.

The Gem theater at Joplin has been purchased by Ben Marks, who will convert it into a moving picture and vaudeville house.

MISSISSIPPI.

The Palace theater is the name of a handsome new motion picture theater recently opened at Jackson by Paul Drake. No pains or expense have been spared to provide for the comfort, safety and convenience of its patrons.

MONTANA.

Charles Kassis and Henry Delaney will open a moving picture theater at Havre.

NEBRASKA.

The Isis theater at Kearney has been purchased by Frank Schmidt.

J. D. Raitt and Frank Gorgen have purchased the moving picture theater at North Bend and hereafter will operate it under the name of the Star theater.

Egbert C. Misner is now in sole charge of the Fremont Vaudeville theater of Fremont, having purchased a half interest in it and having secured the lease of the other half from Ferd Peters. The vaudeville attractions will be discontinued and more attention will be given to the quality of pictures shown. It will be conducted under the name of the Lyric. Educational features will be made a regular part of the program.

The opera house at Central City has been purchased by Fred C. Ratcliff, who will convert it into a moving picture house.

Messrs. Hoppen and Schwartz, who operate the Princess and Lyric theaters at Aurora, have traded these theaters to Edmond Dickey of Kearney, for the Crescent and Gem theaters of that place, which they will operate in the future.

The Royal theater of Beatrice, has been thoroughly remodeled and will be operated under the name of the "Jewell." A new patented gold curtain has been put in and two machines have been installed. It is now one of the prettiest little theaters in the state.

The opera house at Hebron has been leased by J. A. Crawford and Milt Myers, who will conduct it as a first-class motion picture house.

NEW HAMPSHIRE.

Mrs. May Burnham has been granted permission to conduct a moving picture theater at Milford.

NEW YORK.

The McKinley Square Casino has been incorporated with a capital stock of $1,000 to conduct places of amusement. The directors are Hattie C. Spray, 601 West 156th street; Emil Snideman, 516 West 159th street; Alanson P. White, 214 West Fourth street, New York City.

The Palace is the name of a new motion picture theater which will be erected at 47th street and Broadway, New York City, by Martin Beck.

The William A. Brady Theater company, Manhattan, has been incorporated with a capital stock of $10,000 to own and manage theaters, etc. The incorporators are Wm. A. Brady, 137 West 48th street, Geo. Breadhurst, 128 44th street, Hollis E. Cooley, 1491 Broadway, New York City.

The Opera House at Hudson has been thoroughly overhauled and remodeled by Manager West and will be conducted as a moving picture theater under the name of the Bijou.

The Victorgraph Film company of Brooklyn, has been incorporated with a capital stock of $30,000. The directors of the company are Norton C. Travis, Louis D. Lorme, Henry Dittimer, Julius Minck and William Traphofner of Brooklyn.

The Arrowhead Realty company, New York City, has been incorporated to do a general theatrical and amusement business; capital stock, $15,000. The directors are James F. Hannigan, 1212 Bryant avenue, New York City; Philip Simon, Brooklyn.

The "Little Nemo" is the name of a moving picture theater opened at 134 New Main street, Yonkers, by Lincoln Sivins of New York City, who will probably open a second house in another section of the city.

A motion picture theater will be erected at 954 Portland avenue, Rochester, by Isaac Fisher at a cost of $4,000.

The Pacific Producing company, New York, has been incorporated to conduct theaters and other places of amusement; capital stock, $30,000. The directors are Nathan Goldberger, Emmanuel M. Klein and Charles A. Bird, 1416 Broadway, New York City.

The Two Corners company of Coney Island, has been incorporated to conduct theaters and other places of amusement; capital stock, $10,000. The directors are John Nichol, Maurice Nadler, Jones Walk, Surf avenue, Coney Island, and Max Mate, 290 West Third street, New York City.

Sam Howe's Amusement company, New York City, has been incorporated with a capital stock of $15,000 to conduct theaters

and similar places of amusement. The directors are Sam Howe Orchard, 701 Seventh avenue; Louis Orchard, Hamilton Terrace and West 144th street, New York City, and Bertha Orchard, 1909 Fulton street, Brooklyn.

The Manhattan Scenic Studios is a new concern incorporated to deal in theatrical scenery, properties, etc. The capital stock is $1,000 and the directors are Edward Sundquest, 65 West 91st street; Joseph Andrews, 502 West 38th street; William D. Lovelase, 212 West 11th street, New York City.

Announcement is made of the marriage of Miss Agnes V. Eagan and C. Lang Cobb, Jr., of New York City, both well known in the moving picture field. Mrs. Cobb has been associated with the Lux company as secretary to R. Prieur and for the past two months has been with that company in Los Angeles, which position she resigns to become a director and secretary of the Manufacturers' Motion Picture Sales company, a new company organized by Mr. Cobb.

The Art Film company has been incorporated with a capital stock of $10,000 to do a general business in moving pictures. The incorporators are David B. Gally, Harry A. Milne and H. Douglas Potter, 1531 Broadway, New York City.

The Hippodrome theater, 36 Court street, Binghamton, has been purchased by Arthur B. Empie, recently of Washington, who will make various improvements.

Articles of incorporation have been filed for G. Melies, Inc., Manhattan, with a capital stock of $10,200, to handle moving picture films, etc. The incorporators are Paul G. Melies, 204 East 38th street, C. Russell Rogers, 290 Broadway, New York City, and J. S. Blackton, Brooklyn.

The Biograph company has filed plans for a building to be erected at 176th street and Marion avenue, New York City, which will be used as a studio in taking moving pictures and manufacturing films.

After a thorough overhauling the Elite theater of Theresa has been reopened to the public and now compares favorably with any city theater. Charles G. Henry is the manager.

NEW JERSEY.

The Motion Picture Portrait company, Newark, has been incorporated with a capital stock of $50,000 for the manufacture of photographs, picture, moving picture machines, etc. The incorporators are Chas. A. Grummon, Stuart A. Young, John O. Bigelow, all of Newark.

NORTH CAROLINA.

A moving picture theater will be erected at Hickory by Messrs. Blackwelder and Riddle, at a cost of $20,000.

"The Elm" is the name of a new motion picture theater opened at Greensboro by Harry Jenkins.

NORTH DAKOTA.

A motion picture theater is being erected at Langdon by Clarence Hinck.

A motion picture theater has been opened at Wahpeton by Math Braun.

A motion picture and vaudeville theater will be opened at Valley City by the Valley City Amusement company.

A new vaudeville and motion-picture theater will be opened at Valley City under the management of F. E. Nemec.

The Bijou, an exclusive moving-picture house and the third in the place, has been opened at Dickinson by J. J. McCarthy.

The Broadway is another moving-picture house which has recently been opened at Dickinson by Messrs. Schwartz & Singer.

OHIO.

A moving picture theater will be erected at Youngstown by O. T. K. Albaugh, which will have a seating capacity of 1,400.

A motion picture theater will be erected at 132 South Main street, East Akron, at a cost of $1,000 by the Alhambra Amusement company.

Plans have been prepared for a motion picture theater to be erected at Tenth avenue and High street, Columbus, which will be under the management of H. O. Armstrong.

A moving picture theater will be erected at Detroit avenue and West Eighty-third street, Cleveland, by the Alexander Amusement company.

The Pastime theater of Montpelier has been purchased by John Mays, of Jacksonville, Ill.

The new Lyric, erected at Portsmouth at a cost of $16,000 has been opened under the management of Ray Duvandeck.

Work will begin about April 1 on a new building for the Dome theater at West Federal and Hazel streets, Youngstown. The new house will be erected by C. W. Deibel and Emil J. Renner and when completed will be one of the handsomest motion picture theaters in that section.

The Knickerbocker is a new moving picture theater opened at Euclid avenue and East 83rd street, Cleveland, by the Atlas Amusement company with a seating capacity of 1,200. The decorations are of light pearl gray and brown with orchestra chairs upholstered in pearl colored leather. All the air is taken in by artificial means, is sterilized and heated or cooled and then blown out at the back of the orchestra. There are four large ventilators on the roof which give constant circulation.

The Marquis is a late addition to Cleveland's list of motion picture theaters, having been opened at Crawford road and Hough avenue recently.

The Metropolitan Theater company of Cleveland, has been incorporated with a capital stock of $10,000 by Geo. W. Hausheer and others.

The Motion Picture Exhibitors' League of Ohio will hold its convention at the National Cash Register Hall, Columbus, March 26th and 27th, 1912. The first day will be devoted to pleasure and an inspection of the Cash Register plant and the second day will be devoted to business.

The local branch of the Moving Picture League of America, Columbus, has elected the following officers: President, J. A. Maddox; first vice-president, C. C. Belknap; second vice-president, J. W. Swain; secretary, J. R. McCoy; treasurer, Max Stearn.

The Star theater at Miamisburg has been purchased by Harry and Lon Weaver.

C. W. Quimby, manager of the Casino at Zanesville, has leased the building being erected in that place by S. A. Weller at a cost of $60,000 and will open up the same about May 1. The new theater will be one of the finest in the state.

A new moving-picture theater will be erected at Superior avenue and East One Hundred and Fifth street, Cleveland, by Messrs. Arch, Steffens & Steffens.

Articles of incorporation have been filed for the Ohio National Exclusive Film Exchange company of Cleveland, with a capital stock of $15,000. The incorporators are L. L. Lommosson, John C. Barkley, John P. Dempsey, Richard Cerglis and George A. Welch.

A moving-picture theater is being erected at Broadway and East Fifty-fifth street, Cleveland, by Harvey Brothers.

An electric theater will be erected on Glenway, near Seaton, Cincinnati, by John A. Ackerman, at a cost of $12,000.

Contract has been let for the construction of a moving picture theater at Tenth avenue and High streets, Columbus, for D. T. Richards.

Maurice Winters, formerly owner of the Norka theater, will open a motion-picture and vaudeville house in Akron.

The New Bijou theater is a late addition to Dayton's moving-picture houses. It will be operated by the Gem City Attraction company, which already operates the Gem, the Majestic and the Bonita in that city. A. A. Wall is manager of the company.

The annual convention of the state association of motion-pictures theaters will be held in Dayton, March 26 and 27. The local committee in charge of the affair is composed of Clem Kerr and O. B. Weaver.

The Toledo Amusement company of Toledo has been incorporated by B. I. Bailey and others with a capital stock of $10,000.

The Bellaire Star Amusement company of Bellaire has been incorporated for the purpose of manufacturing moving pictures. The incorporators are Donale Desimons, C. V. Echilla, Felix Digetova, Joseph Bittitta and Antoine Negua.

The J. B. Felber Moving-Picture School company of Cleveland has been incorporated with a capital stock of $5,000 by E. M. Felber, F. B. Kavanaugh, L. M. Henderson and E. M. Trost. We gave notice of this incorporation in our January issue, giving the same as the F. B. Felber Moving-Picture School company and locating it in Cincinnati, but upon receipt of request are glad to make this correction. The school is located at 717 Superior avenue N. E.

OKLAHOMA.

There will be opened at Fourth and Court streets, Muskogee, one of the most modern motion-picture houses in the southwest, under the management of W. H. Woolf of New York City.

The Murray is the name of a high-class moving-picture theater to be opened at 323 C avenue, Lawton, by J. C. Murray, an experienced moving-picture man. Mr. Murray was formerly connected with the Kalem company of New York City.

The Majestic theater at Alva has been taken over by E. E. Bland, who will conduct it as a motion-picture and vaudeville house.

The Bijou theater at Bartlesville has been taken over by H. E. Wagner and W. A. Albright. The new owners plan many changes and improvements.

A new moving-picture theater will be erected at Tulsa by J. W. Houck, W. S. Dill and W. F. Heber, at a cost of $4,000.

The Scout Younger Film company has been incorporated at Oklahoma City with a capital stock of $3,000 and the directors are L. C. Humphreys and D. C. Burkett.

Upon solicitation of its patrons the Muskogee Amusement company, which operates the different Wigwam theaters in that

city, has decided to convert one of these theaters into a high-class moving-picture theater, where only the latest and best films will be shown, and for this purpose Wigwam No. 2 will be opened at 220 North Fourth street, Muskogee.

The New State Amusement company, Oklahoma City, has been incorporated with a capital stock of $10,000 by Benn Greenwood, A. Levine and A. J.. Meininger.

The Jo Del moving picture theater of Poteau has been purchased by Messrs. Hill and Cox who will make many improvements in the same.

The Airdome Circuit company, of which W. V. Bell is manager will erect a moving picture theater at Tulsa.

The Lyric theater at Holdenville, formerly owned by A. W. Fulton, has been purchased by J. L. Brenaman of Plain View.

The Dreamland theater of Oklahoma City which has been closed for some time, has been reopened under the management of R. H. DeBruber.

The Empress theater, a new moving picture theater being erected at 111 West Main street, Oklahoma City, by the Powell-Croak Amusement company will be opened to the public during the holidays. The building will represent an investment of $60,000 and will seat 1,000 persons.

OREGON.

The New Grand is the name of a handsome new moving picture theater opened at 105 Sixth street, Portland. It is modern and up-to-date in every particular and no expense has been spared to provide for the comfort and convenience of the public.

Plans have been prepared for a moving-picture theater to be erected on Sixth street, between Washington and Stark streets, Portland, by the Grand Amusement company, which will have a seating capacity of 500 and will cost $10,000.

The People's theater, recently opened in Portland, is one of the finest examples of modern picture houses on the Pacific Coast and the people of that city take a great deal of pride in the fact that the plans, construction and decoration are all the work of home talent, and the materials used in the construction, with the exception of the onyx used in the lobby, were all products of Oregon. The entire building is of steel and concrete construction. In addition to natural ventilation, a system of suction fans causes a complete change of air every two minutes. A special feature is a $10,000 organ especially built for the theater, with a church chimes box. The owner is the People's Amusement company, which operates sixteen theaters in Portland, as well as many in other cities of the Northwest.

PENNSYLVANIA.

The Olympic theater has been opened at Connellsville under the management of Peter Mikalarias and N. Berbatis.

A new motion picture theater has been opened at Fourth and Campbell streets, Williamsport, having a seating capacity of 300.

The Hill Top Amusement company has been incorporated with a capital stock of $5,000 to conduct motion picture theaters and other places of amusement in Knoxville. The incorporators are Al M. Rahe, Alexander V. Miller, Walter S. Meyer, W. H. Hudson and William A. Hudson, all of Pittsburgh.

Harry Davis, Pittsburgh, who controls a number of vaudeville and motion picture theaters in Pennsylvania, has prepared plans for a similar house to be erected at Fifty-second and Market streets, Philadelphia.

A moving picture theater is being erected at Knoxville by A. B. Hitchcock.

A new theater will be erected at Lancaster by William Snyder, which will have a seating capacity of 2,700 to 3,000. It will be devoted to high-class shows in the winter time and moving pictures in the summer.

A new motion picture theater will be erected at 3139 Frankford avenue, Allegheny, by the Allegheny Amusement company at a cost of $5,000.

The Alhambra theater of York, formerly owned by W. C. H. Hooper, has been purchased by M. E. Miller and it will be reopened under the management of G. G. Mutch.

Kansas City's Big Hippodrome company, Pittsburgh, has been incorporated to conduct all kinds of amusement places; capital stock, $10,000. The principal office is 210 Schmidt Bldg., and the incorporators are C. W. Morganstern, 209 Schmidt Bldg.; John H. Prosch, 226 N. Craig street; Samuel Levy, 1122 Vickroy street; Walter S. Lobingier and Chauncey Lobingier, 439 Frick Bldg., Pittsburgh.

The New Star theater, a high-class moving picture and vaudeville theater of Scranton, has been thoroughly renovated and remodeled and reopened to the public under new management. It has a seating capacity of 1,000, which has been taxed daily.

The Alhambra, a moving picture theater of Wilkesbarre, has been purchased by a syndicate headed by Harry Purse.

The Motion Picture exhibitors of Pennsylvania will hold a convention at Harrisburg May 6, 1912.

A new motion picture theater has been opened at Forty-first and Butler streets, Lawrenceville, by James B. Clark.

Work will begin at once upon a vaudeville and motion picture theater to be erected at Lancaster avenue and Forty-first street, Philadelphia, by Mrs. Jennie Effinger, which will have a seating capacity of 2,000, and will cost about $80,000.

The Auditorium at Jeannatte has been opened as a moving picture and vaudeville theater by the Consolidated Moving Picture company of Pittsburgh, under the management of Walter H. Buhl. The house has a capacity of 1,000.

A moving picture theater will be erected in Bloomsburg by L. T. Sharples of that place and William Fegley of Sunbury, at a cost of $10,000, work to begin at once.

The American Motion Picture company has opened an office at 205 Smith block, Sioux Falls, under the management of Claude C. Baker.

The National is the name of a new moving-picture theater to be opened at 813 Ninth street, Altoona, by Thomas Weir, who also operates another house on Sixth and Fourth streets. The front will be brilliantly illuminated and the interior will be well equipped and beautifully decorated.

The Auditorium at Jeanette, which has a seating capacity of 1,000, has been leased by the Consolidated Moving Picture company of Pittsburgh, who will conduct the same under the management of Walter H. Buehl.

The new school board at Washington has announced its intention of installing a moving-picture machine in the public school to be used in the study of history, geography, chemistry and botany.

A moving-picture theater has been opened at Fourth and Campbell streets, Williamsport, with a seating capacity of 300.

The Olympic, a new motion-picture theater, has been opened at Connellsville by Peter Mikalarias and N. Berbatis.

Plans have been prepared for a new moving-picture theater to be erected at Main and Prospect streets, Nanticoke, by Messrs. Reilly & Schroeder, at a cost of $8,000.

A moving picture theater will be erected on North First street, between Grand and Hamilton avenues, Duquesne, by the Merlin Amusement company.

A moving picture theater will be erected at Bellevue by Messrs. R. D. and William Jenkinson which will have a seating capacity of 500.

The Globe moving picture theater, Fifty-ninth and Market streets, Philadelphia, has been conveyed to Edward Harshaw, subject to a mortgage of $30,000.

The Alhambra theater, at Wilkesbarre, is now under the management of H. W. Pursel, who will make every effort to give the public the best obtainable in the picture world.

The Victoria, one of the finest and most up-to-date moving picture houses in the state was recently opened at Sunbury by the General Amusement company of Shamokin and Sunbury of which L. J. Chamberlain of Shamokin is president.

The Merlin Amusement company of Wilkinsburg will erect a moving picture theater at McKeesport.

A moving picture theater has been opened at Birdsboro, the only one in the place.

A permit has been granted for the erection of a moving picture theater at 1643 Moss street, Reading, by James Graul at a cost of $3,000.

E. J. Buttermore, manager of the Geyer's Opera House, Scottdale, Pa., informs us that we were in error in stating the Consolidated Moving Picture Company had purchased this house and that the same is still under his lease and management.

The Alhambra theater, a big vaudeville and moving picture theater, recently opened at 1615 Twelfth street, Philadelphia, has been purchased by a syndicate headed by William W. Miller, lessee of the William Penn, Girard Avenue and Forepaugh theaters. The house has a seating capacity of 2,000 and the price is said to have been $125,000.

John H. Gillitt has been granted permission to erect a moving picture theater at 215 Lorenz avenue, Pittsburg.

Plans have been prepared for a handsome moving picture theater to be erected at Nantichoke by Charles Schwartz. It will be located at the corner of Main and Prospect streets.

A moving picture theater is being erected at 2846 North Twenty-second street, Philadelphia, by A. Bonnen, which will cost $14,000.

The Liebtry moving picture theater of East Liberty, will be remodeled and improved and the name changed to the "Auditorium."

The Hippodrome is the name of a new motion picture theater recently opened at West Fourth street and Mifflin place, Williamsport.

SOUTH CAROLINA.

Messrs. E. B. and A. L. Rawls will establish a studio in Columbia for the manufacture of moving pictures. It is the intention of the promoters to devote their attention for the present to commercial pictures, views of South Carolina cities and industries, reaching ultimately to dramatic pictures.

The Montgomery Amusement company which operates moving picture theaters in Jacksonville, Atlanta, Savannah and Valdosta, will erect another house in Columbia, the same to be ready for occupancy about May 1.

A. Louis Wood and J. K. Wood will open a moving-picture theater at Gaffney.

A commission has been issued to the See Charleston First company with a capital stock of $1,000. The company will conduct a moving picture business.

The Humphries moving picture theater of Gaffney has been taken over by P. M. Morgan.

SOUTH DAKOTA.

A motion picture theater will be opened at Yankton by the Yankton Theater company.

The Opera House at Marion will shortly be opened to the public as a moving picture theater.

A motion picture theater will be erected at Wessington by R. P. Boughton.

A moving-picture theater will be opened at Yankton by the Yankton Theater company.

The Star is the name of a new moving-picture theater to be conducted at Sisseton by F. D. Chausse.

The Grand is the name of a new moving-picture theater at Sisseton which will be under the management of Messrs. Burt & Strand.

The opera house at Marion will be opened to the public as a motion-picture house.

TENNESSEE.

The Princess, said to be the most perfect and exquisite moving-picture theater in the South, is just about ready to open its doors to the amusement loving people of Nashville. No expense has been spared to provide for the comfort and safety of its patrons.

The Bonita Motion Picture company will open two moving-picture houses at Nashville, one at 214 Fifth avenue and the other at 608 Church street.

A new moving picture theater is being erected at 165 South Main street, Memphis, by the Trimble Cigar and Billiard company, which will be ready to open to the public about the first of February and will be one of the finest picture houses in the South. The lobby will be of marble, with imposing stairways leading to the balcony, which will have a seating capacity of 225. The main floor will seat 500, while a mezzanine floor will give added seating capacity. Upholstered seats, a new patented ventilating system and other improvements promise to make the theater one of the most attractive in that section.

There is being erected at the corner of Fifth avenue and Church streets, Nashville, the Princess, which will be one of the handsomest moving picture theaters in the South when completed and will have a seating capacity of more than a thousand. According to the management of the new theater, the theater will be used for exhibiting moving pictures of historical, religious, scenic, geographical, scientific and other subjects. Nothing but the highest class of pictures will be shown and ladies and children will be especially catered to. It is hoped to have the house ready to open by January 1.

The Ideal theater at Stevens Point has been purchased by N. H. Hackett of Wausau, an experienced moving picture man, who will redecorate and otherwise improve the house.

Messrs. Hanson & Taylor, proprietors of the Grand opera house and the Bijou theater at Rhinelander, have purchased the Majestic moving picture theater in that place.

Charles Ataehle, proprietor of the Cosmo and Cozy theaters at Merrill, will erect another house.

The Pricess theater of Marinette is now under the management of C. C. Knapp and R. G. Tetro.

The Princess theater of Marinette was recently closed while important improvements were being made on the interior. Henry Vandanberg is manager of the house.

The Crowley Amusement Co. has secured a permit for a moving picture theater on National avenue, between Thirtieth and Thirty-first street, Milwaukee.

TEXAS.

The moving-picture proprietors of Beaumont and Port Arthur have decided to form the Jefferson County Motion Picture Exhibitors' association for the protection and uplift of the motion picture business in Beaumont and Port Arthur.

The Empress is the name of a handsome new moving-picture house recently opened in Dallas. The house has a seating capacity of 400 and cost $15,000.

The Dixie theater at Huntsville has been taken over by Sam Parish.

The Dixie Film company will open a moving-picture theater in the new $75,000 theater being erected at Main street and Prairie avenue, Houston.

Wicks & Company, who already operate the Star and Vaudette, moving-picture theaters of Houston, will open a third theater in that city.

The Riggins Investment & Promoting company has been organized at Waco with a capital stock of $50,000 to establish a film exchange business to operate in Texas, Oklahoma, Arkansas and Louisiana. The officers are as follows: President, J. W. Riggins; vice-president, L. B. Riggins; secretary, Robbia A. Riggins; treasurer, Eddie Mai Riggins.

UTAH.

The Princess is the name of a new $10,000 motion picture house opened by the Rex Theater company at Provo, under the management of John B. Ashton.

D. H. Christenson, superintendent of Salt Lake City schools, has installed a moving picture machine for the use of the schools.

VIRGINIA.

A company has been organized by Phillip A. Fuller for the purpose of erecting a moving-picture theater at Phoebus, at a cost of $15,000.

A. M. Johnson will erect a moving-picture theater at Phoebus to replace the one recently destroyed by fire.

"Dreamland" is the name of a new motion picture house recently opened at Radford by James F. Martin and W. R. Roberts, Jr.

The Virginia moving picture theater at Harrisburg has been taken over by the Virginia Amusement company and the same has been improved and enlarged.

VERMONT.

The Dreamland theater at Bellows Falls will be enlarged, increasing its capacity from 350 to 725.

The World, a handsome and attractive new moving-picture theater, has been opened at Vergennes.

The "New World" is the name of a new motion picture house opened at Vergennes.

The Board of Education at Rutland will install moving picture machines in the schools of that city.

WEST VIRGINIA.

The New Colonial, a handsome, up-to-date moving-picture theater, has been opened at Market and Sixteenth streets, Wheeling, by Charles A. Feinler. The house will be devoted to moving pictures exclusively and every device looking toward perfection in operating has been provided. The seating capacity is 1,000.

The Salem Amusement company, Salem, has been incorporated with a capital stock of $10,000 to conduct theaters. The incorporators are L. C. Washburn, Frank Carney and C. W. Prince.

WISCONSIN.

The Western Vaudeville association will erect a moving-picture theater at La Crosse.

Plans have been drawn for a new moving-picture theater to be erected at Fond du Lac by the Fond du Lac Orpheum company.

The Colby company will erect a new moving-picture theater at Cumberland.

A moving-picture theater will be erected at Hopkins and Twenty-third streets, Milwaukee, by Messrs. P. Phillippi and J. Eberhardy, at a cost of $7,500.

The Bijou theater at Fond du Lac has eliminated vaudeville from its program and will henceforth be an exclusive motion picture house; this in compliance with a request from its patrons.

Messrs. Sherwood and McWilliams of La Crosse, have purchased the Victoria theater at Lafayette, Indiana, and will add it to their chain of moving picture houses. Previously it has been a vaudeville house.

The Green Bay Theater company, Green Bay, has been incorporated with a capital stock of $40,000 by J. R. Minahan, V. I. Minahan and M. K. Kobussen.

"Dreamland" is the name of a high-grade motion picture house recently opened at La Crosse, 1201 Caledonia street.

The Bijou theater at Rhinelander has been leased by P. J. Hanson, who will thoroughly remodel and refurnish the same, making it one of the handsomest moving picture houses in that section of the state. Mr. Hanson has had wide experience in this field and will doubtless make a success of his new undertaking.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

Date.	Title.	Maker.	Length.
	DRAMA.		
1-8	Lost	Cines	760
1-8	The Imposter	Lubin	1,000
1-8	Indian Blood	Pathe	1,000
1-8	Battle of Pottsburg Bridge	Kalem	1,000
1-8	**The Girl He Left Behind**	Selig	1,000
1-8	The Law or the Lady	Vitagraph	1,000
1-9	**The Passing of J. B. Randall & Co.**	Edison	1,000
1-9	Besieged	Cines	500
1-9	Captured by Wireless	Eclipse	950
1-9	Tricked into Happiness	Lubin	1,000
1-9	**The Picture Writer**	Vitagraph	1,000
1-8	A Sister's Love	Biograph	950
1-8	**The Melody of Love**	Essanay	1,000
1-8	What Fate Ordained	Lubin	1,000
1-8	**Dodging the Sheriff**	Melies	1,000
1-8	**The Horseshoe**	Selig	1,000
1-8	**The Corsican Brothers**	Edison	1,000
1-9	Her Boys	Essanay	1,000
2-9	**Philemon and Baucis**	C. G. P. C.	
1-9	The Vagabonds	Kalem	1,000
2-9	Her Boy	Vitagraph	1,000
2-10	**Von Weber's Last Waltz**	Edison	425
2-10	**The Deputy and the Girl**	Essanay	1,000
2-10	**An Antique Ring**	Lubin	1,000
2-10	Two Brothers	Pathe	1,000
2-10	Playmates	Vitagraph	1,000
2-12	Billy's Stratagem	Biograph	1,000
2-12	**An American Invasion**	Kalem	1,000
2-12	**'Tis an Ill Wind that Blows no Good**	Lubin	1,000
2-12	A Broken Spur	Selig	1,000
2-12	The Heart of a Man	Vitagraph	1,000
2-13	His Daughter	Edison	1,000
2-13	Tracked Down	Essanay	1,000
2-13	The Puppet Show	Cines	634
2-13	Disillusioned	Selig	1,000
2-14	**The Gambler's Wife**	Eclipse	1,015
2-14	Two Convict Brothers	Pathe	1,000
2-14	**Far from Erin's Isle**	Kalem	1,000
2-14	His Mistake	Lubin	1,000
2-15	**The Meader of Nets**	Biograph	1,000
2-15	Smiles Bob	Melies	1,000
2-15	**His Wife's Jealousy**	Pathe	
2-15	The Hypnotic Detective	Selig	1,000
2-16	At the Point of the Sword	Edison	1,000
2-16	The Wife of a Genius	Essanay	1,000
2-16	Caught in the Tolls	Kalem	1,000
2-16	The Little Match Seller	Selig	
2-16	La Lucette	C. G. P. C.	
2-16	The Commuter Revolver	Vitagraph	1,000
2-17	The Prospector's Legacy	Essanay	1,000
2-17	Parisee Love	Pathe	
2-17	The Hobo's Redemption	Vitagraph	1,000
2-19	**The Alcalde's Conspiracy**	Kalem	1,000
2-19	A Midwinter Night's Dream	Lubin	800
2-19	The Dantes Part I	Selig	1,000
2-19	The Struggle	Vitagraph	1,000
2-20	The Nurse	Edison	1,000
2-20	The Gamekeeper	C. G. P. C.	
2-20	The Dantes Part II	Selig	1,000
2-20	The Love of John Ruskin	Vitagraph	1,000
2-21	The King's Command	Eclipse	1,000
2-21	The Girl Deputy	Kalem	1,000
2-21	Marriage or Death	Pathe	1,000
2-21	In Dixie Countree	Lubin	1,000
2-21	Her Last Shot	Vitagraph	1,000
2-22	Under Burning Skies	Biograph	950
2-22	Her Heart's Refuge	Lubin	1,000
2-22	Melita's Rose	Melies	1,000
2-22	Poor Jenny	Pathe	1,000
2-22	When Motors Call	Selig	1,000
2-23	The Little Black Box	Essanay	1,000
2-23	The Peacemaker	C. G. P. C.	
2-24	Daughter of the Regiment	Cines	1,000
2-24	Preparing Letters	Pathe	1,000
2-24	Courtship Dances and Perils	Vitagraph	1,000
2-24	The Sheriff	Biograph	
2-24	The Bell of Penacco	Kalem	1,000
2-24	A Matter of Business	Lubin	1,000
2-26	When Women Rule	Selig	1,000
2-26	Penelope Pearl	Essanay	1,000
2-26	The Gambler's Kid	C. G. P. C.	
2-27	Hagar in Search of Herself	Cines	
2-27	At Death Dale	Selig	1,000
2-27	Lights of the Desert	Vitagraph	1,000
2-28	The Sheriff's Debt of Gratitude	Pathe	
2-28	Cord and Tress	Lubin	1,000
2-28	The Purchaser Cost	Vitagraph	1,000
2-29	Better Late Than Never	Lubin	1,000
2-29	The Drummer's Ranch	Selig	1,000
3-1	Lord's Debt of Vengeance	Edison	1,000

Date.	Title.	Maker.	Length.
3-1	Trapped by Wireless	Kalem	1,000
3-1	As Told by Princess Bess	Selig	1,000
3-1	An Adventure of Van Dyck	C. G. P. C.	
3-1	The Diamond Brooch	Vitagraph	1,000
3-2	The Ranch Girl's Mistake	Essanay	1,000
3-2	A Mexican Courtship	Lubin	1,000
3-2	**His Mexican Sweetheart**	Pathe	
3-2	The Telephone Girl	Vitagraph	1,000
	COMEDY.		
1-31	Walk—You Walk	Kalem	1,000
2-1	**The Grip Snatcher**	Essanay	1,000
2-1	**Uncle's Strategy**	Pathe	1,000
2-3	Lucky Dog	Edison	500
2-3	Jenkins at the Circus	Cines	280
2-3	A Problem in Reduction	Vitagraph	1,000
2-5	A Near Tragedy	Biograph	
2-5	**Lily's Lovers**	Biograph	
2-5	**A Cure for Jealousy**	Lubin	1,000
2-6	**Alkali Ike's Love Affair**	Essanay	1,000
2-6	**Jenkins, A Conquering Hero**	Cines	500
2-6	**The Widow of Rickie O'Neal**	Selig	1,000
2-6	**Umbrellas to Mend**	Vitagraph	1,000
2-7	**The Commuter's Wife**	Edison	1,000
2-7	The Swimming Party	Kalem	
2-7	A Boomerang Joke	Pathe	
2-8	**The Three Kittens**	C. G. P. C.	
2-9	A Mysterious Gallant	Selig	
2-10	**Out of Tune**	Cines	500
2-13	**Quieting the Neighbors**	G. C. P. C.	
2-13	Jenkins and the Donkey	Cines	362
2-13	**Winning is Losing**	Vitagraph	1,000
2-14	**Hogan's Alley**	Edison	1,000
2-14	**Bunny and the Twins**	Vitagraph	1,000
2-15	A Note in the Orange	Lubin	650
2-15	There's Many a Slip	Essanay	1,000
2-17	Curing the Office Boy	Edison	320
2-17	**The Little Delicatessen Store**	Edison	680
2-17	**Darling**	Cines	
2-17	**A Gingerbread Cupid**	Lubin	1,000
2-19	**The Fatal Chocolate**	Biograph	
2-19	Got a Match	Biograph	
2-20	**The Biter Bitten**	Essanay	
2-20	**Curiosity**	Essanay	
2-20	**Leah's Trick**	Cines	
2-21	Everything Comes to Him Who Waits	Edison	650
2-22	**The Lemon**	Essanay	1,000
2-23	Back to the Kitchen	Kalem	1,000
2-23	**A Persistent Suitor**	Selig	
2-23	**Cure for Pokeritis**	Vitagraph	1,000
2-24	The Lost Kitten	Edison	575
2-24	A Western Kimono	Essanay	1,000
2-24	**Willie, the Hunter**	Lubin	700
2-26	**Stenographers Wanted**	Vitagraph	1,000
2-27	Jenkins, A Perfect Steward	Cines	
2-28	My Double and How He Undid Me	Edison	1,000
2-28	**Cousin Bill**	Eclipse	
2-28	**The Tenderfoot's Troubles**	Kalem	
2-29	A Message from the Moon	Biograph	
2-29	**Priscilla's Capture**	Biograph	
2-29	**Her Masterful Man**	Essanay	1,000
2-29	**Oil**	Melies	1,000
2-29	**The Ordeal**	Pathe	
3-1	**Do Dreams Come True**	Essanay	1,000
3-2	**A Cowboy's Stratagem**	Edison	620
3-2	The Jam Closet	Edison	380
3-2	**A Sister's Stratagem**	Cines	925
	SCENIC.		
1-30	How Plants are Born, Live and Die	C. G. P. C.	
2-6	Roentgen's X Rays	C. G. P. C.	
2-9	First Aid to the Injured	Selig	
2-10	Zoological Gardens in Rome	Cines	500
2-13	**New Year's Celebration in Japan**	C. G. P. C.	
2-17	**Kerka Falls**	Cines	
2-19	**Army Aviation Practice**	Lubin	200
2-20	**The Motion Picture Man in the Dark Continent**	C. G. P. C.	
2-20	The Valley of the Umbria	Cines	
2-21	One Thousand Miles Through the Rockies	Edison	350
2-23	**Seeing Detroit**	Selig	

DAILY LICENSED RELEASES

MONDAY: Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

TUESDAY: Edison, Essanay, Gaumont—Kleine, Pathe, Selig, Vitagraph.

WEDNESDAY: Edison, Kalem, Eclipse,—Kleine, Lubin, Pathe, Vitagraph.

THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig.

FRIDAY: Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.

SATURDAY: Edison, Essanay, Gaumont—Kleine, Lubin, Pathe, Vitagraph.

Date.	Title.	Maker.	Length.
2-23	Ancient Rome	C. G. P. C.	
2-28	A Glimpse of Tripoli	Eclipse	360
2-28	A Visit to Madeira	Kalem	
2-29	The Great Market in Tananarive, Madagascar	C. G. P. C.	
3-1	Hunting Bears in Malaya	C. G. P. C.	
	EDUCATIONAL.		
2-16	The Taos Indianas at Home—New Mexico	Selig	
2-23	Children Who Labor	Edison	425
2-24	New York City Street Cleaning	Edison	425
2-24	Pottery Making in America	Lubin	300
2-27	How Motion Pictures are Made and Shown	Edison	1,000
2-27	Asbestos Quarry	C. G. P. C.	
	TOPICAL.		
2-12	Pathe's Weekly No. 7, 1912	Pathe	1,000
2-15	Oversea Celebration	Lubin	350
2-19	Pathe's Weekly No. 8, 1912	Pathe	1,000
2-26	Pathe's Weekly No. 9, 1912	Pathe	1,000
2-28	Wrestling in Indo-China	C. G. P. C.	

INDEPENDENT

	DRAMA.		
1-31	How Jack Got Even With Bud	Champion	950
1-31	The Man from the Foothills	Nestor	
1-31	Solomon's Son	Reliance	
2-1	The Power of Conscience	Imp	1,000
2-1	Fine Feathers	Rex	
2-2	The Empty Water Keg	Bison	
2-2	Mignon	Solax	
2-2	On Probation	Thanhouser	
2-3	Heaven's Messenger	Gaumont	925
2-3	Vengeance vs. Love	Great Northern	
2-3	Anarchical Attempt	Itala	
2-3	The Explorer	Powers	
2-3	The Man Under the Bed	Reliance	
2-3	When Men Love	Republic	
2-4	Northern Hearts	Republic	
2-5	The Real Estate Fraud	American	1,000
2-5	Aviator's and Autoist's Race for a Bride	Champion	950
2-5	The Helping Hand	Imp	1,000
2-6	The Protection of the Cross	Bison	950
2-6	The Awakening	Eclair	
2-6	The Nurse	Powers	1,000
2-6	The Troublemaker	Thanhouser	
2-7	Called Back on the Right Plan	Ambrosia	
2-7	A Divided Family	Champion	950
2-7	White Cloud's Secret	Nestor	
2-7	The Stolen Letter	Reliance	
2-7	Guilty Conscience	Solax	
2-8	The Grub-Stake Mortgage	American	1,000
2-8	The Hands	Eclair	
2-8	Mrs. Matthews, Dressmaker	Imp	1,000
2-8	The Bargain	Rex	1,000
2-9	A Tenderfoot's Revenge	Bison	
2-9	Honor Thy Father	Majestic	
2-9	The Tramp's Dog	Lux	744
2-9	Mrs. Cranston's Jewels	Solax	
2-9	The Signal Code	Thanhouser	
2-10	The Waterman's Bride	Gaumont	686
2-10	A Burglar's Love	Great Northern	
2-10	A Waiter of Weight	Powers	
2-10	Mother's Old Arm Chair	Republic	
1-11	The Reckoning	Republic	
2-11	Through Twisting Lanes	Rex	
2-12	Where Broadway Meets the Mountains	American	1,000
2-12	Reflections from the Firelight	Imp	1,000
2-13	The Patriotic Sons	Eclair	
2-13	The Turning Point	Powers	
2-13	The Silent Witness	Thanhouser	
2-14	Father's Fault	Ambrosia	
2-14	For Her Father's Sake	Champion	950
2-14	His Side Pard	Nestor	
2-14	Wanted, A Wife	Reliance	
2-15	The Innocent Grafter	American	1,000
2-15	Through the Flames	Imp	1,000
2-16	A Terrible Lesson	Solax	
2-17	Making a Cinematograph Scene	Itala	
2-17	Fire at the Mines	Gaumont	817
2-17	A Woman of No Importance	Powers	
2-17	The Gambler's Daughter	Reliance	
2-18	The Girl Who Waited	Republic	
2-18	So Speaks the Heart	Rex	
2-18	The Wise Witch of Fairyland	Solax	
2-19	Society and Chaps	American	1,000
2-19	The Merchant Mayor of Indianapolis	Champion	950
2-19	A Modern Highwayman	Imp	1,000
2-20	Deputy's Sweetheart	Bison	
2-20	The Fateful Diamond	Eclair	
2-20	Washington in Danger	Thanhouser	
2-21	Accursed Rock		
2-22	The Lie	Imp	
2-22	Under Her Wing	Rex	
2-23	War On the Plains	Bison	2,000
2-23	God Disposes	Solax	
2-23	A Message from Niagara	Thanhouser	
2-24	The Smuggler	Gaumont	
2-24	As Fate Would Have It	Powers	
2-24	A Child's First Love	Reliance	
2-24	A Tangled Skein	Republic	
2-25	Bought	Majestic	
2-25	The End of the Circle	Rex	
2-25	His Lordship's White Feather	Solax	
2-25	A Terrible Night	Eclair	
2-26	The Land Baran of San Tee	American	1,000
2-26	A Higher Power	Champion	
2-26	The Immigrant's Violin	Imp	1,000
2-26	The Smugglers	Nestor	
2-27	The Guardian Angel	Eclair	
2-27	A Tangled Courtship	Powers	
2-27	In the Government Service	Republic	
2-27	The Guilty Baby	Thanhouser	
2-28	Wrongly Accused	Champion	
2-28	At Rolling Forks	Nestor	
2-29	The Rose of California	Imp	1,000
2-29	The Final Pardon	Rex	
3-1	The Indian Massacre	Bison	
3-1	Blighted Lives	Solax	
3-1	The Arab's Wife	Thanhouser	
3-2	The Path of Genius	Powers	
3-2	The Duel	Reliance	
3-2	His Partner's Wife	Republic	
3-3	The Interrupted Telegram	Eclair	
3-3	Through Flaming Gates	Rex	
	COMEDY.		
1-29	The Kid and the Sleuth	Imp	1,000
1-31	The Fixer Fixed	Solax	
1-31	Tweedledum's Father and His Worthy Son	Ambrosia	
2-1	The Best Policy	American	1,000
2-1	Willy Plays Truant	Eclair	
2-2	The Skivvy and the Mat	Lux	373
2-2	Fickle Woman	Lux	550
2-3	O'Brien's Busy Day	Imp	500
2-3	Brown Moves in Town	Imp	500
2-3	Desperate Desmond at the Cannon's Mouth	Nestor	
3-4	A Game for Two	Majestic	
2-4	Readin', Ritin' and Rithmetic	Rex	
2-4	The Snowman	Solax	
2-5	Hopkins' Dog-goned Luck	Nestor	
2-7	Tweedledum as Riding Schoolmaster	Ambrosia	
2-10	Toto, Doorkeeper	Itala	
2-10	Who Wears Them	Imp	600
2-10	I Never Said a Word	Nestor	
2-10	Tightwad Pays for a Dog	Nestor	
2-10	Bedelia's Busy Morning	Reliance	
11	Arresting Father	Majestic	
2-11	Lend Me Your Wife	Solax	
2-12	Mr. Piddle Rebels	Champion	500
2-12	Inbad, the Count	Nestor	
2-13	"Broncho" Bill's Love Affair	Bison	
2-14	Bessie's Suitors	Solax	
2-15	Keeping an Eye on Father	Eclair	
2-15	Taming Mrs. Shrew	Rex	
2-16	Wild West Circus	Bison	
2-16	His Step-Mother	Majestic	
2-16	Bill Tunes the Piano	Lux	541
2-16	Baby's Ghost	Lux	400
2-16	Surelock Jones, Detective	Thanhouser	
2-17	Unexpected Duty	Great Northern	
2-17	The Tables Turned	Imp	800
2-17	Brannigan's Promotion	Nestor	
2-17	Human Nature	Republic	
2-18	Gontran Is Fond of Animals	Eclair	
2-18	A Congenial Son-in-law	Eclair	
2-18	Petticoat Perfidy	Majestic	
2-19	Blind Man's Buff	Nestor	
2-20	His Brother Willie	Powers	
2-21	A Wife's Discovery	Champion	950
2-21	Rollicing Red's Big Lark	Nestor	
2-21	Bedelia and Mrs. Busybody	Reliance	
2-21	Hubby Does the Washing	Solax	
2-22	A Leap Year Comedy	American	1,000
2-22	Jealous Julia	Eclair	
2-23	The Cook's Revenge	Lux	459
2-23	Bill's Motor	Lux	414
2-24	Those Married Men	Great Northern	
2-24	The Broken Lease	Imp	600
2-24	Settled Out of Court	Nestor	
2-24	Tightwad Almost Saves a Dollar	Nestor	
2-26	The Robbery at the Railway Station	Champion	950
2-27	Strip Poker	Majestic	
2-28	Tweedledum's Evasion	Ambrosia	
2-28	Tweedledum's New Year's Gift	Ambrosia	
2-28	Bedelia and the Suffragette	Reliance	
2-28	Algie, the Miner	Solax	
2-29	An Assisted Elopement	American	1,000
2-29	Getting Dad Married	Eclair	
3-1	Bill and the Lions	Lux	377
3-1	The Skivvy's Ghost	Lux	557
3-2	Revenge is Sweet	Great Northern	
3-2	Obverse and Reverse	Great Northern	
3-2	Beat at His Own Game	Imp	400
3-2	The Right Clue	Imp	600
3-2	His Good Intentions	Nestor	
3-3	Does Your Wife Love You	Majestic	
	TOPICAL.		
2-12	Robert G. Fowler, Trans-Continental Aviator	Champion	500
2-17	Pushmobile Race in Savannah	Imp	200
3-2	The Battle of Roses	Nestor	
	SCENIC.		
2-17	Along the Italian Riviera	Great Northern	
2-17	The Italian Army in Tripoli	Itala.	
2-24	Ice Boating On the Shrewsbury River, N. J.	Imp	400
2-24	Grand Canyon, Arizona	Nestor	
2-25	The City of Mosques	Eclair	
3-3	Prague the Beautiful	Eclair	

DAILY INDEPENDENT RELEASES

MONDAY: American, Champion, Comet, Imp, Nestor, Solax.
TUESDAY: Bison, Eclair, Powers, Thanhouser.
WEDNESDAY: Ambrosio, Champion, Nestor, Reliance, Solax.
THURSDAY: American, Eclair, Imp, Itala, Rex.
FRIDAY: Bison, Comet, Lux, Solax, Thanhouser.
SATURDAY: Great Northern, Imp, Itala, Nestor, Powers, Reliance, Republic.
SUNDAY: Majestic, Republic.

VOL. VII. APRIL, 1912. No. 4

MOTOGRAPHY

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EXPLOITING

MOTION PICTURES

SCENE FROM AMERICAN'S "INDIAN JEALOUSY."

MOTOGRAPHY'S EXHIBITORS DIRECTORY

THE necessity for **Motography's Hand Book and Film Record** having been conceded by all film interests, we are now undertaking a vastly more important work in **Motography's Exhibitors Directory,** a specimen page being shown herewith.

Ever since the establishment of **Motography** it has been part of our business to supply correct lists of motion picture theatres. The frequent changes among exhibitors has made the keeping of these lists expensive and trying, but the trade has long recognized the value of our efforts. When you are wanting exhibitor's lists, ask us.

Motography's Exhibitors Directory will aim to give permanency to the film business. Every theatre will be listed substantially as shown on the sample page.

Be sure your house is represented. Blanks will be furnished upon request, making it convenient for you to supply us the information.

Motography's Exhibitors Directory will also contain the list of film manufacturers, the exchanges and the exhibitors' league.

Motography's Exhibitors Directory

CALIFORNIA.

●**ANTIOCH** (1,076) **Casino Theater,** remodeled 40x100, investment $9,000. Two shows, (v) 1½ hrs. Changes daily. Screen 12x16, throw 80 ft. Piano. Seats 553 @ 10c. Stamm & Beede, mgrs. Employs 5. 101.

▲**COLUSA** (1,582) **Criterion Theater,** 133 Fifth St., remodeled 35x60, investment $1,500. Two shows, 1 hr. Changes six times a week. Screen 11x14, throw 45 ft. Piano. Seats 200 @ 10c. Bennett A Prior, owner. Employs 4. 31.

▲**HOLLISTER** (2,308) **Opal Theater,** remodeled 23x66. Two shows, 1½ hr. Changes three times a week. Screen 10½x14½, throw 60 ft. Electric piano. Seats 275 @ 10c. Elmer Tompkins, owner. Employs 3. 31.

▲**LOS ANGELES** (319,198) **Art Theater,** 508 S. Broadway, remodeled 18x110. investment $2,500. Eleven shows, ¾ hr. Changes twice a week. Screen 9¾x11½, throw 65 ft. Electric piano. Seats 168 @ 5c. Harry W. Hahn, mgr. Employs 6. 91.

▲**LOS ANGELES** (319,198) **Broadway Theater,** 833 S. Broadway, permanent 60x155, investment $50,000. Three shows, 1¾ hrs. Changes twice a week. Screen 18x20, throw 105 ft. Orchestra. Seats 850 @ 10-15-20c. Seymour Tally, mgr. Employs 17. 31.

▲**LOS ANGELES** (319,198) **Nickelin Theater,** S. Spring St., remodeled 25x123, investment $9,000. Twelve shows, 1 hr. Changes twice a week. Screen 10x13½, throw 71 ft. Piano. Seats 350 @ 5c. W. T. Horne, mgr. Employs 10. 41.

▲**LOS GATOS** (2,232) **Photoplay Theater,** Main St., remodeled 40x65, investment $1,400. Two shows, 1 hr. Changes four times a week. Screen 10x14, throw 55 ft. Electric piano. Seats 225@5-10c. G. K. O'Leary, owner. Employs 2. 31.

●**MERCED** (3,102) **Merced Theater,** remodeled 22x80, investment $1,000. Four shows, (v) 1 hr. Changes six times a week. Screen 14x20, throw 60 ft. Piano. Seats 350 @ 5c. Sol. Shockley, mgr. Employs 4. 31.

▲**MODESTO** (4,034) **Dreamland Theater,** 915 I St., remodeled 24x100, investment $3,500. Three shows, 1¼ hrs. Changes six times a week. Screen 12x14, throw 80 ft. Piano. R. B. Stevenson, mgr. Employs 6. 41.

▲**MONTEREY** (4,923) **Monterey Theater,** permanent 60x150. Three shows, 1½ hrs. Changes four times a week. Screen 18x20, throw 130 ft. Piano. Seats 800 @ 10-20c. Clancy & Cornell, mgrs. Employs 8. 31.

▲**SAN BERNARDINO** (12,779) **Unique Theater,** 343 Third St., permanent 80x120, investment $5,000. One show, (v) 2 hrs. Changes twice a week. Screen 18x24, throw 90 ft. Orchestra. Seats 1,000 @ 10-20-25c. J. W. Leonard, owner. Employs 12. 31.

●**SAN FRANCISCO** (416,912) **Silver Palace Theater,** 729 Market St., permanent 30x165. Ten shows, 1 hr. Changes six times a week. Seats 399 @ 5c. Silver Palace Theater Co. (Inc.), owners. Employs 10. 31.

●**SAN FRANCISCO** (416,912) **Davis Theater,** 2507 Mission St., permanent, 25x110. Five shows, 1 hr. Changes three times a week. Piano. Seats 400 @ 5c. Davis Bros., owners. Employs 9. 31.

▲**SAN JOSE** (28,946) **Empire Theater,** N. Second St., permanent 50x100, investment $4,200. Eight shows, 1 hr. Changes six times a week. Screen 16x19, throw 86 ft. Piano and trap. Seats 800 @ 5c. G. G. Tonascia, mgr. Employs 6. 51.

▲**SAN LUIS OBISPO** (5,157) **San Luis Theater,** permanent 27x100. Two shows, 1¼ hrs. Changes three times a week. Screen 18x18, throw 90 ft. Orchestra. Seats 450 @ 10c. J. Holler, mgr. 31.

▲**TULARE** (2,758) **Majestic Theater,** remodeled 50x120, investment $3,000. Two shows, (v) 1 hr. Changes four times a week. Screen 9½x13, throw 60 ft. Piano. Seats 500 @ 10c. S. J. Greenwood, mgr. Employs 5. 41.

▲**WATSONVILLE** (4,446) **Opera House,** permanent 64x70. Two shows, 1 hr. Changes three times a week. Screen 12x16, throw 55 ft. Orchestra. Seats 600 @ 10c. Jas. G. Piratsky, mgr. Employs 12. 41.

Electricity Magazine Corporation

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NOTICE TO SUBSCRIBERS

Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted directly by International Postal Money Order, or sent to our London office. The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

Above, Scene from Essanay's Western Comedy "Alkali Ike's Boarding House." Below, Scene from Essanay's Drama "The Clue."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

VOL. VII. CHICAGO, APRIL, 1912. NO. 4.

THE DAYTON MEETING.

GENERALLY speaking, enthusiasm wins its cause. Some, by dint of fortunate circumstance, succeed without it; some, misguided, fail even with it; but the rule still holds good. For this, if for no other reason, we must predict continuous growth and uninterrupted success for the Motion Picture Exhibitors' League of America and all its affiliated state and local branches. But there is more substantial ground for the prediction than enthusiasm. The league is founded right, it is needed, and, best of all, it is *going* right. The convention at Dayton was bigger, better and more harmonious than the previous one at Cleveland—and it is not difficult to remember how enthusiastic that was.

One feature of the convention, or perhaps we should say of the city in which it was held, was the avidity with which the local newspaper men fell for the stories of the press agents. Anything went, from Bert Adler's honeymoon to the three million dollar bunch of ten; but it was all good natured and did no harm, with one exception. That exception was the persistent statement that the meeting was decidedly independent, in the sense of being anti-license. From some source the press gathered the impression that the convention delegates were supporting the independent manufacturers and censuring the licensed.

This is absolutely untrue. During all the official proceedings of the convention no mention whatever was made of factional differences or preferences. The whole meeting was as absolutely impartial as avoidance of political topics could make it. The attendance of exhibitors was very fairly divided between licensed and independent; yet the question never arose as to the status of any. It becomes interesting to trace the source of the press stories.

We have already mentioned that the newspapers welcomed all copy handed them by the picture men. It is only necessary to add that the independent film manufacturers were present in force. And they were present in person, most of them. On the other hand, few of the licensed makers were even represented. What a glorious opportunity for independent press-agenting! Can we blame them for taking advantage of it?

That leads us to the question: Why were the licensed forces absent? Even a proxy attendance would have helped, and the licensed representatives would have found plenty to occupy them and make their going worth while. We cannot believe the licensed makers have adopted a policy of ignoring the league, for they are wise enough to see that it cannot be ignored. The only plausible theory is that the licensed machinery is more ponderous than the newer independent, and takes longer to get in motion.

All men, not excepting motion picture exhibitors, like to have those with whom they do business show interest in what they are doing. The league members have been extremely courteous in this matter of licensed representation, and have gone out of their way to make excuses for the absent interests. But they must be more than commonly charitable if neglect does not influence their affections.

The national convention in Chicago next August will be attended by thousands of league members and other exhibitors. It should also be attended, in person if possible, by every maker of and dealer in goods of any kind whatsoever used in connection with the operation of a motion picture theater. At all events every film manufacturer should regard it as his sacred duty, not only to the welfare of the industry but to his own harmonious conduct of his business, to be there. The exhibitor is the direct consumer of the manufacturer's wares, and the exhibitor is growing stronger every week.

President Neff's advocacy of a congressionally appointed national censor body, that body to appoint state censors, is interesting and the plan seems good. Universal and official censorship appears to be the only path to escape from the persecution of press and reformers—though it may be mentioned that the league, and its conventions, are doing much to introduce the press to the personal side of the industry and establish a more friendly spirit. But it is only reasonable that the exhibitors should have some voice in the appointment of censors, if not in the censorship itself.

The individual grievances of members, which threatened in the earlier days of the league to swamp the committees and officers, are now safely under control. The plan—due, we believe, to the far-sighted Mr. Sweeney—of requesting members to reduce their grievances to writing, has eliminated the more exaggerated and hypochondriacal claims and put the real troubles in shape for rectification. And without a doubt the correction of false conditions is the vital function of the league—not because other matters are not equally important, but because it is that feature which is most likely to attract new members and hold present ones.

A FILM EXCHANGE SUGGESTION.

BUT a few short years ago—the fat years of the phonograph business—the big three, Edison, Victor and Columbia, were fighting each other hard on patent litigation, but still operated under shop licenses, special grants and other reciprocal arrangements.

In the marketing of their product they were actively competitive, but the sales campaigns were widely different. The Edison and Victor people operated very similarly; they aroused interest by advertising, public demonstration and shrewd salesmen, created exclusive agencies of local merchants who *invested their own*

money and were interested in pushing the sale of the product with a benefit not only to themselves but to the manufacturers. It took three years to make a good phonograph agency and with the local man's capital invested he couldn't withdraw unless he sold his store outright.

The Columbia people operated differently. When a good line had been opened up by the local merchant the Columbia people said, "Sell to us, and work on a salary" (figuring that the forty per cent middleman's profit would run the local store). If the storekeeper wouldn't sell they opened an opposition store. Today the Columbia Company has 80 or more branch stores in the United States whose personnel is on salary and whose profits are all received by the home company.

The Edison people have over 18,000 agencies, with no salaries or rents to pay; and who do you believe makes the most sales, the 80 branch stores or the 18,000 agencies?

Is it not strange that the organizers of the General Film Company did not consider the phonograph business when completing their arrangements?

At present there are about fifty film exchanges in round numbers; before the elimination of the individual exchanges there were over a hundred, which, by now would have been two hundred. With each of the fifty or more present exchanges trying to save money by buying as few prints as possible, is it probable that they will take as many prints as one hundred exchanges would? The one hundred exchanges would all be after business hard in order to realize on their personal investment, and you cannot secure new business with old films. Naturally, then, more prints would be sold under the individual exchange system.

If the fifty present exchanges took the full program (which they are not all doing) they would require 1,800 prints a week or $180,000 worth of film.

If the 100 individual exchanges took 75 per cent of the present program they would require 2,700 prints a week at $270,000, or an added output over present conditions of $90,000 a week, or $4,680,000 more business than is possible at the present time.

But, you say, the manufacturers get the profits from the present General Film Company.

What is to prevent them from individually owning their own exchanges? They'd get that profit and an added output besides. And—whisper—all the manufacturers are not at present interested in the General Film Company.

It was customary in our cub days to give a boy a title instead of an increase in wages. Is it possible to do that with the shrewd business men who have built up this enormous film industry?

Would it not be possible to reorganize the General Film Company, limit territory to each particular exchange, establish enough exchanges to cover the territory, insist on them taking and disposing of at least eighty per cent of the present program? It is done in the beef industry, where the bulk shipment varies from day to day. It can be done in the film business with more profit to all.

ANOTHER ATTACK ON PICTURE SHOWS.

IN THE annual report issued by John D. Lindsay, president of the New York Society for the Prevention of Cruelty to Children, moving picture shows are held responsible for a general increase of crime affecting school children. The report alleges that while in 1910 twenty-eight cases were prosecuted as the result of crimes traced to motion picture shows, there were forty-seven criminal prosecutions of the same nature in the last twelve months.

The society's investigators, according to Supt. Thomas D. Walsh, whose report is added to Mr. Lindsay's, obtained 6,409 convictions out of 7,806 prosecutions involving the custory of children. He says:

> The inclination to commit petty depredations and crime while free from school or home supervision is so great that many children take advantage of it. Indeed, this half-time system offers opportunities for school children to participate in a form of amusement which has produced more female victims than any known to the society since the notorious dance halls were abolished years ago.
>
> Then little girls were sold into shame. Now boys and girls are thrown together in darkened rooms where moving picture shows are given under conditions that permit of the freest contact with depraved adults. It is estimated that there are over 900,000 children of the school age within the society's jurisdiction. Of these 80,000 are said to be part-time scholars.

It seems absurd that we must go on fighting these charges, over and over again, regardless of the ancient law of "ex judicata"—that one may not be tried twice for the same offence. Acquittal of the charge, and conversion of the complainant, seems but a signal for new Quixotes to arise and fight the windmills they imagine they see whirling about our heads. Does a clergyman but express approval of a picture, and a hundred other churchmen are instantly up in arms, ready to prove a condition they have never seen and know nothing of.

But we must not malign the clergy; for they are fast becoming our best friends. Not a week passes but another church makes pictures a part of its services, or a minister of the gospel praises the good work of the films. The most virulent and malicious attacks, by long odds, come from these societies for the prevention of this or that, these women's clubs, these bands of self-appointed reformers. And there is a subtle sophistry about their claims that makes them hard to combat, because they are always armed to the teeth with statistics and alleged specific examples.

Practically every city that pretends to guard its citizens has a law compelling lighted theaters. Without exception that law is observed and enforced, and it is the rule that one can read a newspaper in a modern picture theater while the show is on.

How about your parks and your streets? Are they so well lighted that vice dare not venture forth? Why attack always the new, and therefore conspicuous, condition? Look to the actual dangers that can be cured so easily, and let the honest, clean exhibitor alone.

THE PATENT CASE DECISION.

THE United States Supreme court, by a vote of 4 to 3, has rendered a decision which is astonishingly favorable to the manufacturers of patented articles and rather unfavorable to the consumers of them.

Chief Justice White was one of the three justices in the minority. He indicates his belief that this patent decision is another example of that process of judicial construction whereby courts enlarge their own powers and diminish the powers of the co-ordinate branches of government.

The chief justice speaks as follows for himself and Justices Hughes and Lamar: "The ruling now made is * * * virtually legislating, the result being not only to multiply monopolies at the will of an interested party, but also to destroy the jurisdiction of state courts over subjects which from the beginning have been within their authority."

Unless Justices White, Hughes and Lamar have been confused by the legal verbiage of their brethren on the bench, the result of this patent decision will be that close monopolies will be established and upheld by law, with a still tighter grip upon the consumer. Says Chief Justice White:

The result of this decision might easily be that the patentee selling a patented engine had the right by contract to bring under the patent laws all contracts for coal or electrical energy used to afford power to work the machine.

The buyer of a patented sewing machine might be required by the patentee to buy all the thread, needles, or oil used with the machine from the patentee.

The patentee of a cooking utensil might require that all food cooked in it be purchased from him.

The patentee of a window frame might require that all the material in a house in which the frame was to be used must be procured from him.

Several bills to curb the monopolizing power of patentees over unpatented articles used in operating patented machines have since appeared in congress. Old bills were revived and new ones drafted in response to the appeal of Chief Justice White of the Supreme court for congress to change the law which a majority of the court ruled gave patentees practically unrestricted privileges regarding the manner in which their patents may be used.

E. B. Moore, commissioner of patents, has prepared a bill to amend the law so that patentees may not impose onerous conditions upon purchasers of their patented articles. Senator Gore may reintroduce a bill he presented to congress last year regulating "license restrictions" in the sale of patents.

Officials of the department of justice have digested the decision of the Supreme court with a full realization that it will restrict the administration of the Sherman anti-trust law. The belief was expressed, however, that it would have no important bearing upon cases now in the courts except that against the Keystone Watch Case Company, although it was admitted that the strengthened position of the patentee undoubtedly would be introduced by the defendants in the suits against the United Shoe Machinery Company, the National Cash Register Company, and the alleged coaster brake combination.

Attorney-General Wickersham has indicated that there was strong likelihood that a hearing would be asked of the Supreme court in the case decided four to three by a divided bench. The government, not being a party to the suit, can act only through the defeated parties.

There is little likelihood that the decision, even if it is not nullified by congress, will have much effect on the motion picture industry. The Motion Picture Patents Company has always operated along the lines suggested by the decision, which only proves that it was legally entitled to do so, and that its attorneys knew their business when they outlined its policy at the beginning of 1909. With the decision in force, there can be no further question as to the legality of the $2 per week license fee, nor of the restrictions on unlicensed films.

GERMANY'S PICTURE SHOWS.

CONSUL GENERAL ALEXANDER M. THACKARA, Berlin, says it is estimated that there are about 1,500 moving picture shows in Germany, some 360 being in Berlin: The number is subject to marked fluctuation. A variation throughout the empire of as much as 50 a week is not unusual. The general trend, however, is toward an increase.

This is true not only of the number of shows in operation, but also of the seating capacity. It is estimated that the average seating capacity of the cinematograph theaters in Berlin is at present 360, having risen from 280 within a short time. There are few large theaters devoted exclusively to moving pictures. One new moving-picture theater now under construction will have a seating capacity of 1,200. The managers of moving-picture shows lease the films from middlemen, called "buyers." There are 60 or more of these buyers throughout the empire—fourteen in Berlin; seven in Leipzig; three each in Munich, Cologne, and Hamburg; two each in Frankfurt, Dresden, and Stuttgart; and one or two each in Chemnitz, Nuremberg, Dusseldorf, Hanover, Crefeld, Strassberg, Brunswick, Carlsruhe, Bochum, and other less important cities.

The buyers purchase the films outright from the manufacturers or from their agents. Films are sold by the meter (3.28 feet), the standard price for this unit being one mark (23.8 cents). This is equivalent in American standards to 7¼ cents a foot. As the cost of producing the films averages 5¾ cents a foot, the usual profit is 1½ cents, which is low as compared with other countries, the average manufacturer's selling price in Great Britain being reported as 8 cents and in the United States as 10 to 12 cents. One firm dealing in what are known as special releases, that is, extra-long films, is able to command 1.25 marks per meter. Their films are seldom less than 850 feet in length, and once each week the company turns out a film of 3,000 feet. There are two German film manufacturers which make a specialty of extra-long films, producing none under 3,000 feet in length. These longer films as a rule have love stories for their subjects.

Competition among the middlemen is as severe as that among the manufacturers. As a result, show-house managers do not come to Berlin and other centers to procure their films, but are waited upon by agents who tour the provinces. Competition has now reached such a point that a movement has been started for the organization of a company, to be capitalized at 2,000,000 marks ($238,000), to exercise an effective control over the entire trade in cinematograph films, with Berlin as its center. The idea is encountering strong opposition, and its realization is uncertain.

One result of the competition, coupled with an almost uniform price for films, is that the middlemen are quick to take up films which embody any point of superiority, and the market is very responsive to merit. This is an advantage to foreign film manufacturers seeking to enter this market, which in a measure compensates them for the disadvantage arising from the keen competition among manufacturers now in the field.

In addition to the severity of competition, account must also be taken of the censorship which the police authorities exercise. The police direct special attention to the elimination of all pictures depicting scenes of disorder or acts of violence such as might incite to riot or accustom the people to breach of the peace. Special attention is also directed to the elimination of all pictures the action of which depicts disrespect for authority or holds up to ridicule or contumely, officers of the law or other servants of the government. It will readily be seen that this excludes from the German market many American films, such as some of those which show stories of frontier life and attendant disorder or such as make a policeman or other person in authority the butt of a comedy skit. All films depicting pugilistic contests are absolutely barred. Objection is also made to pictures

involving religion on the ground that they may incite sectarian feeling.

American films enjoy a wide reputation and popularity in Germany. In Berlin more than a dozen American film companies are represented, and all are reported to be doing a fair business. With one exception they are represented by Germans. Three other American firms have combined their representation in one agent.

A moving-picture operator in Berlin is paid 30 to 40 marks ($7.14 to $9.52) a week. Operators in the smaller cities receive 20 to 30 marks ($4.76 to $7.14).

Consul General Frank D. Hill, Frankfort on the Main, says moving-picture shows are in operation in all cities of any importance in that district and in Germany. According to an estimate recently published in a local paper, there are 2,500 such shows in Germany, of which 300 are located in Berlin. There are some 15 moving-picture shows at Frankfort on the Main. The more important establishments renew their programs twice a week.

Films are manufactured by a number of German houses, of which the most important are in Berlin. The average production of leading German concerns is estimated at 3,280 to 3,937 feet per week. There is, however, an excellent market for foreign films in Germany, three-fifths of those exhibited here, according to reliable estimates, being imported.

Dealers advise the office that German manufacturers have greatly improved their product during the last few months, paying much more attention to quality of material used, subjects, and talent employed. Some of the leading Berlin stars now act for films.

The film business, particularly in foreign films, is conducted as follows: The manufacturer has a general agent in Berlin, one man often representing several firms. This agent travels through Germany, making the entire circuit every two weeks with his new pictures. There are about 45 customers to be seen in the different centers. In each city of any importance there are one or more houses which buy the films outright from manufacturers; the price paid for good films being 1 mark (23.8 cents) per meter (3.28 feet). These firms then let the films to the moving-picture shows, which keep them sometimes a few days, sometimes weeks, according to popularity and intervals at which programs are changed. The so-called "verleihanstalten"—firms which buy films from manufacturers and rent to shows—are often important concerns, well fitted up, with rooms for showing pictures, etc.

French films are very popular there, and English films also find a good market. The English subjects are good, but complaint is made that on account of the dampness of the English climate the films do not last. American films are also in demand, the office being advised that some ten American manufacturers are represented at Berlin. The subjects most in demand are those dealing with Indian life, cowboys, wild west scenes, etc. Pictures must be of such a character as not to come into conflict with the censorship exercised by the police.

One of the great difficulties experienced by American firms is in having copies made abroad. After the American agent has secured his orders he must get copies, as it is impracticable to wait until the films desired can be obtained from the United States. One of the first steps to be taken by the American house is to make a contract with some reliable European manufacturer for copies. The contract must be made with great care, particularly as regards delivery, as it is often in the interest of the European firm to delay delivery. The following case has been reported to the office as illustrative of the difficulties of the American importer: The Berlin agent of an American manufacturer had secured orders for 30 copies of a new film. Copies were made in Paris according to previous contract with a French film manufacturer, and were delivered just too late to enable the agent to fulfill his contracts with the German customers, with the result that acceptance was refused in every instance.

An American house desiring to sell films in Germany should secure a reliable general agent in Berlin, which is the principal market for films, and pictures are submitted to police censorship there. At least three pictures a week should be turned out in order to make the business pay, the agent's expenses, particularly for traveling, being heavy.

Moving-picture machines are manufactured in Germany, and French machines are also used there. A good machine can be purchased for 950 marks (about $225).

The Moving-Picture Craze

James W. McGee in Chicago Examiner.

The moving-picture craze has spread
Like measles through the land,
And every town and village has
Its own peculiar brand.
The cities like the rural scenes,
With pumpkins, corn and hay;
The country wants the city scenes,
The Bowery and Broadway.

The vivid views of "Western life"
The small boy greets with glee
Are only meant for Eastern states
And Eastern eyes to see.
The Southern views of "darkey life"
The pictures claim to show
Would get a cool reception
Where the cotton blossoms grow.

The great, immortal Washington
Can nowadays be seen
To cross a local Delaware
With ice cakes painted green.
Napoleon, too, is pictured
On the field of Waterloo;
The field looks quite familiar
With its peaceful Lake View hue.

The fiery steed Napoleon rides
Would not be known today
As one that drew a State street car
For years along the way.
But moving-picture scenes are set
In most peculiar ways
To fit the public's latest fad—
The moving picture craze.

Health Campaign in Pictures

A campaign for the instruction of the people of Richmond, Cal., in good sanitation and the principles of health through the exhibition of moving picture films in the local moving picture theaters is being actively waged. Such an action would be in line with the recommendations of the state health officers, in session in Santa Barbara, in connection with the League of California Municipalities conference, and with the actions of several other cities throughout the state who have followed out such a plan. Some opposition is being experienced by the advocates of the scheme on the part of the moving picture theater proprietors, who fear a loss of business by the action, but others declare themselves willing to do all in their power to aid in the public instruction in that fashion.

The Motion Picture Exhibitors' League of America

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, Lock Box 15, Cincinnati, O.; Vice-Presidents, S. E. Morris, Cleveland, O.; William Ullman, Detroit, Mich.; H. S. Dickerson, Winchester, Ind.; H. C. Farley, Montgomery, Ala.; H. G. Lux, Jr., Utica, N. Y.; William J. Sweeney, Chicago, Ill.; E. W. Waugh, Huntington, W. Va.; Fred J. Harrington, Pittsburgh, Pa.; Secretary, C. M. Christenson, Cleveland, O.; Treasurer, J. J. Rieder, Jackson Mich.

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Big Convention at Dayton

By Allen L. Haase.

DAYTON, OHIO, established a reputation for hospitality March 26 and 27 that other cities will find hard to improve on when their turns come to entertain the motion picture men. The occasion was the sixth annual convention of the Motion Picture Exhibitors' League of Ohio. The meeting place was all Dayton; but headquarters was established in the Algonquin Hotel, while Welfare Hall at the National Cash Register works was used for the assemblies.

The National League officers were on hand Monday the 25th, going into executive session which lasted far into the night. The convention proper did not begin until Tuesday morning. The officers and other early arrivals went to the Union depot to meet the delegation from Cincinnati at 10:30. Before they arrived, however, a train from the East brought in the representatives of the Motion Picture Distributing and Sales Company and the independent manufacturers. Among them were Carl Laemmle, Mark Dintenfass, J. E. Brulatour, Harry Raver, Herbert Miles, Charles Simone, Thomas Evans and Bertram Adler. Pathe and Gaumont pictures were taken of the arrival, but the bystanders rushed in and marred the beauty of the scene. Then with Mayer's band of Cincinnati, a procession was formed, which marched through the streets to the Auditorium theater, where President M. A. Neff called the convention to order.

Mr. Neff explained that more motion pictures would be taken when the members and guests assembled in front of the court house. He commented on the great hospitality of the cash register people, who offered not only the use of their hall but a dinner for five hundred as well. The substance of his address follows:

I cannot help but say one or two words in regard to our first meeting. Looking over this vast audience, I remember what our treasurer said to me one time in Columbus when it looked dark and gloomy for the Motion Picture Exhibitors' League: "Mr. Neff," he said, "I have had in my mind that the time might come that we, as motion picture exhibitors, can get together and work for the good and the common cause of all of us, and that we might sometime join in a meeting where we would have a banquet." He has already seen that come to pass at Cleveland. He is here today and he can see the work that has been done and the progress made.

Now, gentlemen, we are making progress. The Motion Picture Exhibitors' League isn't understood in a general way by the public. We have people who, it seems, do not understand or do not care to understand our motives. We are organized for the purpose of uplifting the business and eliminating those things that have crept into the business in an earlier day. The people now engaged in the motion picture business are business men. It isn't like it was eight years ago. Thousands, millions of dollars have been invested, and we are trying to uplift the business. We are trying to bring it prominently before the people that they can see what we now see. Of course many people in America claim to be educators—many educators will claim that they know how this is done and that, and they haven't even dreamed of the possibilities of cinematography. It is way beyond them, and yet they will come to it after awhile.

When you represent a business that is educating the world, when you represent a business that makes it possible for a man studying surgery to graduate in a year where heretofore it took him probably four or five years, you can readily understand what cinematography means. We are educating the people to sanitary conditions. We are bringing them historical pictures. We are not only educating them but we are amusing them. Cinematography cannot lie. It tells you the truth every time. If the picture is a fake-up, it tells you. If it is real, you know it. The practical eye looking at pictures will tell you quickly whether it is taken in a room like this or whether it is natural scenery.

I do not care to discuss this subject at length now, but I want to say this, that the Motion Picture Exhibitors' League is organized for good, and we want the support of every ladies' organization and every other organization throughout the country to co-operate with us in order that we may uplift the business and place it on so high a plane that they cannot throw and hit cinematography with any of their ridicule or abuse. We are in this business as business men, and as an evidence that we mean business all you have to do is to look around you today.

The president then announced that ex-Senator J. B. Foraker, counsel for the National League, could not be present to speak because of a sore throat. He then appointed committees on various subjects: Three

exhibitors from Bellaire, Columbus and Toledo, on colors of the Ohio League; three from Dayton, Cleveland and Cincinnati, on legislation, and six exhibitors on a general membership committee to interview every exhibitor not already a member. In appointing this committee Mr. Neff pointed out that every exhibitor outside of the organization indirectly added strength to the possible enemies of the League. Everybody was asked to register.

It was announced that the leagues of Missouri and District of Columbia had been affiliated with the national body—making eleven states since last August. Then the president introduced Mr. Harrington and Mr. Kreff of Pennsylvania, Mr. Sweeney of Chicago, whom he mentioned as the treasurer who gave three thousand dollars to charity in a day, and Mr. Morris of Cleveland. A group photograph was taken of the convention and the meeting adjourned for luncheon, to meet at 1:30 at Welfare Hall.

At the afternoon session President Neff called the vice-presidents of the various state leagues to the platform. He then read the following telegrams from Senator Foraker and Congressman Cox:

M. A. Neff, President Motion Picture Exhibitors' League, Dayton, Ohio: I regret more than I shall undertake to express my inability to be in Dayton today. I have been unavoidably detained here. I sincerely wish you a successful and an enjoyable convention. Senator J. B. Foraker, Cincinnati.

M. A. Neff, President Motion Picture Exhibitors' League: I find at the last moment that it is impossible for me to be there. The Child Labor Bureau bill, one of the most important pieces of legislation in recent years, is apt to come out of the committee on the floor of the house at any time and it would be plain neglect of my duty if I were to leave here. It is a great disappointment not to be in Dayton and add my part in extending the welcome of our city. The importance of motion pictures has just come to be realized. I have observed their enterprise here within the last few months, and the part you are playing in giving to that community governmental and patriotic scenes is bound to be recognized by the public generally, because it cannot but inspire a great love of country and in our institutions. It is wholesome and you are entitled to every encouragement and co-operation. The tendency towards those human activities which create better standards of life is universally commended. James M. Cox.

Mayor Edward Phillips of Dayton then delivered his address of welcome. He said:

Mr. Chairman and Delegates to the Convention: I am most assuredly gratified to be called upon and privileged to extend to you the welcome of our city. Your association is recognized today as one of the leading educational institutions of our country and the interest manifested by all classes of our people demonstrates the fact that your efforts for their entertainment are being appreciated by them.

Not very many of us have had opportunity for travel, not only in our own country but abroad. One can go to almost any of the motion picture theaters today and see, possibly, ancient Egyptian scenes, scenes in the jungles of Africa, actual occurrences in the land of the midnight sun; or, coming to our own United States, life in New York, Chicago, or any of the larger cities; the beauties of Yellowstone Park, and life on the Mississippi. Aside from scenes of travel or those connected with historical events, one may see comedy, tragedy or some pleasing episode of daily happenings almost anywhere. The people are also interested from a standpoint of recreation and the relief from toils and struggles of everyday life.

Again I desire to say that you have come to stay.

Therefore, on behalf of the citizens of Dayton and in my position as chief executive, I bid you a sincere and hearty welcome. May your deliberations and council be harmonious and profitable, and when you return to your own homes and firesides I trust that you will look back with much pleasure to your visit to Dayton, the best city in the best state in the best country on the globe.

Mr. Neff made a suitable reply to the Mayor's address of welcome, thanking the citizens of Dayton and the officers of the N. C. R. Company.

President Neff's response follows:

Brother Exhibitors, Ladies and Gentlemen: In behalf of the Motion Picture Exhibitors' League of America, Ohio State League No. 1, I wish to thank his honor, Mayor Philips, for the kind expression of friendship and good will. In behalf of the exhibitors and their friends in attendance at this convention, I accept the keys that he has so generously presented to us, and assure him, while this key will unlock the doors of Dayton to us and bid us welcome, we are not unmindful of the generous hospitality and personal greetings that we have all received since coming to your fair city.

I want to thank each and every citizen of Dayton for their kind consideration and splendid reception. As I view your magnificent buildings, your well-paved streets, your beautiful parks and your natural surroundings that nature hath bequeathed to you, assisted by the scientific hand of genius, and the progress, the rapid growth and hundreds of factories, I congratulate you upon your commercial activity and splendid prosperity.

We wish to thank the good citizens of Dayton who have so generously contributed in assisting Local No. 5 in bringing our convention to your city and making it such a grand success. We wish also to advise you that your entertainment of the Motion Picture Exhibitors' League of America in your city is like bread cast upon the water. The pictures that have been taken of Dayton will be shown throughout the world.

It is not necessary to tell you what that means. Cinematography, with the rapid growth of its popularity, is educating and amusing the world—especially the great industrial class. Cinematography today is practically in its infancy. The great field of education and advancement that will be made in the next two or three years through and by the motion picture is beyond the mind of man to comprehend or foretell.

An educator that can reduce the student's years of study from five to one year and more efficiently equip him for his profession must be acknowledged as marvelous. That is what the motion picture is doing. An educator that can direct the hand of surgery and at the same time assist medical science is most wonderful. An educator that eliminates all that is false and brings to the world only those things which are true shall be recognized as not only the advance agent of education but the greatest benefit known to modern civilization.

Through cinematography the world is daily growing smaller. It is bringing all nations of the earth, in a sense, together. It brings the beast of the jungle to your very door. It shows you the ways and environments of city as well as rural life.

If cinematography is protected and not used by scheming politicians and others for unfair purposes and self-aggrandizement, the good that will be accomplished will advance us hundreds of years, make us more proficient, and, above all, educate us to a higher standard of forbearance and friendship.

Our organization is organized for the purpose of uplifting every branch and every part of the motion picture business, to weed out the undesirable, to bring about conditions that will appeal to every fair-minded man and woman and educate and daily disseminate intelligence to the great industrial class throughout the world.

Mr. Neff then introduced to the exhibitors the general manager of the Cash Register works, Mr. E. A. Deeds. Mr. Deeds said:

I appreciate very much the hearty response you have given after an introduction of this sort; I appreciate it and will take it for those men that have helped entertain you people and will do so in the next days. We are interested in your work. We are interested for two reasons: one is because you are an organization. If there is one thing more than anything else that we have tried to advocate it has been organization. We have spent more time, probably, in our business along that one line than on any other one line—that of bringing our organization closer together and bringing it up to the highest state of perfection that we possibly can, and what little success we as a company have attained has been on account of our organization. And I want to congraulate you people on having gotten together in an organization. I want to congratulate your president, Mr. Neff, on having been able to get together such a body as this. I believe that I am in position to appreciate more than some of you the amount of work that it has taken on his part to bring about this assemblage, an organization of people whose interests at first seemed diversified, but who after all are all interested in one common thing. And I want to congratulate you on the work that you are doing in trying to get together and help push ahead your business, and that is what you are here for—to talk things over.

We are glad to have you here and extend to you a most cordial welcome, so that you can come here with your deliberations.

This is a new hall. It has only been used for the conventions of our own people so far, and your convention is the first, except the cash register convention, that has ever met in it; and I feel that it couldn't be better dedicated today than to the motion picture people.

The second reason why we are interested in this thing is that we have always believed in education by pictures. Years ago, before the motion picture was developed, we had, in order better to instruct our people, to get the old-fashioned stereopticon lantern slide, and in our school work, teaching our own people here, we found it a most invaluable thing. In other words, we couldn't run our business today if it wasn't for the stereopticon and the lantern slides. It has become a vital part of our organization. The motion picture goes still farther along this same line, and this hall was designed primarily as a place where we can properly exhibit our motion pictures and other pictures before our conventions and the different schools and agents and factory people, so that we can build up our organization.

We are interested in the picture business. We want to see what the latest things are so that we can have them and keep our people up to date. It is an educational process, and you people have the grandest opportunity in the world along that line. It won't be five years until the whole public is going to realize that the motion picture exhibitors are the most powerful educational factor we have in this country.

You have the opportunity of getting hold of the people and bringing together and concentrating the advanced ideas from all over the world. There isn't anything so broadening as travel, and to the people who cannot travel you are able to bring the thing and lay it down in front of them, just as it actually is, and we want to congraulate you upon your work. At first you had to start out to entertain the people. And we are glad to see that educational films are being run, and in most of our motion picture shows here in our own city, every week and more frequently at times, there are certain educational films run along that channel. You have a grand opportunity and I know you are going to use it.

We wish you the most successful convention you can possibly have and I want to extend to you the hospitality of this factory. It is yours for a day or two. You can have any piece of it or run it any old way you please. We turn it over to you and you can make any suggestions you want to, and if there is anything over there that you think will help you in your business just take it home with you.

Following Mr. Deeds' address a number of Kinemacolor views of Dayton and the N. C. R. plant were shown. Then the convention listened to a talk by Mr. Hope Jones on the subject of "Music." Mr. Jones is an expert on organ building and is employed in that capacity by the Rudolph Wurlitzer Company of Cincinnati. He said:

I have a few words to say to you on the subject of music. We have been hearing how the motion pictures are to be uplifted. We all welcome that. We all believe it. But there is one other thing that ought to be elevated, and I just think it may profit you if I say half a dozen words upon the subject; and that is the music connected with the moving pictures.

There is no use trying to get finer pictures unless we have finer houses, and that is coming; and we also ought to get finer music, and it will pay you to do it.

The Rudolph Wurlitzer Company has taken this matter up especially and has employed me. I am an organ builder, but farther than that, I am an enthusiast. I don't care about the money end of it, but as an artist in the organ building I thoroughly enjoy myself. For forty years I have been building organs for the great cathedrals of England, and now I am in this country, and I have turned my attention to the improvement of the organ for secular purposes. The business is immense. Today one theater manager has ordered ten great big instruments, fifteen thousand dollars apiece, for his theaters, and so it goes. They are being taken up all over the country. And this is what I want to speak to you about. I put in for this company a large instrument with orchestral additions, placed in the Baptist Temple at Broad street, Philadelphia. In sixteen evening performances, by playing music for the people, we made a charge of half a dollar, and some seats a quarter; we crammed that great church, which holds three thousand five hundred people; we crammed North Broad street and Berk street and we actually had to telephone for the police reserves to dismiss the people. We have nothing else but this instrument, and one player to pay, and the instrument which cost around fifteen to seventeen thousand dollars was paid for in a very short time. Those people have been listening to that instrument now for over a hundred performances and still crowds come.

There is a great future, I believe, in combining those two things—an instrument that will attract the people, that will hold them, that will be heard blocks away, that will give them all the orchestral additions in addition to the fine organ tune; and those things, I think, will be a great assistance when these two are combined. I mustn't detain you longer, but I look forward to the pleasure of hearing the music going up as well as the pictures, because they ought to rise together.

The evening of the first day was spent in social recreation and amusement at Welfare Hall, where, starting at 7:30 films of the leading independents were shown on the screen. The name of the particular machine in use being announced and the whole being a good test of their respective projection ability. Two films were run side by side on the big double screen, affording a perfect comparison.

Miss Martha Russell, formerly with the Essanay Film Manufacturing Company, had projected an old Essanay print in which she had a leading part, after which she gave a short talk on "How Moving Pictures Are Made," letting loose a few trade secrets which better informed the exhibitors of some of the manufacturers' troubles in making films. The entertainment was over by 11:30 and it was a tired but happy bunch of exhibitors that poured out of the big hall. It was then that they learned of the accident to J. P. Chalmers, publisher of the *Moving Picture World,* details of which are given on another page.

Wednesday, the second and last day of the convention, dawned drizzly and drear every place but in the hearts of the enthusiastic exhibitors present, and nine o'clock found them on the way out to Welfare Hall again, where it was announced that Mr. Chalmers had passed away early that morning, and a subdued audience paid a silent tribute to their former friend and fellow worker.

The exhibits were inspected by those interested and President Neff asked the members of the Ohio state and local leagues to sign a charter in an adjoining room, after which a closed meeting was announced at which various resolutions were adopted. One of these was a resolution to investigate the law and arrange for Sunday opening of theaters. Several other resolutions were discussed; some tabled, some passed, and an adjournment was taken for lunch.

Wednesday morning's session of the convention was held behind closed doors. Sunday closing and other matters of importance were discussed. Each member of the convention was reported to have volunteered to do all in his power to procure such legislation as will open the doors of the motion picture theaters in all municipalities in the country on the Sabbath day. When this pledge was given, Welfare hall, where the convention is in progress, rang with applause.

Mayor Tynes, of Portsmouth, who owns and operates one of the leading places of public amusement in that city, said he could see no real reason why the authorities should close theaters on the Sabbath day, especially those in which harmless and entertaining pictures of real life are displayed.

"As a board of censors has been established that does real censoring by making it impossible for members of this league to exhibit anything that can be regarded as objectionable," said Mayor Tynes, "I cannot see what possible harm could come to our young people by giving exhibitions on Sundays. They would be kept off the streets and would receive wholesome and beneficial amusement that would really make better citizens of them."

Charles Johnson, of Washington Court House, J. M. Kaufman, of Gallipolis, J. A. Maddox, president of Columbus local, and many other delegates supported the stand taken by Mr. Tynes. The legislative committee that was appointed by President Neff Tuesday morning made a partial report. It was determined to watch closely all proposed legislation that threatened to be inimical to the legitimate interests of the motion picture men. O. B. Weaver, of Dayton, who is chairman of the committee, said he found little disposition on the part of Ohio solons to harrass them in their business. On the contrary, he declared there was a decided disposition to encourage the enterprise.

"They have found that the business is clean and conducted in the interests of public morals," said Mr. Weaver, "and for these reasons they are friendly to us. No public censorship could be exercised that is more rigid than the board whose rulings we voluntarily and cheerfully submit to."

The executive committee of the National League received applications for a state charter for New York from both Buffalo and Binghamport. Action regarding a charter was postponed. General organization was discussed. The committee granted charters to Kentucky, Missouri and the District of Columbia.

In the evening motion picture films of many concerns were displayed at the Hall of Industrial Education to the pleasure of a large assemblage. Vaudeville numbers were also given.

Wednesday afternoon a motion picture of the members only was taken.

At the session Wednesday afternoon of the Ohio Motion Picture Exhibitors' League, Toledo was chosen as the city in which the next convention will be held, July 16 and 17 being decided on as the date. The delegation of Toledo boosters had a walk-away in landing the convention, all opposition being easily swept aside.

The closing session was given largely to discussions and the adoption of resolutions, most of the work being of a strictly business nature.

At five o'clock the weary members returned to the hotel to prepare for the banquet which was scheduled for 7 p. m. at the N. C. R. building.

It was after eight when the crowd had assembled in the officers' club rooms on the tenth floor of the N. C. R. administration building, where Mayers' band tried to keep the people from getting impatient. The speaker arriving, disposition was made of 350 guests at a huge circular table, flanked on all sides and in the center with batteries of chafing dishes over burning gas jets.

The menu is reproduced. It was excellently served by white-clad, rubber-shoed employees of the N. C. R.

MENU

MIXED NUTS GRAPE FRUIT
VEGETABLE SOUP
ROAST CHICKEN MASHED POTATOES
STEWED CORN GREEN BEANS
STEWED TOMATOES
BREAD PULLED BREAD CORN BREAD
ZWIEBACK SHREDDED WHEAT
HOLLAND RUSK
PEACHES ASSORTED CAKES
N. C. R. MINTS
COFFEE TEA POSTUM
MILK MALTED MILK BUTTERMILK

After the eatables had been disposed of, Clem Kerr announced that Judge Sol Flatou would act as toastmaster, who then introduced F. F. Montgomery, who spoke of his ideals of the motion picture game. He thanked the local for their hearty reception when he opened the "Majestic" at Dayton, and stated that Montgomery was not trying to run anyone out of business.

C. M. Christenson, secretary of the National League, was next with his thanks for the honor extended him, which he could not fill on account of his unpreparedness.

The *Billboard* was then called on, but its representative was not present, so the toastmaster called on President Neff, who complimented the ladies for their beauty, the city of Dayton for its enterprise and the N. C. R. for its hospitality.

Hon. John J. Lentz, of Columbus, was next introduced. Mr. Lentz stated that he had left a legal case in Columbus that afternoon at Mr. Neff's solicitation, and although tired and not quite fit he would try to say a few words of what he thought of the moving picture industry.

Mr. Lentz' speech, delivered impromptu, was a masterpiece such as only the most popular stump speaker in Ohio could give. It interestingly ran on and on, so that although his auditors were frequently brought to their toes with his stirring oratory and more frequently halted the speaker with their thunderous applause, it could not be printed in Motography verbatim—in fact there was no stenographer to take the speech.

The subject of his talk was "Education," and he pointed out how the exhibitors are greater than doctors, lawyers, ministers or school men, because they are making it possible for a child of ten to get the same knowledge now obtained only after years of study and application in a very short while.

He pointed out with deft allusions the prejudices that have cursed the human brain, citing the burning of women at Salem for witch craft, the mutilation of Quakeresses in Virginia for preaching their religion, giving as the new battle cry of the M. P. men Thomas Jefferson's speech that he "had sworn on the altar of God eternal hostility to every form of tyranny over the human mind."

With oratorical exactitude he led his hearers back to themselves, showed how they were helping to liberate the human mind from the tyranny of ignorance, how they were broadening the intellect of young boyhood and young womanhood and old boyhood and old womanhood, cleverly introducing a southern story of two Georgia crackers who had decided to emigrate, who hitched their oxen to a prairie schooner and starting early in the morning, trudged the road westward until dark. After feeding the oxen and themselves they lay down to sleep. Before reaching snoreland she, reaching over to him, said, "John, how fur hev we come t'day?" "Wall," says John, "they say a ox team kin travel 18 miles in a day." "Gee! John, is the world as big on the other side of Georgia as it is on this side?" "Yas, indeed, an' bigger, too," says John. Mr. Lentz said there was no reason for questions of this sort today and moving pictures were the cause of this better knowledge of the world and all its phases.

Those who wish will have a chance to hear Mr. Lentz at Chicago in August. He promises to come and be ready. It is worth a lot to hear him speak alone.

Following Mr. Lentz, Mr. Fairburn, of the Dayton *News*, said a few words, and then William J. Sweeney, of Chicago, was introduced amid the wildest burst of applause. Mr. Sweeney spoke of Chicago's promise and stated that his eyes had been opened by Dayton, so Chicago would have to go some to beat her. He thanked the various committees, the city and the N. C. R. and sat down.

He was followed by Fred Harrington, of Pittsburgh, president of the Pittsburgh Local, who delivered a great

little political speech on the referendum, initiative and recall, winding up with an appeal to liberate the other half of the slaves by giving women equal suffrage.

Miss Hazel DeVinne gave a piano solo and the entire audience rose to sing "Auld Lang Syne," after which the leave takings began in earnest.

CONVENTION NOTES.

If there is any one name that will go thundering down the ages of the historical records of the Dayton Local No. 5, it will be that of Clem Kerr, president of the Local. With only two members of the league in Dayton and one of them delinquent, he took upon himself the task of organizing the exhibitors of Dayton preparatory to the holding of the convention. The story of the persuasive diplomacy, worry and tribulation, no matter how aptly related, cannot be appreciated unless the reader has had similar experience. Mr. Kerr succeeded in getting the 30 exhibitors of Dayton to join the local, applied for and obtained affiliation with the National organization, secured the promise of assistance in the shape of a banquet and entertainment from the Dayton Chamber of Commerce, and at the last minute was advised that the proceedings were off. With the convention date set for ten days ahead Mr. Kerr personally interviewed merchants, hotel men, banks, factories, and arranged for $800 of subscription. With this sum he went to Mr. Hale, of the welfare department of the N. C. R. works, explained the situation and pleaded for the sake of Dayton as well as for the sake of the Dayton Local that the N. C. R. would serve a dinner for 500 guests for this sum. Mr. Hale, a shrewd, broad gauged man, mused a moment and replied, "We will serve your people a dinner; we will grant you the use of Welfare hall for your meetings, but we cannot take your money." Not only Dayton and the Ohio League but the National League as well owe a great deal to the fairness and wholeheartedness of this man and this corporation.

Adler, of Thanhouser, is the great little press agent. He bulled the local papers that Mrs. Miles was his wife and that she was formerly Adam Kessel Jr.'s daughter, his recent marriage to her fixing him for life as general manager of the Bison Company.

Harry Raver was a symphony in Brown.

Herb Miles was looking his best and was the center of a throng discussing the Mutual all the time.

McQuade was the second busiest man at Dayton, the first being M. A. Neff.

Bradlet in a uniform was mistaken for a guide to the N. C. R. lots of times.

Why not let Mr. Lentz prepare a speech for the Chicago convention? Ohioans, please note.

Harry Raver is against gambling in any form at any time, but more especially when his flush isn't good for the pot.

No. 512 was a popular room nights.

Who broke the glass door in Kenny's room?

Mrs. Schmitz was at once the most popular as well as the jolliest exhibitor present. She adopted Sweeney and Mandelbaum as her boys at once.

R. R. Nehls was reading Japanese to any one who'd listen, and Dick is some Jap reader, believe us.

Morris, of Cleveland, is the foxy guy, sending candy home to the cashier—or was it the wife?

Schrader is the lord high master of hurdle jumpers. Says he's training for Chicago next August.

"Tell it to Sweeney" is getting to be a regular league slogan. Big Bill sure is the popular man. One of the local papers spoke of him as the largest single exhibitor on the premises, and complimented him on the size of his feet. Bill weighs 230, and his heart and mind are just as big.

J. E. Brulatour was heralded by the local press as the world's greatest film celebrity—which would be true if there were not so many others deserving of mention.

Death of J. P. Chalmers

James Petrie Chalmers, publisher and editor of the *Moving Picture World*, died March 21 at 6:15 a. m. of injuries received the evening of March 26. During the convention of the Motion Picture Exhibitors' League of Ohio at Dayton he fell down an elevator shaft in the convention hall, and, according to statements of several who were near, crashed nearly eighteen feet to the cement floor. The convention meeting was in progress and no one knew who the injured man was. A former moving picture man, now employed by the National Cash Register Company, found the body, horribly crushed. The company's physician was hastily summoned and, after an examination, ordered the injured man sent to Miami Valley hospital.

Frank Winch. D. W. McKinney, Bertram Adler and Harry Raver heard of the accident and hurried to the hospital in a taxi. Mr. Winch saw the injured man and declared that he was unrecognizable. Mr. Chalmers lived at 123 East Twenty-third street, New York City. It was his practice to go to his father's farm in Connecticut every Saturday, where he would stay until Monday morning. He was a man of exemplary habits and a manner that won for him a large number of devoted friends. In his particular branch of journalism he had few equals. He was fifty years old and unmarried.

Resolutions of condolence have been passed by the various Motion Picture Exhibitors' Leagues, of which the following are examples:

Whereas, Almighty God, in His divine and infinite wisdom, has called suddenly from our midst our esteemed friend, James Petrie Chalmers;

And Whereas, Illinois Branch No. 2 is desirous of offering condolence to those who were bound to the deceased by the nearest and dearest ties, on the great loss they have sustained;

Whereas, James Petrie Chalmers was a splendid type of man in every sense, a devoted and affectionate son and brother, who took an earnest interest in the affairs of this branch and the league;

Therefore, be it Resolved, That we, the members of the Motion Picture Exhibitors' League of America, Illinois Branch No. 2, in meeting assembled, extend to the family and friends of our deceased friend our sincere and heartfelt sympathy in their great bereavement, recognizing in this dispensation the hand of an all-wise Providence, who doeth all things well;

And Resolve, That it is our prayer that He who holds the destinies of men and nations in His keeping will afford them that consolation that He alone can give;

And Resolve, That these resolutions be forwarded to the family of our deceased friend, and a copy be spread on the records of this branch.—W. J. Sweeney, Sidney Smith, Julius A. Alcock, Committee on Resolutions.

Resolved, That we, the Motion Picture Exhibitors' League of America, Ohio State Branch, in convention assembled this 28th day of March, 1912, do hereby extend our sympathy and deep regret to the family and friends of James P. Chalmers, editor of the *Moving Picture World,* of New York City, who, through an accident, met an untimely death while attending our state convention at the auditorium of the National Cash Register Company, at Dayton, Ohio, on March 27th, 1912.

Resolved Further, That we greatly deplore the fact that this should have occurred as the result of our urgent invitation to Mr. Chalmers to be present at our convention, thereby causing great sorrow to not only his family and friends but to all members of this League as well.

Resolved Further, That we recognized in Mr. Chalmers a strong friend and advocate of our cause, one who always gave a listening ear to our pleadings for the betterment of the moving picture industry, and who, through his journal, voiced our sentiments to the people.

Resolved Further, That we extend a vote of thanks to the National Cash Register Company, of Dayton, Ohio, for the great care and attention bestowed upon Mr. Chalmers from the time of his accident until his death.

Resolved Further, That a copy of this resolution be sent to the family of Mr. Chalmers, to the journal of which he was the able editor, to the trade journals, to the National Cash Register Company, and that a copy be spread upon the minutes of this League.—Respectfully submitted, The Motion Picture Exhibitors' League of America, by C. M. Christenson, Secretary.

Mr. Chalmers is survived by his aged parents, a sister and a brother. His death is a severe blow, not only to the men of the trade, but also to those who, through business affiliation, came to know him in a closer relation.

Milwaukee Week's Attendance

Each week about 200,000 people attend moving picture shows in Milwaukee, according to a deputy building inspector, who has been investigating the subject.

Having been to fourteen moving picture shows in one night, he feels that he can be considered an authority on the subject. For his record making he selected the northwest side, where moving picture houses are not far apart. There are now forty-two moving picture theaters in Milwaukee with an average seating capacity of about 550.

Chicago Defeats Age Limit Law

Three hundred Chicago theater owners, employees and friends appeared before the judiciary committee of the city council March 18 and waged a successful fight against the proposed ordinance forbidding children under 16 to attend places of amusement unaccompanied by parents or guardians.

The committee vote, which was unanimous to place the proposed ordinance on file, was taken only after the members had listened to a lively two-hour debate on the question from a dozen different speakers. There were several warm altercations.

Mrs. H. S. Newton of the West End Woman's club, the sponsor of the measure; Mrs. Andrew P. Coon, representing the Illinois Federation of Women's Clubs; the Rev. E. K. Johnson, the Rev. Frank G. Smith, and Mrs. Frances Shaw were the speakers for the ordinance. They declared that such an ordinance was necessary for the protection of the children.

The moving picture men's battery of orators urged every conceivable argument against the passage of the measure. They declared that 60 per cent of the little theaters would be bankrupt in thirty days if the ordinance was passed, that outside realty values would be decreased, that the poor of the city would be deprived of their chief place of amusement and education, that 3,000 employes would be thrown out of work, and finally that the closing of the picture shows would mean an increase of delinquency among children because they would be thrown upon the street.

Scene from Essanay's Comedy "All in the Family."

The Alhambra Theater at Shelbyville

By Charles F. Morris

DOWN in Shelbyville, Indiana, where the Mirror screen is made, there is a new picture theater. It was opened for the first time Monday, January 21. Its name is "Alhambra," and Frank J. Rembusch, president of the Motion Picture Screen Company, is its owner. Besides being the demonstrating theater for the Mirror-screen, it is a most beautiful and artistic house, and is equipped with pipe organ, upholstered chairs, and a number of other distinctive features.

After the purchase of the lot the first thought of Mr. Rembusch was to build a one-story theater building, and with that in view the architect presented the plans and specifications. These plans did not suit Mr. Rembusch, and after two months' work the present plans were accepted, as they outlined the ideas of the owner, to which the architect added his best work.

Rembusch's Alhambra Theater at Shelbyville, Ind.

The foundations are deep and heavy and two or three more stories could be added at any time.

The exterior is of Oriental brick, produced by the Martinsville, Ind., Brick Company, and was especially selected by the owner. An Indianapolis gentleman in looking at the building recently stated it should be called the "Persian Rug" on account of its appearance, especially when the sunshine strikes it and brings out all the various colors.

In reply to a question as to what design of architecture the building followed, Mr. Rembusch humorously stated that it first certainly must be American, being a mixture of various designs. Also the rough brick and suggestion of heavy piers in both interior and exterior, rather leans a little to the mission or bungalow style, which is original with America.

The office rooms are the finest in the city. Every room is steam heated and is perfectly lighted day and night. The Metropolitan Life Insurance Company has secured the front rooms and the rear rooms are all rented. There are three or four fine suites of rooms in the building which Mr. Rembusch rents.

Frank J. Rembusch.

The doors of the theater opened the first day at 1:30 p. m. and the first performance took place as matinee, commencing at 2:00 o'clock.

The price for the first day was ten cents. There is a matinee every afternoon during the year (that is, every day except Sunday) at five cents, from two to five o'clock in the afternoon.

The interior decoration of the theater follows somewhat the usual custom in theaters. Shades in the mural paintings are tan and green and the outline allegoric. The center figure, main panels, contains the Grecian comedy and tragedy ugly faces. This decorative work was contracted by Mr. Ramsing, a young Danish artist.

The building will seat about six hundred. It is thoroughly fire-proof in every way. The electric wiring is put in under the latest underwriters' rules and it is the best wired building in Shelbyville.

All the exits of the building are provided with patented door hinges and locks—"Von Duponts" patents. These special fixtures are so arranged that there is a bar extending across each door, and a slight pressure of anyone, even a child, against this bar will unlock it from the inside. They are the same locks that are used on the Murat theater at Indianapolis and the Alhambra will be one of the few theaters in the state with this arrangement.

The chairs are full mahogany, leather upholstered, and of specially beautiful design and very comfortable. They are the finest chairs made by the Wisconsin Seating Company, Port Washington, Wis.

The stage is large enough for

regular moving picture exhibitions, concerts, vaudeville and light stock companies. To quote Mr. Rembusch, "With all the talk of the high cost of living today, there is one great oasis, perhaps the one thing that keeps the human animal more contented than if conditions were not so. This is the day of cheap amusements, and you know amusement is just as necessary as bread and meat. Nothing but the very best pictures and highest class vaudeville will be shown, and nothing questionable will be allowed."

The floor is inclined or pitched so that every seat in the theater is excellent. Perfect ventilation is secured by natural and artificial means. The mezzanine floor is provided with a special parlor for ladies, and with every comfort possible. It is designed for theater parties and for those who desire reserved seats.

Some of the finest theaters in the East, in London and Paris, have the name Alhambra and this had some influence in its selection for this, Shelbyville's most beautiful and artistic play house.

The editor of the Shelbyville *News* asked Mr. Rembusch, "What's the tower for?" "What's the tower for?" Mr. Rembusch repeated. "Why, my dear sir, that is the means of identification. When anyone wants to know, Where is the Rembusch building? Where is the Alhambra theater? Tell them it is the building with the tower on it."

Club Women Interested in Pictures

The child welfare movement is one that is attracting the interest and attention not only of mothers and teachers, but of philanthropists, club women and the world at large. The women's clubs have done much good and practical work along these lines and to them belongs the credit of initiating many important reforms.

The Kosmos club, the largest women's club in Chattanooga, Tenn., is interested in the matter of films used by moving picture shows and realizing that the moving picture shows can be made a great educational force they are writing to the manufacturers of these films requesting that wherever their films are shown there will be something specially for children, and certain days be set aside as children's day.

Kosmos club is asking the federated clubs of the country and the National Congress of Mothers to join in this demands. The following letter has been sent out by Mrs. M. N. Whitaker, chairman of the Child Welfare department of Kosmos club:

"The mothers of the country are demanding of every educational agency that it not only educate mentally, but that it give a pure and sane outlook on life. The picture show is one of the strongest strongest influences on child life. It makes a strong impression, for it raches the mind through its strongest sense, the eye, and is becoming the most generally patronized amusement. Because it is so popular and so powerful we are demanding a concession of the manufacturers of the films.

Scene from American's "The Range Detective," a Drama of the West.

On the Outside Looking In

By the Goat Man

NO less a legal luminary than Mr. Samuel Untermyer of New York is quoted as having said that "The entire United States is in the grip of the moving picture trust. So vicious is this trust that no competition is able to stand against it." This statement was defiantly hurled at the United States Senate Committee on Interstate Commerce. It is alleged to have been part of Mr. Untermeyer's testimony. I set this down here and am sorry I can't print the snicker that goes with it. It shows that really great minds are apt to go off half-cocked. Mr. Untermeyer ought to disillusion himself. He ought to put some money into a brand new film producing plant. He might pick up the Disturber where the angel dropped it. He would find out quickly that the motion picture trust has no grip on the United States. I wont attempt to go over the whole combination again. I've done that. I've attempted to show that the Patents Company has good legal legs upon which to stand and that the Sales Company is the shrewdest imitator of the Patents Company that ever happened and that there was no need for, nor a show for the Disturber or third emulator of the two combinations as they exist. Exhibitors of films are responsible for this condition. There is fierce competition in making and renting and showing of films. The profits in the business are gigantic and the losses are fierce. The "grip" Mr. Untermeyer refers to seems not to concern anybody except the outsider and Untermeyer has not been retained. I think the "grip" is necessary. I am sorry that there is so much selfishness among the insiders, but that is another story. I consider seriously only those things that come from within the two big-charmed circles, and nothing ever comes from those places. It is game for outsiders to shun, even Untermeyer and his kind.

* * *

In Chicago, as recently as Saturday, March 30, there was an independent pow-wow of exchange men and film makers. Our own Chicago Joe Hopp called the meeting and nearly everybody came a running. Since I had first pleasure in meeting the bunch—and it is always a pleasure—I note this great difference—everybody looked like real money. And a poor cuss always enjoys seeing how money is apt to effect those who get it in chunks and in a hurry. I have also been keen to observe that the independents are always there. I was shocked when I heard that Ingvald Oes missed the train. Oes always lends height to the meets—about six and a half feet of it. The chairs are all too short legged for his long legs. At any rate Oes wasn't at the Sherman house and I missed him. Charley Bauman and Dave Horsley came all the way from Los Angeles. Mr. Horsley had with him his wife and son, and Simone was there from New York. The Nestor folks weren't overlooking anything. Picturesque Pat Powers slipped the assignment to Tommy Evans and his wife. Herb Miles was on the ground with his trunk full of latest New York clothes and haberdashery, his sticks and Mrs. Miles—that rollicking little Missus who is always there with a capital T. Brulatour has cut out meat and coffee and most of the bill of fare, but he was florid and fat and younger than ever before. Ad. Kessel, Jr., had on seventy-eight more carats of diamonds and had shed his vest as an expedient for easy going. He wanted his meals served in the lobby as a convenience to the pages who were running around like mad with telegrams addressed to him. The Cochrans were there, both Bob and Tom, and Carl Laemmle and Rothacker and Tom Quill—gee, this close proximity of names might suggest something—but what matters it; everybody has known right along. Then there was Ed Thanhouser and Blache and Magee and—oh, yes, my good friend Kennedy—not J. J. (I can't be mistaken) I mean Aubrey. Now, Aubrey positively wouldn't tell why he came and that was purely a New York acquisition. He must have got it with his English topcoat. Well, why were they there? Nobody has told—not even Untermeyer, and that's a pity. If I'm missing any one it isn't intentional, for I don't owe 'em a cent. I don't even have to be good, but some time we'll all know each other better—this bunch of good fellows and the Goat—and we'll all feel better. What's the matter with me, anyhow! I was driving right through and forgetting Joe Engle and Harry Raver. What a narrow escape! But they got up awfully late—it was a hard game the night before and they had both quit winner, so they could afford to hit the pil-

Hip Pocket Essays

THE MANUFACTURER.

This is the high financier of the industry—the only man who can take a picture of yourself with your own permission and charge you money for looking at it.

Making moving pictures is not an industry, it's a cinch.

To be a manufacturer you must have a camera and a few spools of negative. Then you stand on the corner of a street—any street—any corner—and take a picture of the people hurrying past, including the wagons, autos, policemen and the pony followers, of course. Develop this negative—make a hundred prints of it and sell them to the film exchange for $110 each. The exchange rents one to the exhibitor, who charges you 10 cents to look at yourself.

A very popular and similarly high priced film is that of the animals in the zoo. Even the keepers go to see that film at 10 cents per see.

Then there is the dramatic film. This is made up of 100 feet of drama and 900 feet of titles. These are very popular.

Comedy films are made by nearly all the manufacturers. It was formerly the fashion to run the films backward to evoke the laughs, but even the public kicked at making one film do for two, so regular and irregular comedy is now being ground out by the manufacturer. Standard comedy requires one fat woman, or man dressed as a woman, one hero and some mob at 50 cents per head. The hero lays his hat on a chair. The fat woman sits on it. Shrieks of laughter by the audience. Climax—just a moment, please, the operator is fixing the machine.

Special films are made by nearly all manufacturers. One sends several train loads of wild animals to Aurora, Senegambia or some such place, takes elaborate scenes in gorgeous settings, spends ten or twelve thousand dollars advertising it, and his arbiters don't buy a single reel extra. Another pictures the Cubs and Giants for $7.32 net and sells forty more reels. No, children, you can't all be manufacturers, so be quiet.

low. Think about just having breakfast when it was time for dinner. Of course, I couldn't omit mentioning Sam Hutchinson and Freuler and Nehls and Doud who could run in and out while attending shop. · All they had to do was dodge a Clark street car.

* * *

I have said that Joe Hopp brought them here. He had brought the exchange men from all over, too. I wont attempt to name them. Some of these exchange men constituted individual grievance committees who were dead sore with their local Motion Picture Exhibitors' League members, but I won't trouble you with the details. I'm sure that the exchange men and the exhibitors, whether league members or not, will continue to get along. They always have and there is no good reason to think they will quit. One is necessary to the other, under present conditions, but present conditions are good only for today and the edge is in favor of the exhibitor, or I'm a poor prophet. The exchange men had first inning at the Sherman. Scene—Crystal room; action—closed doors. Their deliberations were followed by inviting the manufacturers in, when bang went the doors again. This much has leaked. Mr. Hopp heads a committee representing exchange men and Mr. Brulatour heads a committee of independent manufacturers who will meet at Atlantic City in a couple of weeks and fix it all up in ship-shape. They always do this. It doesn't take a wise man to prognosticate in the film game. It's a cinch to prophesy.

* * *

Kurt Waldemar Linn is organizing a company to make films in Los Angeles. Now what do you know about that?

* * *

I didn't go to Dayton, but I got it straight from Big Bill Sweeney, who goes where there is prospect of a crowd, and he has reported. I guess maybe these exhibitors are getting together, yes? Incidentally keep on telling it to Sweeney. You will be safe, alright. I'm going to tell you some things about him myself along about July, when I get completely thawed out and limbered up.

* * *

I saw Edison's baby projector, a little while ago. This is what it will do, besides giving you motion pictures in your home. It will be the stepping stone, the entering wedge for films into the public and Sunday schools of this and other countries. Here is a complete outfit with all experiment brushed aside—a fifth the size and a fifth the price of standard equipment. Nothing pleases me more than to know that the film service will be handled by Edison. Strangely enough the films themselves are on the basis of a fifth the price of standard stuff. I don't know how the thing settled down to five as the dividing unit, but there will be no junk films; no rental squabbles; no royalties; no melon-cutting; and, important part, the films will be clean and rainless — waterproofed and washed.

* * *

"Chalmers is dead" came the first message from Dayton from one of my good scouts. There weren't any details and I leaned back in my chair with my hands back of my head, my fingers clutched together, my feet on my desk and my eyes closed. I wont try to tell you my thoughts—all of them—but I saw the quiet, mild-mannered living man who built the *World* and who had a strangle hold on the film game. He stood out clear in my memory. Any man does who can put it all over you and not half try. Chalmers died with very few enemies and scores of friends. He had the faculty of getting out from under. It is a helpful gift. The papers told of a check that was found in his clothing when his body was turned over to the coroner. It was for $700. That is where the newspaper stories ended. I was curious. Newspaper men are not prone to carry around $700 checks—not even the affluent ones. Careful inquiry brought me the information that this check had a full growth of whiskers—it was old and had those mysterious and significant letters "N. S. F." stamped across its face. I am telling this to emphasize the character of James Petrie Chalmers. Anybody else would fight for $700. Anybody else would scorn phoney money. Chalmers carried it around as a pocket-piece; as a souvenir of the good old days. There are ways and ways to get away with the business of the film crowd. Chalmers knew how. He got away with it. No name has made a greater impression on me than this man's name. My sincere sympathy to his aged parents and his brother John and sister Eliza, who survive him.

* * *

There has been gradually developing a new, mysterious phase of film releasing—mysterious only to the outsider and completely surpassing his understanding. I can't illustrate it better than by example. It was during last fall that I accepted an invitation to see the Selig forces in the making of "Christopher Columbus." Without singing the praise of that film, I find Europe going crazy over it. Williams owns its

Miss Josephine Scotti, Cines Stock Company (George Kleine).

exclusive rights in Australia, and other foreign countries have had the privilege of exhibiting the masterpiece to its populace. We sit back in this country, playing second-fiddle to the rest of the world. As Americans, we like to lead and when the biggest film

Emilio Ghione, Cines Stock Company (George Kleine).

ever produced in America can ramble all around the world before we see it, there is something new in the commercial aspect of film marketing. Plain curiosity prompts me to ask why such a remarkable condition. When the American trade journals will be singing the praise of Selig's "Christopher Columbus," the editors will be prying open the casket of tradition. At the present rate the three reels will be as old as Chris himself before we get a crack at it. Here's congrats to my good friend Montagu, who gets his'n in London, fully matured while the griddle is hot!

* * *

Will somebody also explain why Tom Cochran concluded to go outside while the going was good inside? Tom made a stab at it in his two-page spread, but that wasn't really intended for the honest-injun reason.

* * *

And quite the smoothest piece of work was the admission of Gaumont to the Sales Company. I will never forget the really good Gaumont's. It is hard to forget the good things in life and Gaumont has had me on my toes more than once. Then there's the Sales Company Weekly—some addition to programs of the independents, believe me. And if you can't or wont believe me ask Frank Winch—he gets there with both of his tootsies—gets there all the while.

Are you getting ready for the Motion Picture Exhibitors' League convention in Chicago next August? I mean you, Mr. Exhibitor. Begin to think of it now. Begin to sequester and save. You'll be coming, that's sure. Chicago is already making plans and Chicago will give you the time of your life when you get here. Big doings are promised, but the thing for you to be doing is to get ready early; start early; stay late. There is one convention you can't afford to miss. See this paper and small bills for further details.

A Promising Film Advertising Campaign

By E. B. Lockwood.

The International Harvester Company of America is about to present a dramalogue, "The Dawn of Plenty," which will be illustrated with moving pictures and stereopticon views. After talking to Edwin L. Barker of the advertising department, one cannot fail to see the great possibilities of such a campaign. Those who have read "The Story of Bread" by him are the more interested when they learn that his idea is to take the same subject and show it from another angle, using moving pictures and stereopticon views to illustrate it.

The services of Henry E. Joy have recently been secured to lecture on the subject. He is known as a very talented lecturer and working with Mr. Barker there is no doubt that "The Dawn of Plenty" will be a great success. This dramalogue depicts the long hard struggle of mankind to secure bread enough to eat. From the time when famine and war ravaged over the face of the earth, up step by step through the ages to the present day of plenty, when even the poorest can have this same bread which at one time was a luxury enjoyed only by the wealthy; a subject so old and yet so new that one becomes deeply interested and impressed not only with the human side of the story but its great possibilities in the form of a dramalogue. Mr. Barker intends to keep "The Romance of the Reaper" up to its present standard and also place "The Dawn of Plenty" before the public in such a way that it will be greatly appreciated.

We all admit that the International Harvester Company has a great story to tell, but so have many other firms. Shredded Wheat Company and many others have launched successful campaigns of this nature in the past, but the International Harvester Company has set a pace that will be hard to beat.

Picture Copyright Bill in House

Stipulated penalties for moving picture operators, singers, newspapers and others who unconsciously or unknowingly violate copyright laws are provided in a bill which Representative Edward W. Townsend, of New Jersey, creator of "Chimmie Fadden,'" introduced in the House, March 26. The bill was referred to the committee on patents.

Under the Townsend bill it will cost a newspaper not more than $200 and not less than $50 to reproduce a copyrighted photograph without permission. A moving picture exhibitor who unknowingly presents any part of an undramatized work may pay from $50 to $1,000. A maker of motion pictures who distributes such films may be compelled to pay from $250 to $5,000 for his error. Reproductions of dramatic or musical productions in violation of copyright are penalized at $100 for the first performance and $50 for each succeeding performance. Delivery of lectures, sermons, speeches, etc., violating the law, will cost $50 for each offense.

Scene from Selig's "The Redemption of Greek Joe," a Story of Life in the Alleghany Coal Mines.

Making Motion Pictures by Pencil

"Epochs in art while you wait," might almost be the title under which Windsor McCay, cartoonist, could talk to an audience.

"The coming artist will make his reputation not by pictures in still life, but by drawings that are animated," says Mr. McCay.

"People will not be satisfied with 'The Angelus' merely. The persons in the picture will have to show some action."

Mr. McCay is led to this belief by changes that he himself has brought about in the method of depicting life in drawings. He has created the animated cartoon and the animated serious picture as well, in each of which the thousands of drawings necessary are made by hand with only a slight change in each drawing.

Mr. McCay is showing a moving picture of the mosquito. Concerning this series of drawings produced by himself and colored, he said:

"There are 600 feet of film in that picture, with 4,000 different drawings. It requires 16 drawings for each second of time in the moving picture. In the Nemo film, which was sold to a moving picture company, there were 8,000 different drawings. The mosquito picture was cut to some extent, because it made the act a bit too long. I have also sold this picture to the same company that bought the Nemo film, with the provision that it be not shown in the United States.

"An immense amount of work is, of course, necessary in producing a moving picture in which the thousand little scenes are drawn by hand. They are first prepared on large cardboard just as if they were to be reproduced in a newspaper, with only a slight difference in each picture. They are photographed by a moving picture machine one at a time, the operator using a stop arrangement on the apparatus so he can take one picture, pull out the drawing, turn the machine to the next film, put in another drawing, etc. All this requires a lot of work and a lot of time. I was from May until January getting the mosquito picture in shape for exhibition.

"What interests me the most, however, is the possibilities of serious and educational work with this method of producing moving pictures. I have already had a conference with the American Historical Society looking to the presentation of pictures showing the great monsters that used to inhabit the earth. There are skeletons of them on exhibition and I expect to draw pictures of these animals as they appeared in real life thousands of years ago and show them as they trampled their way through the dense jungles, ate a stump or pulled down a tree or hand a battle with others of their kind. There is almost no end to what an artist might do with such an idea. That is why I say the coming artist will have to do something besides present a picture of one scene and no action."

Because four of the five picture shows in Oskaloosa, Iowa, jointly have leased the fifth and closed it up, County Attorney Patterson is making an investigation looking toward prosecution. He holds that they have organized a trust in restraint of trade and are liable under the Iowa statutes to a fine of from $50 to $1,000, or from thirty days to one year in jail.

A Film Treatise on Instructing the Blind

Selig's "Wolcott Coombs"

Motography for February contained an article entitled, "A Blind Boy's Interest in Pictures," which attracted a great deal of interest on account of its very unusual nature. The boy, Wolcott Coombs, himself has now been made the subject of a remarkable film—or rather two films. One of these is a half-reel for regular release, dated April 5. The other is a much longer treatment, about 1,500 feet or so, for lecture and scientific purposes, and is a special release.

The first, or popular subject, shows Wolcott Coombs, the seventeen year old blind and deaf boy—who in three years, under the instruction of Harry L. Virden, has accomplished more than many sighted boys do in twice that length of time—and a partial list of his accomplishments, such as expert hammock weaving, caning chairs, reading and writing in the various systems for the blind, using the typewriter, etc. In this country there is no school for the deaf-blind, and very few of those thus afflicted have the proper equipment with which to study. Three years ago Harry L. Virden, then principal of the Oklahoma school for the blind, became interested in young Coombs, who was attending the institution. Without hope of remuneration, Mr. Virden resolved then and there to devote his entire time to perfecting this boy's education and practical training. The film shows the result of his efforts, which are being watched with more than usual interest by educators and physiologists throughout the country. Young Coombs is as ambitious as he is interesting, and is now preparing to enter college where he will be taught history, economics, etc., under the direction and tutorage of his friend and teacher, Harry L. Virden. Later on Coombs hopes to establish a shop where he may direct other sightless boys in the practical arts. But the greatest and most praiseworthy of all his ambitions is the hope that some day he may be instrumental in establishing a school for the deaf-blind in this country where others in his condition may secure the educational advantages that he has enjoyed.

The longer special film is simply an elaboration of the shorter regular one—or rather, we may say that the shorter subject is an abstract of the longer.

Briefly, it may be stated that the methods of teach-

Wolcott Coombs at the Typewriter. Prof. Virden Inspecting His Work.

ing the deaf-blind combine the methods used in teaching the deaf with those used in teaching the blind. The pictures show first the methods of conversing with the deaf by the familiar manual alphabet and the "sign language," which is really a sort of manual shorthand. These systems, being essentially visual, are not suitable for the deaf-blind, and other methods are resorted to. The simplest is printing letters in the palm of the hand with the end of the finger; and naturally the evolution of this system develops an abbreviated or condensed form analogous to the sign language of the deaf. The process of reading the types for the blind is shown. There are four systems of blind types: the Moon, Line, New York Point and Braille. The Moon and Line systems follow closely the regular alphabet, and are used mostly by those who become blind late in life and are not inclined to learn the peculiar code used by the New York Point and Braille systems. The latter are used in schools for the blind. There seems to be little choice between them, and it would be a desirable thing if their exponents would co-operate in establishing a standard system, so that all the literature for the blind—none too voluminous at best—would be available to all those afflicted. Both systems,

Wolcott Coombs, Kathlyn Williams and Prof. Virden in Selig's Animal House.

as is perhaps well known, consist of series of raised dots. Wolcott Coombs has learned to use all of the systems fluently.

An interesting scene in the film shows Prof. Virden instructing Coombs in the use of his vocal cords. This is done by examples. Coombs places his fingers upon the lips of his instructor, while the latter spells upon his hand the word he is pronouncing. The principles of articulation are thus imparted, and while the process is necessarily slow, remarkable progress has been made.

The boy's use of the typewriter, both regular and Braille models (the latter printing the raised dot Braille type) is shown, as well as a sample of his work—which, by the way, would put to shame many a sighted stenographer. He is also shown writing script, which he has been taught to do very well indeed.

The industrial occupations described for the short film are shown also in the longer one, with sundry elaborations and details. In this connection it is interesting to know that Prof. Virden has fitted up a little shop for the boy, who not only attends to the manufacturing end of the business, but conducts the correspondence and keeps the accounts.

Much of the instruction is by means of models so constructed that Coombs may learn their form to the smallest detail by the sense of touch. History, architecture, the drama, geography, etc., are imparted readily in this manner, and Prof. Virden has become adept at making little models of all sorts of things for the boy's benefit.

The process of reading to the boy is also shown. It consists merely of rapid translation by the manual sign language of the matter being read. It is astonishing how thoroughly posted Coombs has become on current as well as historical events.

The short film will be intensely interesting to the thinking class of people, for it opens a new vista of possibilities in the care of those afflicted with blindness or deafness or, worst of all, both. The more complete special film is really an exhaustive treatise on the same profound subject, with Prof. Virden as the author and Selig as the publisher. And it stands as a monument to their broad humanitarianism; for neither has a thought of financial gain in exploiting the subject. Furthermore, the fact that Coombs was *not* an extraordinary subject is sufficient comment not only on the peculiar fitness of Prof. Virden for this work, but on the practicability of teaching others as Coombs has been taught—when we awake to our duty toward our afflicted.

Philadelphia Age Limit Law

Children less than thirteen years of age, unattended by adults, will be barred from Philadelphia's moving picture theaters after 9:30 o'clock at night and during school hours, according to an ordinance which has been prepared by Common Councilman Robert D. Dripps.

It had been his intention to have the age limit placed at sixteen years, but this met with the objection of J. Louis Breitinger, counsel for the Exhibitors' League of Pennsylvania. After conferences on the subject, thirteen years was agreed upon as the minimum age. Violation of the law may be punished by a fine of $5.

The proposed ordinance, which was drafted by Mr. Breitinger and sent to Mr. Dripps follows:

Section 1. No owner or owners or leasee or leasees or the president of any corporation owning or leasing any building or grounds or any manager or director or doorkeeper thereof or anyone having control of any building or buildings or the premises connected therewith or of any tent or tents or enclosure or any other method of construction used as a theater, roller skating rink, public dance hall, museum or for the purpose of giving acrobatic performances, tragedies, comedies, or farces or for the purpose of exhibiting stereoptical views, either fixed for moving pictures or the exhibiton of trained animals, theatrical performances or any other equestrian circus or menagerie or museum or wild west show and any exhibition of personal skill or the performance of some act of any character whatever for the amusement of the public, shall permit any minor child under the age of thirteen to enter or remain in such place or places unless said minor is accompanied by and in charge of an adult of full age not furnished or provided by such owner or leasee, president, manager, directoor or doorkeeper or the person in charge thereof after 9:30 o'clock p. m. or during the hours of school session of such minor child.

Section 2. Any person wilfully violating the provisions of this ordinance shall be subject to a fine of not less than $5 for the first offense and for each succeeding offense not less than $5 nor more than $25 for each offense, to be collected by process of summary proceedings before any magistrate, justice of the peace as like offenses are now collected.

Decatur, Ill., and Dallas, Tex., are among the cities which expect to use motion pictures in their regular school work before long.

Current Educational Releases

Fishing in Florida.—Lubin. A graphic illustration of the capture and slaughter of the huge Jue fish of our southern waters both as a sport and as an industry. The fish weighs about 600 pounds in some cases and fights hard for its life and liberty, but is quickly dispatched and prepared for the market.

Starfish, Sea Urchins and Scallops.—C. G. P. C. The first of an unusual series of scientific studies of these inhabitants of the deep showing how they live, move, eat and quarrel in their home.

New York Poultry, Pigeon and Pet Stock Association, Madison Square Garden.—Edison. A film which shows the prize winners only, magnificent fowls the monetary value of which extends into the thousands. They are all so arranged as to show off to the very best advantage and Uncle Hank from Virginia comes to visit the show with his nieces, to whom he takes great pleasure in explaining the different breeds. There are also guinea pigs, Persian, Siamese, Manx and short-haired cats.

Making Heroes.—Rex. This film shows the regular monthly drill which the Denver police are required to make in a sham battle with the flames which has so developed the department as to give it the reputation of being the most efficient in the world.

Blowing Up the John Day Rapids.—Rex. A film showing the scientific method employed by the United States government when it blew up the John Day Rapids recently, also showing each process by which the feat was performed.

The Electric Spark.—C. G. P. C. A very instructive educational picture which will interest every boy and girl. It shows many interesting experiments with this mysterious force.

Up From the Primitive.—Reliance. A natural history subject showing the growth of the lower forms of mud and water creatures, including toads, frogs and closely related forms.

How Alligators Are Raised.—Reliance. A natural history subject of educational value and at the same time entertaining and amusing.

Wolcott Coombs—The Phenomenal Deaf and Blind Boy.—Selig. Although deprived of both sight and hearing, under the careful training of Professor Harry Virden, Coombs has been taught to do various things and the picture shows him engaged in these different activities, such as weaving rugs, making hammocks, typewriting, reading and writing, communicating with others in the various systems used by the blind, as well as other scenes.

Cardinal Wolsey.—Vitagraph. A series of scenes illustrating English history as portrayed by Shakespeare in "Henry VIII," not only intensely interesting, but instructive as well. The chief characters represented are Cardinal Wolsey, King Henry, Catherine of Arragon and Anne Boleyn.

Transformation of Scrap Iron.—Eclipse. A film showing how scrap iron is collected and the various processes through which it is converted into pig iron.

Lizards.—Reliance. An exceptionally interesting film showing the origin and characteristics of poisonous and non-poisonous lizards.

Karlberg (Sweden) War School Exercises.—A very interesting film showing certain exercises as practiced in the army schools and barracks of Sweden.

The City of Tripoli.—Cines. A panoramic view of Tripoli showing the most important sections of the city, its prominent buildings and ancient monuments.

Scenes of Richmond, Va.—A view of this historic city and most interesting surroundings, especially those connected in any way with the Civil War, such as fortifications.

Miss Marie Tissier, Eclipse Films (George Kleine).

The Loan Shark.—Essanay. A story which should be of value in awakening such a feeling on this subject which is now attracting public attention as to render the conditions which are portrayed impossible.

President Taft and His Cabinet.—Vitagraph. Showing President Taft and his cabinet in session in the White House, including scenes of historical interest in the Capital City.

The World Famous Danube.—Powers. A series of views along this noted river showing its villages and towers.

Small Trades in Havana.—Pathe. This film gives us some idea of life in Havana by the portrayal of a typical street scene in which the florist, milkman, butcher and all the rest of the tradesmen are faithfully represented.

Scene from Selig's "Darkfeather's Strategy," a Drama Depicting the Primitive Diplomacy of an Indian Maiden.

Our Baby.—Imp. A very interesting comedy which is also intended to be educational, as it gives an illustration of how babies should be cared for.

Across The Isthmus of Panama in 1912.—Selig. By this film the observer takes a trip across the canal zone where he sees in process of construction the most gigantic undertaking of the century. Not only is the huge machinery used in the construction of these immense walls and locks portrayed, but it is shown in action, as the work progresses under the direction of the most skilled engineers. A view is given of Pedro Miguel Locks, Miraflares Locks and Gatun Locks in process of construction, which gives an excellent idea of this part of the great canal, also a view of the Culebra cut region.

Zoological Gardens in Rome.—Cines.

Alcohol.—Eclair. A very interesting drama intended to be educational in its scope.

Through the efforts of the immigration department moving pictures of South Dakota scenes are to be taken for the purpose of giving the state publicity.

Chicago Press Club in Picture Story Contest

Elsewhere we have mentioned the fact that the Selig Polyscope Company, through Stanly H. Twist, has offered a series of cash prizes for the best articles on "The Motion Picture" written by Chicago Press Club members. The offer was made February 26, the contest closing March 20. This time was so short, however, that it was deemed advisable to advance the closing date ten days. The prizes are $100, $50, $25, and five of $5 each, the articles to be from one to three thousand words and the five judges to be selected by the club and the company.

The interested members of the club made a pilgrimage to the Selig plant and learned a number of things. Many articles have been submitted as a consequence, and at least one of the prize winners will be published in a subsequent issue of Motography.

Duke Skates for Camera

Leaving a sick-bed, the Duke of Connaught, governor general of Canada, went skating with the Duchess and Princess Patricia at the Royal skating rink at Ottawa, Can., in order to allow moving picture operators to take motion pictures of "royalty on the ice." The ducal family was accompanied by the entire royal household. The Privy council was photographed while in session for a series of motion pictures. Conservative members objected when the proposition was put up to them, but the duke eagerly welcomed it, and the objections were swept away.

Free moving picture shows are to be established in at least 100 of the larger public school buildings of New York, if an urgent appropriation demanded by Superintendent Maxwell is approved by the board of education.

Photoplays From Essanay's

More Good Indian-Heads

EIGHT corking original comedies, four exciting dramas, and five great western dramas featuring that wonderful photoplay artist, G. M. Anderson, comprise the tasty menu of photoplay treats to be served discriminating exhibitors by the Essanay Company for the month of April. Space prevents descriptions of all these splendid films, but mention can be made of several of the best.

In "Napatia, the Greek Singer," booked for release April 30, Essanay has made use of a simple, strong and appealing plot that dramatizes beautifully. Billy Arnold, a stalwart young fireman, is returning to the engine-house one morning when he sees a beautiful Greek girl, a street singer, being abused and beaten by her villainous father. Billy instantly interferes, warns the fellow to stop his brutality, is rewarded by a grateful look from Napatia's beautiful eyes, then watches her led away by her glowering parent.

Scene from the Essanay Drama, "The Rivals."

In the engine-house Billy has thoughts only of Napatia, and realizes he has fallen in love. He tries to read, but the pages are all a blur and he finally throws the book aside and gives himself up to visions of the beautiful girl.

Next day, in going to the engine-house, Billy passes Napatia's home, a two-story frame dwelling, and is delighted to see her standing in the doorway. He politely raises his cap and stops for a moment's chat—that is suddenly stopped by the appearance of the brutal father who orders Napatia inside and glares wickedly after Billy as he starts on to resume duty. That afternoon Billy is sitting in the bright sunshine before the engine-house, laughing and joking with his companions when Napatia and her father appear. Realizing Billy is watching, Napatia pours out her soul in a pretty love-song, that is warmly applauded by the firemen and a bounteous collection of money is gathered in the old Greek's hat. Billy watches Napatia out of sight and is the butt of much joking on the part of his companions, who see he is smitten with the love-germ. Next day Billy again meets Napatia at her door and persuades her to walk with him. Coming upon a fire-alarm box, Billy shows her how it works, then tells her if she is ever in danger from the brutality of her father, to turn in an alarm and it will bring him to her rescue. At this moment Napatia's father comes up, shrieks out his rage at finding them together and attempts to strike Napatia, but is knocked down by Billy, who warns him again to be careful how he treats the beautiful girl. With a venomous look of hate the old Greek leads her home, where he tells his wife of the affair and the two imprison Napatia in an adjoining room and lock the door. Frantically Napatia tries to escape, but realizes there is not a chance. Suddenly she thinks of what Billy told her. She cannot get to the alarm box, but if she makes a fire Billy will come. To think is to act! Gathering a pile of paper, Napatia finds a match, lights the bundle and holds it near the open window where the smoke and flame can be seen. A pedestrian sees the glare, turns in an alarm and Billy is rudely awakened from his thoughts of Napatia by the sound of the gong. Shinning down the pole he takes his place on the truck and, a few moments later, bursts into the kitchen with his companions and is confronted by the old Greeks, who are frightened out of their wits. Smashing in the door of the adjoining room, Billy is amazed when Napatia flings herself into his arms and confesses how she made a fake fire to summon him to her rescue. Billy kisses her tenderly just as the old Greeks rush in and try to tear the girl from him. Billy holds them off, and is declaring his firm intention of making Napatia his wife when the chief strides in. The situation is explained and Chief Ryan, realizing the extent of the young people's love, congratulates Billy and Napatia, orders them off to the nearest parson, then gives directions to his men to turn the hose on the old Greeks if they make a move to interfere. So the old villains are forced to scowl and rage as Billy and Napatia leave and the firemen stand ready with the hose if they make a move.

This is a thoroughly clever drama, and a thrilling run by the fire department adds greatly to its plot. F. X. Bushman plays Billy, and Dolores Cassinelli Napatia.

A fit successor to that funny western comedy, "Alkali Ike's Auto," is "Alkali Ike's Boarding House," booked for release April 23. Bridget, the cook on the Hard-Up ranch, fails to make the soup fit to eat, and Alkali is selected to tell her about it. He does, and is ejected from the kitchen amidst a storm of pots, pans and half-cooked vegetables. Bridget now proceeds to smash every piece of crockery on the place, souses the boys with a kettle of water, chases them to the hay-loft, then leaves in high dudgeon. Straws are now drawn to decide who will do the cooking, and Alkali is the poor unfortunate. A new supply of crockery is procured and Alkali starts to cook dinner. To add to his culinary troubles, the boys pop in every two minutes to hurry him with the eats, until he at last ejects each one with a bath of the nearest thing within reach. Next morning Alkali vainly endeavors to awaken the boys, wildly rings the bell, soaks them with their own boots and at last empties a pail of water over them before they awaken. Tired of being the goat, Alkali now turns the tables, gets all their guns away from them, then proceeds to make them do the dish-washing, scrubbing and clothes-cleaning, which he punctuates with occasional shots from his trusty Colt. This is, of a necessity, only a skeleton outline of the humor of the film, but it is decidedly the funniest Essanay production of months. Augustus Carney is a scream in his famous role of "Alkali."

"The Rivals," booked for release April 19, is a beautiful heart-interest drama running the gamut of love, jealousy and hatred. A baby girl is adopted into the family of Captain Allen, a retired seaman. Sixteen years later, Mary, now a beautiful girl, loves Frank Munson. Mary invites Eva Dickson, a school chum, to visit her and Eva falls in love with Frank and jealously tries to win him from Mary. A fancy dress ball is to be held and Eva, while rumaging in the attic for a costume, discovers an old letter telling of Mary's adoption. This she uses to try and win Frank over, but the young man scorns her and asks Mary to become his wife. Eva realizes her perfidy, begs Mary's forgiveness and steals from the house a sadder and wiser girl. Eva Prout, well known for her excellent work in many Essanay subjects, plays Eva Dickson, and Beverly Bayne is prettily cast as Mary.

"All in the Family," one of the eight comedies for the month, is a typical Essanay "hit" in plot-construction and production. It is well played and splendidly cast. "The Clue," one of the cleverest dramatic novelties ever released, is based upon a Chinese laundry ticket which proves a bonanza to a poor girl and her sick mother in a most startling manner. G. M. Anderson has never been seen to better advantage than in "Broncho Billy and the Girl," released April 9, and in "The Indian and the Child," released April 27.

Announcement is made by the Essanay Company that another great Broncho Billy drama and a rip-roaring "Alkali" Ike comedy are already booked for May release, and that May will be noted for a large number of fine productions, both dramatic and comedy, from the western company, located at Lakeside, California, and the two eastern stock companies at the Chicago studio.

Billy Tells the Chief About Napatia—From the Essanay Drama, "Napatia, the Greek Singer."

Yellowstone Park on the Screen

By Watterson R. Rothacker

General Manager Industrial Moving Picture Company, Chicago.

DID you ever participate in a conversation on the subject of travel that it didn't end up with the exclamation, "If people only realized that in our own country we have mountains more picturesque than those in Switzerland, lakes more beautiful than those of the Emerald Isle, rivers far more interesting than the Rhine, forests that make the Black Forest look like a postage stamp, and magnificent prairies and plains that cover areas as big as many European principalities."? And yet the same people who have listened, when appropriating their travel allowance buy a trans-Atlantic passage and file their American trips along with their other "tomorrow" anticipations.

One thing is certain, and that is, the American in Europe will there hear enough about his own country to instigate a desire at least to visit the places at his very back-door that Europeans cross the water to see and so enthusiastically acclaim.

The whole trouble with the American traveling public is a combination of ignorance as to just what America has for the tourist and a lamentable ambition to be able to talk about "Yurrup" as one who has been there and sport a mess of gaudy hotel labels on luggage that hands a laugh to the average Pullman porter.

Until moving pictures were invented the uninformed learned about America's great and numerous show places through the medium of friends who had "been there," inanimate photographs, and printed word description. The man inclined to travel was guided or misguided by these insufficient suggestions and was practically dependent upon the veracity and individual opinion of his friendly informant, the honesty of the photographer and the limitations of "still" photography, and the ability and intention of the word painter who in many instances misrepresented for reasons best known to his employer.

Nowadays one can, in a comfortable picture house, see truthful, reliable, life-like and realistic vistas of life in the African wilds, industries in China, Egypt, Germany, South America, sports and pastimes of American Indians or South Sea Islanders, cities in France, India, Australia or wherenot, and he can see them as they actually are, animated and timed, true replicas of the subject itself.

Perhaps it is because film perfection was not attained first in America that there are now on the market more moving pictures typical of European scenery than there are filmed bits of picturesque America—or, perhaps, it is because European names were considered a greater box-office magnet. Anyway, the fact remains that there are now on the market moving pictures showing the wonders of our own Yellowstone National Park, the beauties of Colorado, the grandeur of the Canadian Rockies, the splendor of our Northwestern territories, and other gems of our wonderlands, which when disclosed motographically cause the most phlegmatic "yes-but-in-Europe" bug to acknowledge that his own country offers him the best travel "buy" available.

The "See America first" slogan is being exploited by our enterprising American railway companies. The American railways are finding in moving pictures an advertising medium that convinces. By means of moving pictures tourists and homeseekers are being honestly attracted in a manner that guards against misrepresentation and the attendant disappointments, and enables the prospective traveler or homeseeker to choose his route or future home advisedly.

Old Faithful Geyser Crater.

At the last big land show held at Chicago, moving pictures were the real crowd gatherers. They not only arrested attention but they held their audiences. Moving pictures illustrate sufficiently subjects which mere words fail to describe, and they frankly expose subjects too highly colored by the exaggerating land salesman or sucker-seeking promoter.

The Northern Pacific Railway Company is doing much to exploit the scenic and industrial Northwest, and in this campaign of exploitation moving pictures is an important factor. Last summer moving picture crews in the service of the Northern Pacific Railway made animated film records of the wonders of Yellowstone Na-

In the Upper Geyser Basin.

Tourists and Bears.

tional Park. Starting at Gardiner, the official entrance to the park, the film thus secured unfolds in color and motion a wonderful series of mountain and canyon scenes, boiling hot springs, spouting geysers, vistas of swirling rapids, thundering waterfalls and the cool depths of the Yellowstone Lake with its fringe of towering peaks. Bears, deer, elk and buffalo are plentiful in Yellowstone Park, and were enticed so close to the camera that when these films are thrown on a screen the animals look as though one step ahead would put them alongside the drummer.

These moving pictures of Yellowstone park are a revelation to those who have derived their opinion on this great government preserve from printed matter.. See these pictures and you cannot resist their appeal. They make you promise yourself that you certainly will make the Yellowstone trip if it is the last thing you do. While performing a service of public value, the Northern Pacific Railway Company by exhibiting this series of pictures, also encourages travel over its line, for the Northern Pacific railway is the only line that enters the Yellowstone National park at the official entrance.

In addition to filming the Yellowstone Park the Northern Pacific railway delegated camera crews to take moving pictures of the scenic feast to be had on a trip from Livingston, Montana, up and over Butte Mountain to the city of Butte, Montana. Then the cattle and sheep industries were pictured, as were the big government reclamation projects near Glendive, and the agricultural activities of the fertile Gallatin valley. In fact, by moving pictures the Northern Pacific Railway Company is proving to tourists and homeseekers that the Northwestern territories tributary to their lines have numberless places worthy of an investment that will bring profitable dividends either in travel, enjoyment or industrial prosperity.

Other great railway systems have placed their official O. K. on the advertising value of moving pictures. Their use of this comprehensive means of depiction is doing more to encourage the "See America First" idea than anything else. It is the moving picture force that is really translating "My Country 'Tis of Thee."

Moving picture entertainment and military drill are being introduced to vary the dull routine of the convicts in the Indiana State Prison at Michigan City.

Portland Photoplays of High Standard

That the standards of moving pictures shown in Portland, Ore., are of high degree was the assertion made by a prominent Eastern moving picture film manufacturer who made a tour of the Coast recently. The statement was made to one of the members of the boards of censors, and is a tribute to the energy of a dozen women who for the last 18 months have personally reviewed every film that has come before the Portland public, in the interests of the youth of the city and public morals. In this they have received the co-operation of the prominent producers.

A year ago in November a committee of representative women was named at a meeting of the Associated Charities. The committee comprised Mrs. E. B. Colwell, of the Associated Charities, chairman; Mrs. A. C. Newill, representing the Portland Woman's Club; Mrs. Julius Lippitt of the Council of Jewish Women, and Miss Prichard of the People's Institute. This committee was increased to 12, eight viewers being appointed to officially review each reel received by the local film exchanges and pass judgment on it. The work was done in co-operation with, though independent of the National censorship committee and with the full indorsement of the managers of the several moving picture theaters themselves, who are quite frank to admit that the work of the local board has raised the standard of the films shown in this city and created a demand for the best the market affords.

After eighteen months of weekly reviewing, Mrs. E. B. Colwell, chairman, when asked what was the trend of the public taste in this line of entertainment, said that it was pronouncedly for the dramatic film.

"A good, srong dramatic story told by moving pictures is what the patrons want," said she, "dramatic films of a high class proving the biggest successes. While I would like to see more educational films shown, these, too, have their educational value. Another feature that we hope to have introduced into Portland will be a weekly matinee for children with films that will be of particular interest to them, depicting the fairy tales, folklore of different countries and alternated with films of purely educational value. There is a great field for this, and the managers are already beginning to talk of the establishment of such days. While matinees of this sort have been advertised in the past, upon investigation they have often proved to offer entertainment of no particular interest or value to the child."

The censor board is preparing to issue its third report, covering the period of the last six months.

Film Records Wedding Scenes

To perpetuate the scenes of their wedding and to provide a keepsake for their family or descendants moving pictures were taken following the marriage of Miss Mary Graham C. Farquharson, daughter of Mr. and Mrs. Frank Farquharson, of No. 317 Riverside Drive, to Mr. Daniel Warner Marvin, son of Mr. and Mrs. Harry Norton Marvin of No. 340 Riverside Drive, New York.

Immediately after the brief reception which followed the service the bridal party, accompanied by the clergyman, formed an automobile caravan to the Edison studios, in East Fourteenth street, where a duplicate of the drawing room's temporary altar was formed of scenery and floral decorations, and the ceremony was dramatically repeated before the camera while a phonograph furnished the wedding music. The guests, most of whom were members of the family and close friends, also posed, and more than a hundred feet of films were used.

The Playhouse of the Future

By Ford W. Eaton

APPARATUS USED IN ORTOGRAFIC RESEARCH.

AFTER careful analysis of all previous attempts to solve one or more of these problems, and systematic elimination of all of the attempted solutions which were not founded on sound physical principles, it was seen that so little remained that it would be necessary to adopt entirely new principles and methods if creditable results were to be produced. This has necessitated extensive research into several departments of physics not usually associated with development work of this kind, as most of the work done heretofore had been mechanical, and at no time had sufficient attention been paid to optical, chemical, and other laws, which govern some of the most important features of the work.

In the first place it was discovered that the usual method of taking so called "moving pictures" was not capable of being developed into anything like a perfect process, for it is impossible to use the ordinary narrow strip of perforated film without producing an unsteady picture. It was also found to be impossible to project one picture after another with an interval of darkness between and not have some objectionable flicker.

COMPLETE PICTURES.

In regard to projecting pictures in their natural colors and stereoscopic relief, it was found that previous inventors and experimenters had made but little real progress. New chemical processes had to be used in the preparation of the sensitive film so that it would take all of the colors in their proper proportions, and with unusual rapidity.

In previous experiments in color cinematography, so-called "filters" have been used to filter out certain colors from the different negatives. This involved complication, which could not be tolerated in a perfect and simple system. Hence it was decided to dispense with filters and attack the problem in a different way.

We will now describe a form of apparatus which seems to promise a simple and complete solution of the foregoing problems. The commercial process is not yet available and the mechanism and film shown are such as were used in experimental research. Some of the principles involved are not entirely new, but the work of applying them to the problem in hand has been undertaken without consideration of present standards, either of mechanism or film, and the results to date seem to justify the prediction that all of the requirements as to steadiness, color, and stereoscopic relief will be satisfactorily met and in a comparatively simple way.

FILM AND FILTER COMBINED.

The film shown in Fig. 1 has upon it 3 parallel series of images, each series having a different color value corresponding to the primary color sensations (scarlet, green and blue-violet). These color values are produced without the use of separate filters, since the celluloid itself is of three different colors, and, the film being turned with the emulsion away from the lens, the light rays are obliged to pass through the colored celluloid, which therefore absorbs all except its own color. The positives are then made in the usual way and, when projected, have their picture-side turned toward the screen, which is just the opposite of ordinary practice.

In Fig. 1 it will be noted that in the middle row of pictures the sky is very dark for the reason that the negatives were taken through a scarlet filter, and there is less of this color in the sky than of green or blue-violet, as seen by looking at the other two rows of pictures. Note also that one of the girls has on a crimson cloak which is partly transparent in both the scarlet and blue-violet pictures, but very dense in the green, etc.

Fig. 1. A Street Scene on Tri-Color Film.

In Fig. 2, the Japanese parasol has a transparent edge in the scarlet or middle row of pictures, while the same part of the pictures in the other rows shows more density. The girl has on a red dress which is almost pure scarlet, with a little blue-violet but no green in its coloring. The white collar shows equally clear in each row of pictures, and the black braid trimming is equally dense in all three.

FLICKERLESS PROJECTION.

As shown in Fig. 3, there are three lenses in this type of Ortopticon, but these lenses do not act at the same time, but rather alternately, so that when the pictures are projected there is no interval of darkness on the screen, hence the flicker may be done away with entirely. It should be explained that the Ortopticon or projection device shown in Fig. 3

is an early model that was used for laboratory experiments, while the commercial mechanism will be much more compact and of more simple construction, and almost entirely enclosed.

Similarly limited is the film here shown, for the exact style of film and arrangement of pictures will be quite different in the commercial apparatus. This final film product can only be made with special factory equipment and processes, hence there has been none available up to the present time even for the purpose of experiment.

The remarks and illustrations herewith must therefore be taken only as indicating the progress made in testing out the principles and methods which were adopted as theoretically correct. A later article will deal with the commercial product and the final results obtained.

Fig. 2. A Tri-Color Film Portrait.

COLOR PRINCIPLES — PRINTING AND SECONDARY.

Let us here correct an impression that red, yellow and blue are primary colors. This idea arises from the fact that the mixing of pigments (or paints) of certain shades of yellow and blue will produce a green effect, while red and blue produce violet, etc. This simply proves that these colors are secondary (that is, are composed of more than one primary color), for if we mix two pigments of primary color the result is black. The reason is very simple. A pigment on a white surface absorbs or *subtracts* from white light all its own color or colors. For instance, scarlet substracts all shades of green and blue-violet. Hence if green were added it would subtract the scarlet also, and leave no color, or black. (Fig. 4.)

On the other hand, the true secondary colors are crimson, yellow and cyan-blue. Yellow is composed of scarlet and green, so if a white surface is coated with yellow pigment which absorbs blue-violet but still reflects scarlet and green, it appears yellow.

Now suppose we cover or mix it with a blue pigment which reflects green and blue-violet, but absorbs scarlet. We shall have nothing left but green, for the yellow pigment absorbs blue-violet, and blue absorbs the scarlet, so the only color left is green, which was a part of both the yellow and the blue. (Fig. 6.)

ADDITIVE AND SUBTRACTIVE.

In projecting colored light upon a screen the conditions are different, for here, instead of having an illuminated white surface to start with, we have a dark screen, and begin by *adding* colors instead of *subtracting* them as when we covered a bright white surface with pigments.

Suppose, then, that we first project a circle of scarlet light upon the screen, and then project in the same spot a green circle. We have *added* green to scarlet and the effect is bright yellow or cream color. Now, if we project a third circle of blue-violet, the result is pure white, as all of the three constituents of white light have been added together.

Now let us darken one of the colors, say the blue-violet, and the spot becomes yellowish, showing an excessive proportion of red and green. Now darken the green, and the spot becomes reddish, and finally scarlet as the green is shut off entirely.

All colors are merely mixtures of these primary colors in different proportions, so it is readily seen how the myriad shades and tints of Orto pictures are produced by simply mixing three primary colors just as nature mixed them in the original scene. (See Fig. 5.)

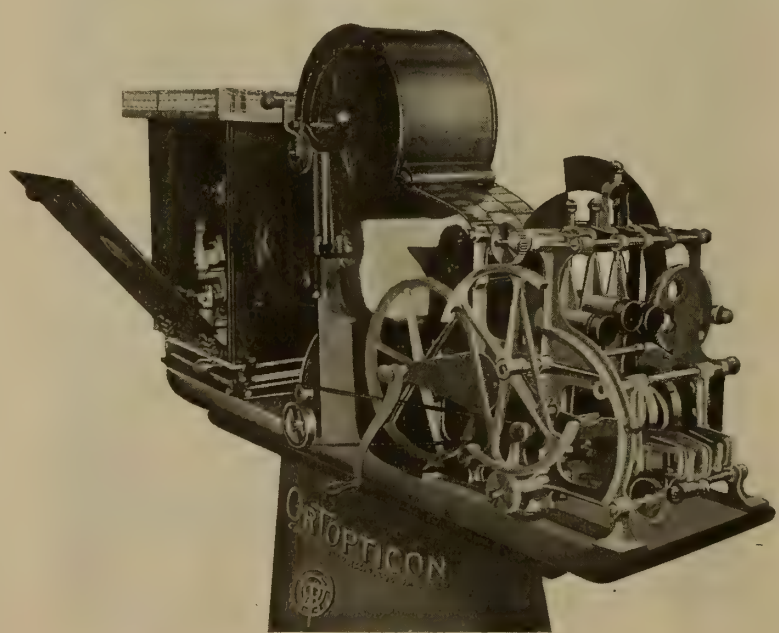


Fig. 3. Laboratory Model Tri-Color Projector.

STEREOSCOPIC PRINCIPLES.

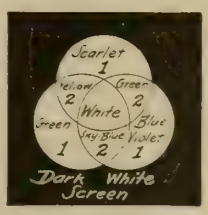
One of the most tantalizing problems that has puzzled inventors in this field has been to produce pictures in stereoscopic relief. Occasionally and accidentally such effects have been noted on the screen with certain classes of subjects, but no practical way of producing the desired result has ever been introduced.

It is an interesting study and we present two diagrams showing how, by the use of an analyzer, the effect may

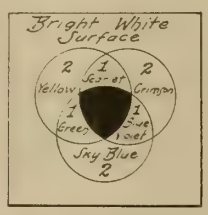
be seen; first, by the old red and green lantern slide method, and second, by using the Ortoscope to view the three-color Ortografic pictures.

Fig. 7 illustrates the principle of stereoscopic vision as applied to the projection and selective viewing of two superimposed pictures, both taken without filters, the

Primary Colors
Pigments on White Surface
(Subtraction)
Fig. 4.



Primary Lights
Projected on Dark Screen
(Addition)
Fig. 5.



So-called Primary
Pigments (2) on White Surface
(Subtraction)
Fig. 6.

shadows and other dark parts of one being printed red, and of the other green.

Now, when these are projected and approximately superimposed there will be seen but a jumbled mixture of red and green, but when viewed with green and red glasses the shadows appear black and the high-lights white, with an effect of stereoscopic relief, but no colors.

THE ORTOSCOPE.

When viewing three superimposed images with two eyes (each image being in a primary color), the viewing glasses are stained with secondary colors (each composed of two primaries), as shown in Fig. 8.

Such a picture is in natural colors when viewed with the naked eye. It is also in relief, but the stereoscopic effect is much increased when the analyzer is used. This is best in the form of a fan, which is handier than spectacles and may have the program, or libretto, or advertisements printed upon it, as well as instructive matter and illustrations. They are inexpensive and make acceptable souvenirs.

By reversing the fan, pseudoscopic effects are seen, and by looking with one eye, many strange combinations, and sunset and moonlight effects may add variety to a scene.

This viewing device need not be used with the new Orto pictures except for these special effects, as the new films and mechanisms are arranged to produce a picture that to the naked eye has every desired quality, including every existing color and stereoscopic effects which are even greater than when viewing a natural scene.

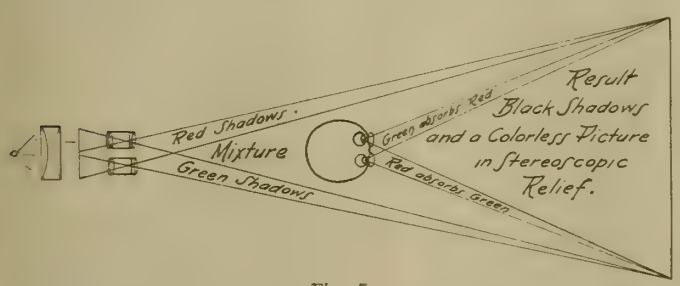


Fig. 7.

This is one of the most wonderful things in Ortografy, and may be explained briefly by saying that whereas the observer has only two eyes to look with, the Ortografic camera has in effect six eyes, for each of the three eyes or lenses takes two pictures, and therefore we see upon the screen the blending of six images each taken from a different viewpoint.

It is just as if a person should have an extra eye at the top of his nose, and three more eyes in his forehead, so that he could see not only from both sides of an object, as it were, but above and below it as well.

NOVEL MECHANISM.

Another departure, or rather a radical difference between this new mechanism and all others in common use, is that the film moves continuously and uniformly, while the lenses reciprocate just fast enough to keep the images in register. It is thus possible to do away with perforations and sprockets entirely, and to move the film by friction rollers, although continuously moving sprockets may also be used.

The commercial machines are being made so that ordinary standard films can also be run if desired, but of course the Ortofilms cannot be run through an ordinary moving picture mechanism. This is a decided advantage as the proposed high standard of Ortografy and the Ortoplay could not be maintained unless there were strict supervision and restrictions as to the operators who handle the films.

Since the lenses reciprocate alternately, it must follow that only one picture at a time need be darkened (while the lens is returning for the next picture in its series), so that two pictures are always showing while the third is changing. Thus there is no flicker, but instead a beautiful dissolving effect, even when the machine is run at a slow rate of speed, and at normal speed of projection the blending is so smooth and gradual as to be unnoticeable.

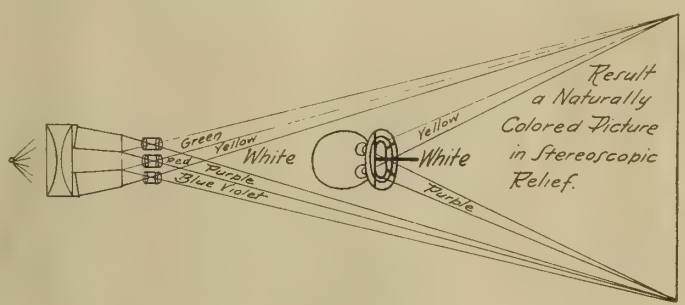


Fig. 8.

Ortofilm is less costly than ordinary film. It is wider but shorter, and is more easily handled. The initial cost is somewhat more, but since it moves through the projecting mechanism slowly and continuously its life is lengthened so that it will out-wear ten or twelve ordinary films.

The operator has no complications to struggle with. There are no "filters" either "revolving", "registering", or "adjustable". He simply starts the light and turns the crank, after framing the picture once for all. The colors are in the film itself, which, on account of its slow and steady movement, need never be mutilated, which is the cause of most pictures getting "out of frame."

In the following article the "acoustics of Ortografy" will be explained, and the exceedingly simple method by which sounds of perfect quality and normal intensity are made to come from the very mouths of speakers and singers, with such harmony and precise synchrony that the observer forgets that the only tangible thing before him is a blank white wall.

Mrs. Charles S. Fairchild of 37 Fifth avenue, New York, entertained the members of the Thursday Evening Club at the Colony Club recently with Kinemacolor pictures of the Indian Durbar.

Motor Operation of Picture Machines

Moving picture machines driven by electric motors are expressly forbidden under the wiring code, the purpose of this restriction being to necessitate the entire attention of the operator being given to his machine. Several bad fires have been caused by motor-driven machines, owing to belts coming off and stopping the film in front of the intense rays of the lamp. Other fires have been traced to smoking by the operator, which would not have been likely to happen had he been required to crank the machine. The Western Association of Electrical Inspectors discussed this subject at Milwaukee on January 25, James Bennett of Montreal, Canada, declaring that an exception should be made to the rule in the case of the new motor-driven Kinemacolor machine. This machine is much larger and heavier than the usual projector outfit, and actually requires a motor to drive its heavy parts, which move at a speed twice the ordinary rate. The services of two men are also demanded to operate the machine, and the current taken by the arc ranges from 80 to 125 amperes. The Kinemacolor apparatus is thus different from any of the ordinary picture machines, and in its design all possible precautions have been taken against fire communicating to the film, including the provision of an auxiliary automatic shutter outside the condenser. Mr. Bennett urged that this machine should have official approval for motor drive. F. L. Daniels, Indianapolis, told of a new safety device, which, he believes, will make motor-driven operation safe. A switch controlling the lamp circuit is so arranged that the breakage or stopping of the motor belt will instantly extinguish the arc. Leon Taylor, Dallas, Tex., insisted that an even greater danger lies in the hand-feed type of arc than in motor drive. He cited a case in Dallas where an operator "froze" the carbone of one lamp and then attempted to operate a second. The excessive current thus taken overheated and burned out the conduit wiring, ignited several thousand feet of film and caused $2,000 loss. H. E. Bloomer, Milwaukee, reported that of the sixty-one moving picture machines in his city eight are motor-driven and have given practically no trouble. Seventeen fires have occurred, all among the hand-operated machines and usually due to ignition of the film while outside the machine. W. S. Boyd, Chicago, said that without experience one can hardly realize the tremendous explosive energy of the standard 1000 feet of film, and he doubted the advisability of leaving to the inspector's judgment the approval of such machines. A special committee was appointed to examine the apparatus mentioned by Mr. Bennett and to report on its safety with motor drive.

The following notice appears in front of a picture show in a district of London:

"Young children must have parents."

Scene from American's "Her Mountain Home," a Dramatic Story of the Rush for Gold.

Problems of the Operating Room

By William T. Braun

PROJECTION.

LAST month those things which make for a steady picture were discussed; this month a few hints on how to obtain an even, well lighted and sharp picture will be given. There are several things upon which a perfectly projected picture depend. The arc must burn in the right manner, the condenser lenses must be of the correct sizes, the projection lenses corrected from faults of all kinds, the screen of the right material, and lastly all of these parts must be lined up correctly and kept in perfect condition.

THE ARC LIGHT.

The quality of the arc light depends to some extent upon the kinds of carbons used. For direct current a soft core carbon is used on the positive and a solid one on the negative, although solid carbons are sometimes used in both the top and bottom carbon holders. Soft core carbons are used in both upper and lower carbon holders for alternating current. As the core burns more readily than the rest of the carbon, the arc is held in position by the core, thus keeping it from wandering around the edge of the carbon. The best size for the ordinary amperage is five-eights inch, although a one-half inch solid carbon can be used with good results on the negative or lower carbon holder when using direct current.

Some carbons are much harder than others and require a heavier amperage to get good results. When using fifty or sixty amperes at the arc, it is better to use a hard carbon, as some carbons which give a fine light at thirty or forty amperes, burn to a needle point when subjected to such a high amperage. The light becomes difficult to control, and the carbons burning to a tapering point easily slide past each other instead of the points touching when they are fed together.

In the first place the carbons must be set correctly or the arc or crater will not be in the right position. The carbons should be set in a straight line for both alternating and direct current. Better results can be obtained from this setting than if the carbons are set at an angle to each other as was formerly the practice for alternating current work. They must also be in line sideways and if the carbon arms become bent or sprung washers can be placed at the connection of the arms to the lamp body so that the carbons will line up perfectly. For direct current the lower carbon should be set slightly in advance of the upper one, so that the crater will form on the front face of the upper carbon. As most of the light when using D. C. comes from this crater it is very necessary that it should face the condenser.

For alternating current work it is better to set the points of the carbons directly above one another.

A crater is not formed on either carbon when using A. C., but the best light is obtained when the points of the carbons burn to a v shape, the wide part or opening of the v toward the condenser. Carbons should be fed often and a little at a time, in order to keep a perfect light. If you let them burn until they flame and then jam them tight together the light becomes dim and anyone in the house can tell when you feed the carbons. Also if the carbons are brought too close together, they will very often sputter and burn to a ragged end. The best remedy for this is to burn a long arc for a while and the arc will then be able to readjust itself.

In order to get a good light the operator should be able in some way to watch the carbons burn. There are several ways in which he may do this without injurying his eyes. On all lamphouses recently manufactured a peep-hole about one inch in diameter is placed in the door opposite the arc. This hole should be covered with two glasses, one blue and one red. Either of these glasses used alone will injure the operator's eyes, but the two in combination make the arc-watching operation safe.

Another good scheme used by many operators is to make a hole about one-eighth inch in diameter in the side of the lamp house opposite the arc. A reversed image in large size of the arc will be thrown upon the wall or a card placed near the lamp house. By placing any convex lens about two inches from the hole, the image of the carbons can be made sharp in detail. The operator can in this way watch the carbons burn without looking into the lamp house.

If you have an outside revolving shutter in front of the projection lens, a reversed image of the arc is thrown on the blades of the shutter. By watching this the operator can tell when to adjust the arc.

It will do no harm to remind the operator once more to keep all connections inside the lamp house tight and clean. The lead terminals should be examined every day to see that they have not fused. A good light cannot be obtained from connections which are charred and half burned out. The inside of the carbon arms should also be kept clean and bright. They should be filed until the metal shines at least once a week. The rest of the parts of the lamp should also be kept free from dirt and carbon ash. In changing the position of the carbons remember that it takes from five to ten minutes for a crater to form; therefore do not change the setting of the carbons every few minutes and expect a first-class light.

When the operator has the arc under control, so that it will give a steady white light all of the time, he has made a big step toward perfect projection.

CONDENSER LENSES.

After the operator has the arc under control he should turn his attention to the condenser lenses. The condensers are much more important than most operators imagine, the quality and size have much to do toward obtaining a perfect light.

In regard to quality it does not pay to buy a cheap lens. The cheap lenses are not accurately ground, they do not give a pure white light, they frequently have blemishes and imperfections in them, and not being of an even density are much more liable to break when expanding than a more expensive lens.

The purpose of the condensers is to collect the rays of light which fall on the rear lens, and bend or converge them so that they will meet in a point in the center of the projection lens tube. An accurately ground lens will bend these rays more perfectly than a poorer one and therefore less light will be lost. The cheap lenses generally have a greenish tinge, and it is impossible to get a pure white light from them; also

small imperfections in them will send rays of light where they are not wanted. A glass of even density will expand and contract evenly, thereby greatly lessening the danger of breaking.

If the operator will look to the various causes of breakage, he will not have to buy lenses so often and he can therefore afford to buy better quality lenses. The first cause of breakage is the mount. The mount should be large enough so that the lenses will have room to expend, say one-sixteenth of an inch larger than the lenses. For this reason square mounts are better than round ones. The mount should also be ventilated. In replacing the lenses after cleaning them be sure that the vent holes in the inner and outer casing come opposite each other, otherwise the heated air cannot escape from the mount. If an asbestos ring or pieces of asbestos are placed around the lenses where they come in contact with the mount, the glass will not touch the hot mount and the edges of the lenses will not crack. Or, place an asbestos ring about one-eighth inch wide between the rear lens and the lamphouse. This will also help to protect the lens.

The screens over the vent holes in the lamp house should be kept clean, then the heated air will escape and not cause the interior of the lamp house to become overheated. Do not open the lamp house door immediately after extinguishing the arc, letting in a draft of cold air, but wait a few moments, giving the lens a little time to cool.

One of the greatest causes of condenser breakage is the unequal heating of the lenses caused by having the arc too close to the lenses. If the right size condenser lenses are used the arc may be placed at a safe distance from the lens and still get the correct size spot at the film gate. The sizes of condenser lenses to be used with various sizes of projection lenses given below have been used, and were found to give satisfaction if the arc light is placed at the proper distance from the lens. For a six-inch focus projection lenses use two six and one-half inch focus condensers; for eight to ten-inch projection lenses use six and one-half and seven and one-half focus condensers, for twelve-inch focus projection lenses use six and one-half and eight-inch condensers, for fifteen-inch projection lenses use six and one-half and eight and one-half condensers. For lenses shorter than six-inch focus projection use two six and one-half inch focus condensers, as this is the shortest focus that can be made with a four and one-half inch diameter condenser.

To find the focus of a condenser lens hold it between a source of light and a paper. Move the paper until the rays through the lens come to a point on the paper. The distance from the lens to the paper is the focal length of the lens. The combined equivalent focus of a pair of condenser lenses is equal to about one-fourth the sum of the focal lengths of the two condensers. That is, the combined focal length of two six and one-half-inch focus condensers would be three and one-quarter inches. This means that if the light is placed three and one-quarter inches from the lenses the rays of light as they emerge would be parallel. Therefore in order to converge or bend the rays of light after they pass through the condensers so that they will pass through the aperture, it is necessary to place the light at a greater distance than three and one-quarter inches from the condenser lenses. By adjusting the lamp from the condensers, the beam of light can be made to converge at different distances from the condenser. This makes it possible to use the same condensers for different size projection lenses by merely moving the arc back and forth; but in order to get the best results, that is to utilize most of the light rays and to protect the condensers from excessive heat, it is better to use different focal lengths of condensers thereby giving a longer or shorter combined equivalent focus, depending on the case in question.

When you have decided which size condensers meet your needs get an extra set and have them in condition to slip in should one of those break which you have in the mount. When the machine leaves the manufacturer, if he knows what size projection lens is to be used, he can supply the proper condenser lenses; but when one breaks any lens which happens to be on hand is usually put in, with the result that either a ghost appears on the screen, or the lamp is moved too close to the glass, and new condensers begin to be a regular item of expense.

The condenser lenses should be cleaned every day. About once a week clean them with alcohol, but every day the exposed faces should be wiped off with a soft cloth to remove dust and dirt.

PROJECTION LENSES.

In regard to quality the same thing may be said concerning the projection lenses as mentioned above for the condensers, probably even more so, because the rays of light receive their final correction by the projection lens. In the tube we find four lenses; the two in front facing the screen are cemented together. This front pair takes care of the chromatic aberration, that is the corrections of the rays regarding color; while the two rear lenses, usually separated by the brass ring, take care of spherical aberration, or the distortion of the image.

It is very important that the lenses be replaced in their proper order in the tube after cleaning them, and that each lens has the proper surface facing the screen. In replacing the lenses see that the cemented pair has its curved surface toward the screen. Sometimes both surfaces of this pair are curved, in that case the lens with the double convex curve is placed toward the screen. Between the two rear lenses or those facing the machine the brass ring should be placed. Care must be taken to see that the ring fits tightly against the glasses, as the thickness of the ring limits the amount of separation between the lenses, and the degree of excellence of the whole combination depends upon the exact amount of this separation. A good rule to remember in replacing the lenses is that the most pronounced curves should face the screen.

Better definition and less distortion can be obtained by using a lens of longer focal length, than by using a short barreled lens. But sometimes it is necessary to use a lens of short focal length, and in this case the exhibitor should procure one of as good quality as he can get.

Many faults are blamed upon the lens that are in reality the fault of the light, tension springs or aperture plate. If these are in perfect order and your picture is not in perfect focus upon the screen, your trouble will very likely be with the projection lens.

The best way to see the differences in projection lenses is to try a cheap and then a more expensive one, and note the difference in the picture on the screen.

Whenever such a test is made, the exhibitor will seldom stop at a difference of ten dollars in the price of a lens.

After cleaning the lenses a good sharp focus may be obtained by the use of ruled mica. Take a piece slightly larger than the aperture and rule it into squares with the sharp point of a knife. Place the mica in the gate between the springs and the aperture plate, and turn the focusing screw until the lines are sharply outlined all over the screen. In this way it will not be necessary to attempt to focus while running a reel. If after cleaning the lens you find that you cannot get a sharp outline of the aperture on the screen, but that the image is doubled, you have very likely mixed the lenses when replacing them in the tube. The writer has had trouble as follows: One corner of the screen could never be put in perfect focus and the outlines of the objects in this corner were always fringed with color. On taking the lenses apart it was found that the balsam or cement between the two front lenses had become dried and the lenses slightly separated. The lenses were taken apart and re-cemented and the trouble overcome. It is best when having any trouble of this sort to try another lens if one can be procured. In this way you can tell at once if the lenses are at fault.

SCREENS.

The picture on the screen is the final result; it is from the picture that the audience judges your projection. Therefore the screen should be the best, and expense should not be spared in making it so. There is a great difference of opinion between exhibitors as well as screen manufacturers as to which is the best screen, but all have their points of merit. No doubt the permanent screen is better than the rolling screen and should be used wherever possible. When vaudeville is presented from the same stage, it is necessary to project the picture on a rolling curtain or screen. If this screen is made of ordinary heavy cloth, much of the light is lost by passing through the screen. There are several preparations on the market which when applied to the screen make it opaque thus saving much of the light.

When a plain white plastered wall is used for a screen, it should be kept perfectly clean and occasionally covered with a coat of white-wash to freshen it.

By using some of the various patented screens now on the market, the pictures are given a slight stereoscopic effect. Still others produce a softer picture which does not tire the eye. Very much depends upon the personal tastes of the exhibitor. Some prefer a white, sharp and bright picture, while others prefer a softer one in which the various objects blend into each other.

OPTICAL CENTER.

The importance of the optical center is known to many operators; but some cannot understand why it is sometimes impossible to obtain a screen evenly lighted, or a picture in perfect focus all over the screen, even when the light and various lenses are in first-class shape.

The optical center is an imaginary straight line, one end of which is at the center of the picture on the screen, and the other end at the center of the arc. It should pass through the center of the condenser, the center of the aperture, the center of the two rear lenses of the projection tube, and the center of the front lens. The screen should be at right angles to this line, also the aperture plate, and the projection lenses. Of course the arc can be moved up or down in order to place it in exact center. It is difficult to get the aperture in the center on those machines where the aperture is moved up or down by the framing device. In working with these machines it is necessary to place the frame-up lever in its central position when testing the optical center.

The optical center is nearly always correct on new machines, although the operator sometimes has trouble in getting the lamp house and its parts in correct position, and always has more or less trouble in lining up the stereopticon lens. Also, if a machine has been repaired a number of times the parts get out of line.

To test the optical center remove the condensers from their mount and also the lenses in the projection tube. Cut pieces of thin cardboard to fit into the condenser mount and the projection tube. With a compass mark the centers on the cards, while they are in the mount and pierce a hole about one-eighth inch diameter in the center of the card. Fit a piece of thick cardboard in the aperture and pierce a hole in the center of it. The holes in the cards of the condenser aperture and projection tube should all be in the same straight line. Now fit a card in the slide carrier and one in the stereopticon tube and test the centers in the same way.

First Meeting of Montgomery Company

The Montgomery Amusement Company, organized by F. T. Montgomery for the purpose of establishing and operating motion picture theaters, recently held its first annual meeting at Jacksonville, Fla. There was a good attendance of stockholders and a general feeing of satisfaction over the results of the first year's work was manifested by those present. Reports for the year showed the company to be in a very prosperous condition and to have paid the stockholders a good per cent on their investment. The company operates theaters at Jacksonville, Atlanta, Ga., Savannah, Ga., Columbia, S. C., Valdosta, Ga., and Dayton, Ohio, all of which have shown handsome profits, except Dayton, which was just opened. These houses are all splendidly equipped and present only the very highest type of entertainment, consequently are well patronized by the very best element. The following directors were elected for the coming year: Frank T. Montgomery, Jacksonville; H. C. Dorsey, Savannah; John T. Alsop, Jr., Jacksonville; Howard E. Harkisheimer, Jacksonville; C. H. Barnes, Jacksonville; C. E. Buchanan, Atlanta; George E. Warner, Atlanta. Mr. Montgomery is president of the company and Mr. Alsop, treasurer. A vote of thanks was tendered the directors for the efficient manner in which they had handled the business during the past year.

College President's Tribute to Films

President E. G. Lancaster of Olivet College was a delegate to the Madison (Wis.) national conference on civic and social center development. The conference agreed, among other things, that the moving picture is one of the greatest educational instruments ever invented. Dr. Lancaster says: "As a practical means of education the moving picture is the greatest invention which has ever been dreamed of, and I predict that within ten years practically every school in the country will be provided with such facilities."

Visits Mother by Film

Unable to spare the time for the 3,000-mile trip to a ranch near Fresno, Cal., where her mother is spending the winter, Miss Maude Lillian Berri has arranged to "visit" her mother with the aid of a moving picture machine. Miss Berri's mother recently telegraphed that she had had a dream in which she saw her daughter ill, with doctors and nurses surrounding her bed. As it is impossible for her to go to California Miss Berri made arrangements with a local film making company to make a reel for which she posed in Washington park, Chicago. Driving her automobile, skating and romping with her collie, "San Fran," Miss Berri had a 1,000-foot reel made and expressed it to Fresno, where a private exhibition was given for her mother.

Speaker Clark in Films

Speaker Champ Clark was the principal figure in a series of moving pictures made from the floor of the house March 11 before the house assembled. The speaker entered the chamber and went through the ceremonies incident to calling the house to order. This is the first time that a speaker has figured in moving pictures in the house.

The managers of the Speaker's campaign for the presidential nomination believe the people will be brought into closer touch with the speaker in this way. Arrangements also have been completed for reproducing a number of speeches by the speaker by means of talking machines, and these will be heard by the public. It is pointed out that the duties of the speaker prevent him from making an extensive campaign through the country. The officials of the house and the stenographers were included.

The little daughters of former Senator Dubois of Idaho, Margaret and Elizabeth, and Hugh Borland, son of Representative Borland of Missouri, were snapped by the moving picture man as they mounted the rostrum and sat in the speaker's chair. The pictures were made to show that everything was in readiness for taking the pictures of the speaker.

Urges City of Dayton to Buy Camera

The municipal ownership and operation of a motion picture camera and films to serve the police department and to be used in advertising the city is a proposition Clem Kerr has laid before Chief Allaback and the Chamber of Commerce of Dayton, Ohio.

Mr. Kerr suggests that the present photograph system of the Bertillion room of police headquarters be changed and that a motion picture camera be purchased at a cost of about $1,100. Films will cost from two to five cents a foot. Mr. Kerr declares that the film camera will better serve police needs in photographing criminals in that postures and physical characteristics can be secured. The negatives and films can be sent, he says, to the police departments of other cities.

The other use of the outfit, Mr. Kerr contends, can be to take pictures of conventions, views of the city, factories, public places and other places of interest, use them in films and have them displayed in other cities, thereby advertising Dayton to an appreciable extent. He suggests that the Chamber of Commerce aid in the promotion of the plan.

Scene from Selig's "Driftwood," a Dramatic Tale of Mistaken Identity in the Slums of the Bread Line and the Rich Man's Mansion.

Of Interest to the Trade

Early "Diamond-S" History

Last July we published an article describing in detail the "Wonders of the 'Diamond-S' Plant." In it something was mentioned of the early history of Selig's gigantic industry. We have been able to secure photographs of the quarters where those small beginnings developed into world-wide activities, and present them here.

The original Selig office was on Peck court—an obscure, short side street in Chicago—No. 43, as the picture shows. The date of this beginning was 1896. The small room was not only the factory and salesroom of the Selig Multoscope Company, but the home of William N. Selig. We can do no better than repeat the previous description of the development from that point.

For a time Mr. Selig manufactured slides, and his efforts must have been attended with success, for shortly we find the business occupying two floors of the little Peck court building, and the firm name changed to Selig Polyscope Company. The subtle shade of difference between "multo" and "poly" indicates the extent of this modest but substantial development. Later Mr. Selig began to manufacture films, principally "fire scenes" and other subjects caught in the open—no dramas. That was in the days of the open market, when, having made a film, you simply went out and sold it to whosoever would buy. Then, in 1898, there came to Mr. Selig one Tom Nash, an erstwhile electrician, but who joined the Selig forces as a moving picture operator. Tom Nash was one of the biggest "finds" of Mr. Selig's career, and has followed the Selig destinies ever since, now serving as general superintendent of the big Chicago plant.

In the seven years between 1900 and 1907 the Selig Polyscope Company advanced with leaps and bounds. It was in the latter year that the Chicago plant was opened. A little later the Pacific coast branch was established, first simply as a traveling company, but now with permanent quarters that rival the home plant itself. The Edendale plant employs about 100 people; the Chicago plant something over 200. The substantiality and efficient equipment of these two plants prove that the Selig Polyscope Company is building for the future, proclaiming louder than any words a firm faith in the permanence of the business.

Music for Cines Subject

S. L. Rothapfel, proprietor of the Lyric theater, Minneapolis, has taken the trouble to score the music for the Cines subject "Josephine," released May 11. His interpretation is as follows:

At the opening of picture play "Sunshine and Shadow" waltz with spirit until Josephine's husband and children are arrested; then break into—

"Marsellaise." Play *pianissimo* until mob breaks into room, then *crescendo*. Continue until mob leaves room; gradually diminish as Josephine has vision of her husband's death. *Crescendo* again at the subtitle "After the death of Robespierre, Josephine and her two children are liberated." Play with spirit until subtitle "Josephine is introduced to Bonaparte, then a common artillery officer."

Resume "Sunshine and Shadow" waltz, continue until subtitle "The members of the French National Assembly are evicted by Bonaparte's grenadiers," then run into

"Marsellaise." Play until subtitle "The religious marriage of Napoleon and Josephine on the eve of the coronation day," then play—

"Pomp and circumstance" march. Elgar, very slow *tempo*, first movement. By repeating this movement it will just about bring you to the ceremony. Swing into second movement, play with very slow *tempo* until subtitle "Napoleon announces to the State Council his decision to divorce Josephine."

Resume "Sunshine and Shadow waltz *pianissimo* until Napoleon hands Josephine letter.

As she reads mute all strings and play with great feeling, "Simple Aveu;" this is to be continued throughout the balance of the picture and can be used with *crescendo* where Napoleon shows the new born baby to the populace, but must diminish again as Josephine reads the letter which advises her that a new heir is born.

This arrangement is made after a practical demonstration

Early Days in Selig History—First One Floor, Then Two, Then the Whole Building at 43 Peck Court.

and will be found very efficient and simple, only four numbers being used in the entire picture; can be played effectively with piano, organ or orchestra of any number of pieces. The best effect will be obtained by a pipe organ, piano, two violins, cello, flute, clarinet, trombone, cornet and tympani. If lecturer is used mute all instruments.

The Edison Home Projector

The long promised home projecting machine for motion pictures is here. It emanates from the workshop of Thomas A. Edison, and is now being demonstrated around the country. The machine weighs but twenty pounds when packed and ready to be carried in the hand like a case of surgical instruments, stands 10½ inches in height, is 17 inches in length and 6 inches wide. It may be placed on a parlor table or anywhere else convenient in the house.

Although the machine is built throughout to conform to Edison laboratory standards and specifications, it is so simple of operation that a child after a short course of instruction will be in a position to operate it as well as any expert. Wherever electric lighting is used an ordinary connection with the fixture will supply sufficient of "the juice" to permit of the operating of the baby arc light which Mr. Edison has perfected especially for the miniature kinetoscope. This projects a strong white light and brings the pictures out clearly on the screen. Whenever it is impossible to make use of electricity a special acetylene generator and lens has been devised.

These points in the machine are interesting, but it is the film that provides the real source of wonder to those interested in motion pictures. Eighty feet of this film contain as many pictures as 1,000 feet of the film used in the theaters, and will give as long a performance —about sixteen minutes. A six-foot picture may be thrown upon the screen and the pictures are sharp, clear and steady. This seeming mystery is made clear when it is explained that there are 210 pictures on each foot of film. Although but seven-eighths of an inch in width, three rows of pictures are included in this space with the sprocket holes separating the first and third series.

When the first row of pictures has been shown a white flash warns the operator. The latter by turning a convenient lever switches over the second row and in like manner changes to the third row, the machine meanwhile going on uninterruptedly. Realizing the danger that might surround the use of inflammable films in the home, non-inflammable film is used.

American Secures Remarkable Lens

The new studio of the American Film Manufacturing Company is rapidly nearing completion. It promises one of the really fine studios of the country where productions of any magnitude may be staged. It is the last part of the American's new factory, located at North Edgewater, Chicago, to be completed. In every case, the latest and most improved devices were used. Contrary to custom the studios have been made in triangular shape, the camera man to occupy the niche where both side walls meet. Roof and sides are covered with a special glass whose diffused rays are expected to add considerably to the photographic results.

Scene from Selig's "The Devil, the Servant and the Man," Reproduced from a Former Selig Success.

Scene from American's "The Distant Relative," a Story of Plot and Intrigue on a Western Ranch.

Probably the most interesting feature of the new studio is a new lens, never before used in any sort of photographic work, which has developed the astonishing speed of F 1.9, in optical terms, which is several times faster than the most optimistic ever dreamed of. Among those manufacturers anxious to secure the best results the lens now in use is considered the fastest in the world. This operates at a speed of F 3.5. Hence, it will be seen that the American's new lens will be a distinct novelty. In experimental work the new lens was used with gratifying results at 5:30 p. m. in the evening of a February day. The pictures were sharp, brilliant and in every way most satisfactory. No special lighting devices will be required in the American's new studio if this new lens lives up to its present record.

Metol Developer Prices Adjusted

Announcement has been made by the importers of "Metol" to the effect that the price of this standard commodity has been reduced materially, says the *Photographic News*. For practically two years the makers of Metol, which is a German product, have maintained their prices. Now, however, the greatly increased demand for Metol on the part of the motion picture interests has compelled the manufacturers to seek means by which Metol, which is related to the expensive coal tar products, can be produced at a price which would warrant a reduction in the selling list. Recently this has been accomplished and as a result of continuous experiment and the discovery of a much quicker process in distillation, the present decrease in prices comes.

Two German companies control the production of Metol, these companies being among the largest manufacturers of photographic chemicals in the world. Their attitude toward the photographer has always been progressive and this latest move is an indication of the German system which at all times tends toward an equitable relation between manufacturer and consumer.

American's Giant Advertising Campaign

The American Film Manufacturing Company announces that it has been successful in securing publication of its film stories in something over 70 papers each week. These publications are spread from one end of the country to the other and include daily newspapers of every size and description. The *Chicago Tribune* shows the largest circulation, topping the list with 287,000 readers scattered over Chicago and the Middle West. Something more than 32 states are being used and the total number of people reached is in excess of 7,000,000.

This is enterprise of the right kind. Not only does it aid the exhibitor in adding to his attendance, but the effect is felt all along the line, elevating the entire status of motion pictures and placing them on a par with all rec-

ognized amusements. That seventy editors of great American dailies should see fit to feature American stories in page and half page space is surely ample evidence that the newspapers are awakening to some latent possibilities. The American is to be congratulated on its enterprise in thus inserting the opening wedge.

S. S. Hutchinson, president of the American Company, is sponsor for the statement that during the past six months, the company has been in excess of $100,000 in advancing the character of "Flying-A" productions.

The Trade at Dayton

At the Dayton convention March 26 and 27 film manufacturers were represented by the following: J. E. Brulatour, president of the Motion Picture Distributing and Sales Company, and president of the Eclair Company; Harry R. Raver, manager Eclair Company; Mark Dintenfass, of the Champion Company; A. Kessel, of the Bison Company; Herbert Miles, of the Republic; Carl Laemmle, of the Imp; Tom Evans, of the Powers Moving Picture Company; C. Simone, of the Nestor Company, and R. R. Nehls, of the American. Mr. Blair, representing the Eastman Co., Rochester, N. Y., was present.

Among those present representing manufacturing supply houses and other products connected with the film business were the following: J. M. McLaughlin, J. W. Kenfield, W. A. Bishop, A. N. Carstens and J. D. Carr of the A. H. Andrews Company, Chicago; E. E. Fulton, 154 W. Lake street, Chicago; John Cooper, of the Sterling Economizer Company, Warren, Ohio; Lindsey A. Woodward and L. E. Neukom, of the Enterprise Optical Manufacturing Company, Chicago; Scott S. Wilson, of the National Carbon Company, Cleveland; F. W. Swett, of the Nicholas Power Company, New York and Robert Hope Jones, Rudolph Wurlitzer Company, Cincinnati, O.

American Produces Mystic Subject

On May 9 the American Film Manufacturing Company will release one of the oddest subjects it has ever issued. The title of this picture is "The Myth of Jamasha Pass." It contains some remarkably beautiful photography. The tale itself is mystical and the general trend of the story is explained by the first sub-title which reads: "In the gloomy depths of the Sierras, superstitious old men were wont to tell of the mystical maid who lived in the Pass of Jamasha. This mystical maid, so the story goes, oft appear'd at sundown, seeking the souls of men."

The story is allegorical, the sub-titles poetical and calculated to throw an air of the mystic around the subject.

Miss Von Trump, that clever ingenue, who has been making good in American pictures for the past four months, plays the leading role which is difficult of interpretation and calling for a high-grade of histronic talent. She appears in tattered garments on the mountain top, smiling and waving her arms in an awe-inspiring fashion, disappears into solid rock and reappears in bewildering fashion. It is expected that "The Myth of Jamasha Pass" will make a sensation. It is decidedly new and handled in an entirely novel way.

Scene from Selig's "The End of the Romance," a Drama Suggested by L. Max Ehrler's Painting.

Scene from Essanay's Western Drama, "The Indian and the Child."

Selig Picture Suggested by Selig's Picture

"The End of the Romance," the Selig release of April 16, has had some romance of its own. Some time ago W. N. Selig, president of the Selig Polyscope Company, returned from one of his trips abroad, bearing with him an original painting in oil by the noted German artist, L. Max Ehrler. Mr. Selig, who is something of an art connoisseur, prized this particular work so highly that he gave instructions to have it hung in his beautifully decorated private office at the Chicago plant. Here it at once attracted attention and admiration from all who viewed it. The painting, wonderfully lifelike, shows a young lady in the act of burning, over a candle, the photograph of her lover.

The painting had been hung scarcely a week before the scenario editor found himself literally swamped with scenarios founded upon the romance suggested in the painting. Practically everyone in the immense plant had received the same inspiration. From among this mass of material one was finally selected and placed in production.

The matter was not mentioned to Mr. Selig, and when he sat in the vault the other day and witnessed for the first time a living portrayal of his beloved art subject, his surprise was genuine.

For a disinfectant for moving picture theaters, mix 30 parts of formalin (10 per cent) with 65 parts of alcohol (95 per cent) and 5 parts of some synthetic perfume (such as mignonette). Of this solution, 10 grams are added to 1 pint of water and used as a spray.—*Drogenhadler.*

Far North in Motion Pictures

Capt. F. E. Kleinschmidt, a young German sportsman, has arrived in New York after some months spent in photographing wild animals in Eastern Siberia and Alaska. He brings with him 10,000 feet of moving picture films which he and his companion, L. L. Lane of San Francisco, made during the trip. Capt. Kleinschmidt, discussing his experiences, said:

"We have obtained pictures of almost everything related to Alaska and the Eastern Siberian country, the natives, their customs, and all the wild life of the country. Our expedition journeyed as far north as 72 degrees north latiture, probably the furthest north ever reached in that longitude. We were several miles above Wrangell Island, where there is only the record of one ship before us. That was in 1881, when the revenue cutter Rodgers went there in search of De Long, the arctic explorer, who lost his life in the north. We found the monuments left by the party from the Rodgers."

Capt. Kleinschmidt has brought back some striking photographs of bears, walruses, mountain sheep and northern birds taken at a close range. Moving pictures were taken, showing raging polar bears, charging the camera. The life the hunters lived and their manner of attacking game are shown in great detail.

A recently issued catalog of the Motion Picture Screen Company, Shelbyville, Ind., gives an interesting and convincing description of the Mirrorscreen. It also describes the company's new transparent screen for rear projection.

Censorship in Montreal

A movement to establish a capable volunteer board of censors, whose duty it will be to look over all the moving picture films which are allowed to be used in the city of Montreal, Canada, is being planned by the moving picture committee of the Children's Aid Society and the scheme is now under sonsideration by the Board of Control.

Chief of Police Campeau, a rigid disciplinarian, supervises the posters which the moving picture theaters are allowed to post outside their doors, but no one supervises the pictures themselves.

Several ladies who have made a special study of the moving picture theater in its relation to children, declare that the great majority of the pictures shown are otherwise than harmful, although at the same time they emphasize the danger of leaving the way clear without any sort of supervision whatever, for the showing of films in the city.

Ontario has a provincial Board of Censors who see and pass upon every picture which is shown in that province and many of the films shown are stamped with the seal of the Ontario Board's approval.

Board of Censors for Roanoke Theaters

The managers of the theaters in Roanoke, Va., have taken the censorship situation in their own hands and through their efforts a committee of fifteen censors will be appointed for vaudeville and motion picture shows in the city.

The managers of the theaters met members of the Chamber of Commerce and decided on this action. The plan as outlined by Manager Schwartz, of the Jefferson, was for the appointment of three censors for each play house. The manager of the theater will be one of the members of the board and with him will be associated a member of the Chamber of Commerce and probably a member of the Woman's Civic Betterment Club.

In all there will be five shows for the eyes of the censors and the board of censorship really will consist of fifteen members though three will be appointed to each play house.

California Hustlers

The Columbia Amusement Company, Santa Rosa, Cal., is as live a concern as can be found in the exhibiting field. It operates the Columbia theater and the Theaterette, both of which houses are ideal places to see motion pictures. Each week a four-page "Weekly Show News" is issued, giving the complete weekly program of the two theaters as well as a bright page of news items and a running comment on the films. All the patrons of the two theaters, and those who should be, receive this interesting little paper every Friday through the mail, and we have no doubt that the "Weekly Show News" does much to assure full houses for the Columbia people.

Flashlight for Theater Usher

Upon entering a moving picture theater where the lights of necessity are turned out or low while pictures are thrown upon the screen, it is often difficult to see well enough to find a vacant seat, says *Popular Electricity*. Just here the pocket flashlight is proving very serviceable. The usher may lead the way and locate a seat with little annoyance either to those coming in or to the spectators if equipped with an ordinary flashlight.

Joliet Exhibitors Bar School Children

Pupils of Joliet, Ill., schools under 14 years will be barred from all Joliet theaters, including moving picture shows, during school hours. No child under 14 will be admitted until after 4 o'clock hereafter. This was the agreement reached at a conference of theater owners with Attorney Harvey E. Wood. Any child who slips past the theater doorkeepers, claiming he or she is over 14, but who looks younger, will be arrested in the theater by a truant officer.

Selig to Release a Former Success

Ever since the Selig Polyscope Company released its production of "The Devil, the Servant, and the Man," back in 1910, it has received request upon request to reproduce the story. Recently Mr. Beal, who directed the first production, rejoined the Selig staff of producers and the first thing he did after entering upon his duties was to produce "The Devil, the Servant and the Man." The new production promises to be vastly superior to the former.

Hoosiers in Moving Pictures

Moving picture records of members of the Indiana Society will be made at their annual outing at Culver, Ind., June 1. Wilbur D. Nesbit, president of the society, met the entertainment committee at the Great Northern Hotel yesterday and announced that he had arranged with a moving picture concern to photograph every part of the program in which well-known Chicago members participate.

No Sunday Vaudeville in Niagara Falls

There will be no more vaudeville in the theaters of Niagara Falls on Sunday. This order was issued by Chief of Police Thomas H. Lyons, and is a direct result of a petition filed with the common council by the ministers of the city. Moving picture shows will be permitted, however, but these exhibitions must, for the most part at least be of a religious character.

The Greater Des Moines Committee has under consideration a plan to have 1,000 feet of film made showing Des Moines' streets and buildings, to be used at the exposition of the International Municipal Congress at Chicago next fall. One firm already has submitted a price of $500. The city council probably will be asked to bear a portion of the expense.

Denver wants to profit by the big exposition in San Francisco and has already started publicity plans to this end. Films of the business and residence streets of the city have been prepared and distributed to moving picture shows in the east and south. All of them bear the legend, "Stop in Denver on the way to San Francisco in 1915."

A balloon seen in the eastern part of Kansas City, Mo., recently was the plan of a motion picture theater owner to obtain a crowd near his theater. The gas bag ascended at 6:30 o'clock from Spruce street between Fifteenth and Sixteenth streets and floated about half a mile to Twelfth and Cypress streets at an altitude of twenty-five hundred feet.

Representative Barchfield March 13 introduced in the house a bill exempting from penalty in cases of innocent producers of moving pictures which may be held to be infringements on the copyright of a book or play.

Among the Picture Theaters

PERSONAL NOTES.

The secret is out. Stan Twist is cultivating whiskers because he was born in St. Peter. He has a right to emulate the saints—he got his start in a town built on saintly, sanctified ground. But St. Peter was only Stan's starting place. He didn't stay there. For that reason you hear very little of the town. The village board should have kept him to boost the burg. It was a mistake that they didn't. But Stan had to follow his parents—he had no voice in his own affairs and the family went to St. Paul. More reason for Stan's whiskers! He lived in St. Paul till his father engaged to help build Jim Hill's railroad through to the coast. Stan's father was a civil engineer and had charge of division construction. This work for Hill led the father first to Montana and afterwards to Washington, where he died when Stan was five. The sorrowing mother journeyed back to Madison, Wisconsin, with her son and daughter. In Madison, Stan got his grammar and high school fairly well and would have cleared the University of Wisconsin if he hadn't needed the money more than he needed the goat skin. At the university he became the self-elected chairman of ceremonies and business manager of every stunt a student can invent, from the frat dance to the minstrel show. Everything that had the jingle of coin caught Stan's ear. He promoted things and was there with the come-on smile—at the box office. When there wasn't anything doing five weeks from any night, he filled it in right there. . . . Well, that's only preliminary. It shows something of the beginning of hustling Stanly Harris Twist, at present the courteous, vigorous, here-now and yonder-the-next-minute manager of publicity for the "House of Selig"—which is some house. But while Twist was at school he went in strong for athletics and amateur theatricals and art. He studied art, not so much to follow it as to understand artists. It helped some, but he doesn't understand an artist even yet! At Madison, he found the "college rag" much to his liking. It gave him his first taste of writing and boosting—mostly coming events to which he was looking to profit him. He had some Chicago papers on the string at so much per column—more revenue. Then he came to Chicago and hustled for Marshall Field & Company—wholesale and retail; sticking for more than a year. He then went to the National Biscuit Company in advertising and selling, but advertising made the long bid for his time and he quit and went to Milwaukee to represent the Bureau of Engraving, Minneapolis. He also found time to be press agent for Davidson's Theater, where one night something happened to an actor and the manager pushed Twist out on the stage to take the part. That was something else again. Twist was in a dilemma whether to act or do the advertising agency stunt. He chose the latter and selected Madison as the place, where he nearly worked himself to death. The doctors told him to go out to California where he might die and they wouldn't hear of it. He went, but he didn't nearly die. He hooked on to the advertising department of the Los Angeles *Herald*, where he "stayed put" for four months. He then established another Twist advertising agency, built it up quickly and sold it profitably. Then he joined the California Belasco Stock Company and stuck it out for a season on the coast. This was followed by dramatic headline sketches on the Orpheum circuit for two years, but he was careful to land in Los Angeles in time to meet Selig's first company at Edendale. He wormed his way into that, because hadn't he studied art, and wasn't he himself an artist and hadn't he been the film fan at the end of every show? He was a confirmed bug on motion pictures. He wanted to see himself as others saw him. He got in the pictures. Then he got into the executive office, curious to learn the commercial end. It was little more than a year ago when Mr. Selig brought Stanly Twist to Chicago to manage the publicity end of his business. Take the Cinderella campaign for an example if you want confirmation that Twist can rise to opportunities! Stanly Harris Twist will have his next birthday September 22. Send him twenty-seven flowers in your boquet—one for each year. He is a member of the Chicago Press Club. That's where his photograph was pillaged. He has all the members working for him, because he has hung up $200 of Selig's money as a prize for the best article on the subject "Motion Pictures." This is not for the best article on the subject "Selig's Motion Pictures." There's a difference. MOTOGRAPHY will be printing these articles after while, maybe.

It is hard work to hide your lamp in a lamp house if you are talking to 7,000,000 people through sixty-seven daily newspapers in twenty-nine states and keeping it up. It is some crowd per week and a week is only seven short days. That is the kind of audience Omer Doud has for his subject, "American Films for Americans." It is just one of the many duties of an active press representative who believes in doing a full day's work. Omer Doud, by the way, is a Chicago product. He wouldn't know a billy from a nanny goat unless you told him the difference. He knows a film from a fillum, though, and what's the odds? But being city-bred isn't a handicap if you have a good square jaw, and Doud has it. He has had a varied career, but it has been consistent and evolutionary—the ultimate being a boomer. This is something of it, caught on the fly. As a kid he whacked away at school as merely compulsory until he was sixteen, but he got all the schools had to offer for his time and he stored it away for emergency use. He ran away to Kansas City about then and got a berth as cub reporter for the *Star*. His six months in K. C. gave him courage to tackle the Chicago papers and he landed a place with the *Inter-Ocean* as special representative in Indian Territory and Oklahoma. He roughed it in the wild and woolly for eight months, blossoming out as a Sunday feature story writer and circulation boomer. He did so well that the *Inter-Ocean* brought him back to Chicago and planted him in circulation and advertising. In eighteen months he got to the editorial page, when he left and joined the *Tribune* advertising staff. From the *Tribune* he went to the *American* in the same capacity. In 1904 Doud dropped dailies and tackled trade papers. He practically had full sway with the *American Florist*, as editor, business manager and advertising director. The work was telling in a year when he joined the *Chicago Banker* force, where he was an all-around man for a year and a half. Then *Presto* took him to New York, and after the usual length of time he pined for "gold old Chi" and came back as western representative of the *New York Financier*. In all of this trade paper experience, Omer Doud's leanings were towards the advertising end. It was natural, then, for him to accept a flattering offer from the Sherman & Bryan Agency—a New York concern—to manage its western office, which was handling half a million dollars per annum. Doud was with Taylor-Critchfield Corporation as editor of *Agricultural Advertising*. He learned the difference between Shropshires and Poland Chinas and Buff Cochins. He was with the *Commercial Union* for eighteen months, promoting for the general welfare a campaign of readjusting freight tariffs in the classification of advertising matter. His petitions got respectful hearings before the Trans-Continental and Western Freight Associations and Doud won. He thinks better of this achievement than any other, for it still lives and saves the producer vast sums daily. Somewhere during his busy career, he was on *Printer's Ink* staff, which is always the merit mark for advertising men. Omer Franklin Doud was born in Chicago in February, 1882. He thinks it must have been the 30th, but it isn't quite clear to him. Men nearly always forget something. His card reads, "Manager of Publicity," but the letter heads say, "Manager of the Industrial Department, American Film Manufacturing Company." Look for his future announcements in his syndicated newspapers. He will tell you all about

Americans for Americans, but not nary one word about himself. Some men are too darned modest!

R. C. Lundgren has been appointed general manager of the Chicago office of the Feature and Education Film Company.

Giles R. Warren, formerly with the Lubin company, has severed his connection with that company and has assumed the position of manager of the scenario and publicity departments of the Powers Picture Company.

H. T. Edwards, well known in the film industry, has been appointed general manager of H. A. Mackie, Inc., dealers in motion picture supplies, located at 21 East 14th street, New York City.

C. B. Hoadley, a scenario writer and editor, also publicity man, has joined the ranks of the Great Northern Special Feature Film Company. Mr. Hoadley was formerly connecetd with the Champion Film company.

I. A. DeSomers, who for the past few years has served the Western Film Exchange of Milwaukee in the capacity of sales manager, as well as other capacities, has been appointed manager of the Western Film Exchange at Kansas City, Mo., by the owner, J. R. Freuler. As Mr. DeSomers has had considerable experience in all departments of exchange work he will no doubt make a success of his new undertaking.

S. S. Hutchinson, president of the American Film Manufacturing Company, has been spending several weeks among the winter resorts of Florida.

Walter Kingsley, well known throughout the amusement field as a valuable press representative, has taken charge of the publicity and advertising department of the French-American Film Company.

Max Steinberg, who has been representing the interests of J. D. Williams of Australia in this country, has returned to Australia, where he will become general manager of the J. D. Williams' circuit.

Wray Physioc, formerly connected with the Pathe company and later with Eclair, has assumed the position of scenic artist with the Crystal Film Company.

Mace Greenleaf recently joined one of the Lubin stock companies, but scarcely had he entered upon his work when he contracted a heavy cold which rapidly developed into typhoid pneumonia, resulting in his death at the St. Agnes Hospital, Philadelphia, Sunday morning, March 24th. Interment in Maine, his former home. Mr. Greenleaf, handsome and well proportioned, was regarded as quite a valuable acquisition to the acting force. He took part in one picture, a drama in which he was the hero.

C. Lang Cobb, Jr., has resigned his position as general manager of the Consolidated Motion Picture Supplies Company, New York, and has joined the staff of the Reliance Company, for which company he states he will do quite a bit of traveling. Mr. Cobb has been succeeded in his former position by A. V. Cobb.

S. L. Rothapfel of the Lyric Theater, Minneapolis, was a recent visitor at Motography's office. Mr. Rothapfel is noted for the perfection of his pictures, and he talked very entertainingly on the possibilities of the art.

ROLL OF THE STATES.

ALABAMA.

Articles of incorporation have been filed for the Steel City Amusement Company, organized for the purpose of conducting a moving picture enterprise in Ensley. The incorporators and officers for the first year are as follows: President and general manager, Joe Steed; secretary and treasurer, Annie Steed; vice-president, E. R. Maynard. The authorized capital stock is $2,000 and the company begins business with that amount paid in.

ARKANSAS.

The members of the Moose Band of Batesville are making arrangements for the erection of a big airdome theater with a seating capacity of 800, for the summer amusement season.

CALIFORNIA.

A moving picture theater for children will be conducted in Oakland under the direction of Mrs. Zoe Green Radcliffe, aided by a number of the prominent women and men of the city who are interested in the welfare of the child. It is the purpose of the movement to eliminate the harm which might result from indiscriminate picture show attendance and to make it of educational value to the child, and by showing films of fairy tales and clean, humorous pictures, the right kind of amusement and benefit can be gotten. As an experiment a series of matinees will be given at the Oakland theater, on Broadway near Sixteenth street, Oakland, on Saturdays from 10 to 12 and only films approved by a special committee of prominent citizens will be shown. The committee consists of the following, while other names will be added: Mrs. Cora Jones, district chairman of civics, California Federation of Women's clubs; Mrs. L. P. Crane, district chairman of philanthropy; Miss Grace Trevor, president of the West Oakland home; Mrs. C. S. Chamberlain, president of the Oakland club; Mrs. H. D. Spencer, president of the Oakland Federation of Mothers' clubs; Mrs. H. N. Rowell, president of the Berkeley Federation of Mothers' clubs; Mrs. Elinor Carlisle, president of the Child's Welfare League; Mrs. J. B. Richardson, vice-president of the Y. W. C. A.; Rev. A. W. Palmer, pastor of the Plymouth Congregational church and member of the playground commission.

A new theater building will be erected at South street and Pine avenue, Long Beach, by the Wiswell Amusement company at a cost of $50,000.

The Globe Amusement Company, recently incorporated at Los Angeles for the purpose of erecting a number of high-class vaudeville and moving picture houses in the suburbs of that city, have begun the erection of a moving picture house at Central avenue and Jefferson street at a cost of $50,000 which will have a seating capacity of 1,000.

Plans have been prepared for a new theater to be erected at Modesta by W. R. Mensinger.

The Savoy is the name of a new motion picture house recently opened at Red Bluff under the management of Messrs. Forward and Price.

Acurso Brothers, produce merchants of Visalia, have made arrangements to conduct a motion picture theater in that place. It will be located in the Ballou building on East Masin street.

P. S. Crawley, who has been conducting a theater at Taft, has returned to Coalinga and will erect an airdome and reengage in the picture theater business.

A new motion picture theater will be erected at Lindsay by the Consolidated Amusement Company at a cost of $3,000, which will have a seating capacity of 2,500.

Warren Kerrigan, that popular star, who for the past year has been playing leading roles in western subjects of the American Film Manufacturing Company, will open a motion picture house in La Mesa, Cal., where the Western studio of the company is located. Thus Mr. Kerrigan will find himself in the very unique position of actor in his own theater and may indulge himself in the privilege of glancing through his theater door to see himself on the screen.

COLORADO.

The Princess is the name of a new theater at 317 Santa Fe avenue, Pueblo, which will be conducted by G. M. Morris and Company.

The Lyric theater of Colorado Springs has been leased from its Denver owners by Theron Crowningshild, a well-known business man who has lived in Colorado Springs for many years who will conduct it as a high-class motion picture house, running five reels of latest films at each performance.

Plans have been prepared for a new opera house to be erected at 6th and Main streets, Grand Junction, at a cost of $50,000.

A motion picture theater will be opened at Manzanola by W. R. Dye, who will also have charge of the house recently opened at Swink.

The Empress is the name of a new theater to be erected at Santa Fe avenue and Fourth street, Pueblo, by C. M. Morris and a company of local men.

CONNECTICUT.

The Bright Motion Picture Theater, a new concrete house with a seating capacity of 600, has been opened at Meriden under the management of L. A. Francoeur.

A new motion picture theater will be erected in Bridgeport by M. W. Leighton who later will erect three others in different parts of the city.

A new motion picture house is being erected on East Main street near Barnum avenue, Bridgeport, by Peter Dawes, owner of the Bijou theater in that city.

ILLINOIS.

A motion picture theater will be erected at 2419 W. Chicago avenue, Chicago, by John A. Sand, at a cost of $7,000.

A motion picture theater will be opened in the Branson building, Petersburg, by Curt White.

E. E. Bauch, proprietor of the Princess theater, Freeport, has installed a new mirror screen in that house which will no doubt make it the model theater of the city.

A new theater will be erected at 3747 West Chicago avenue, Chicago, by M. Grashin, at a cost of $40,000.

The Swastika Production Company, Chicago, has been incorporated with a capital stock of $1,000 to do a general theatrical business. The incorporators are Thomas Shields, Frederick McGee and James E. Ford.

The Majestic theater at Mt. Vernon has been leased by Messrs. G. C. Cantrell and F. D. Whittington who will conduct it as a first-class motion picture house.

Joe Tabor, owner of the Majestic theater of Belvidere, has organized the Majestic Theater Company and will erect a new theater which will be conducted as a moving picture and vaudeville house.

The Olympia theater of Arcola has discontinued vaudeville and will now be conducted as an exclusive picture house.

The Century, an exclusive moving picture house at West Madison and Sheldon streets, Chicago, having a seating capacity of 1,100, has been purchased by Fred Schaefer and Frank Schaefer, who will operate the same.

Messrs. Albert and Yeager, who recently opened a motion picture theater at Rochelle, report crowded houses in their new venture.

Sould the city council double the annual license on picture theaters as is anticipated, the owners and managers of the five moving picture theaters at Quincy are considering increasing the price of admission from 5 to 10 cents.

Plans have been prepared for a motion picture theater to be erected at 4105 Armitage avenue, Chicago by C. H. Kusel at a cost of $10,000.

A vaudeville and motion picture theater will be erected at 4716 Lincoln avenue, Chicago, by F. G. Stricker at a cost of $8,000.

H. C. Taylor, manager of the Othloe theater, Pana, will remodel his house.

Messrs. LaGrille and Middleton, owners of the Grand motion picture theater at Sterling, have purchased the Scofield motion picture house in Rock Falls and will continue to operate the same after thoroughly overhauling it. The new owners plan to make this one of the nicest and most inviting houses of its kind in the country and when remodeled it will be second to none.

Dr. D. E. Sunderland, of Freeport, owner of the Crystal motion picture theater at Monroe, Wis., and L. E. Goetz, of Monroe, have purchased the Princess theater, and hereafter will give vaudeville in one of the houses and pictures in the other.

A new theater will be erected at 106 East 35th street, Chicago, by S. W. Strauss and company, at a cost of $10,000.

William Bjork will erect a motion picture theater at Cairo.

The General Special Feature Fixture company, Chicago, has been incorporated with a capital stock of $2,500 to deal in moving picture supplies. Incorporators, Joseph Hopp, E. Jonas and Leo A. Hopp.

Dreamland theater of Pekin, operated by W. A. Clendenin, has been purchased by Don C. McClellan, who has been remarkably successful in this line and will conduct the house on the same high plane as formerly.

INDIANA.

Dolly Spurr, the enterprising manager of the Royal Theater of Marion, has been compelled to seek larger quarters and has leased the Grand Theater, a large vaudeville house in that city, which she will operate as a motion picture house under the name of the "Royal-Grand." Among the many conveniences is a room where mothers may leave their small children in charge of a maid. She has also leased the Airdome for the summer.

The Rose City Amusement Company, Newcastle, has been incorporated with a capital stock of $25,000 by Jesse Bond, E. E. Samuel and L. C. Matlock.

Articles of incorporation have been filed for the Crystal Amusement Company of Anderson by M. M. Stephens, H. K. Schwindler and O. W. Grull; capital stock, $5,000.

The Franklin Amusement Company of Evansville has been incorporated with a capital stock of $7,500 by J. R. Branne, Philip Fine and Harry Kornblum.

A new motion picture theater to be known as the Princess will be opened at Laporte during the present month.

The Central State Rights company, Indianapolis, has been incorporated with a capital stock of $10,000 to conduct a motion picture exchange. The directors are Max Flaskamp, A. T. Porter, W. C. Brummer, E. A. Cooper and J. A. Cooper.

The Grand theater at Newcastle has been taken charge of by W. H. Lipps, who will conduct it as a motion picture house.

The Rockville Opera House Company of Rockville has been incorporated with a capital stock of $16,000 to operate theaters and other places of amusement. The incorporators are F. H. Nichols, A. T. Brockway and H. Maxwell.

The Alhambra is the name of a new motion picture house to be erected on Washington street, Indianapolis, by Messrs. Dickson and Talbott.

The Walker Theater, 326 Indiana avenue, Indianapolis, has been undergoing numerous changes.

Articles of incorporation have been filed for the Consolidated Amusement Company of Muncie by Lee Shaw, Herschel Canan, Lewis H. Dunmeyer, Thomas C. Lacey and Webster Peeling, motion picture men who are interested in the Royal, Crystal and vaudeville theaters in that city. The company proposes to erect a mammoth airdome which will be used during the summer months for motion pictures and probably vaudeville and will be thoroughly equipped for the purpose.

The Murray Theater Company, Richmond, has been incorporated by O. G. Murray, O. M. Murray and A. E. Urban with a capital stock of $10,000.

A new motion picture theater will be erected at 135 North Illinois street, Indianapolis, by Benj. V. Barton and Chas. Olson, at a cost of $50,000.

A new motion picture theater, the third in the place, will be opened at Decatur by a Mr. Starck of Celina, Ohio.

O. G. Murray, owner and manager of a number of moving picture and vaudeville houses in Indiana and Ohio, announces his intention of erecting a new house at Richmond.

The Alhambra is the name of a handsome new theater opened at Shelbyville by F. J. Rembusch, well known to the trade as the manufacturer of the mirror screen. The house is elegantly equipped, being seated with full mahogany, leather upholstered chairs, and the interior is beautifully decorated. The seating capacity is about 600 and the ventilation is perfect.

IOWA.

The Wonderland theater at Manilla has been purchased by James Jordan.

Messrs. Dayton and Dencker of Crawfordsville will open a motion picture theater in that place which will have a seating capacity of 500.

A motion picture and vaudeville theater will be opened in the Molumly building at Elkader by J. L. Flanagan.

Andrew Erickson of Tama plans to open a motion picture theater at Anamosa.

A motion picture theater will be opened at Davenport by J. H. Button, formerly of Geneseo, Ill.

The Busby Theatrical Company has been incorporated at Marshalltown with a capital stock of $1,200 by W. L. Busby of Quincy, Ill., and others.

The Crystal theater, 328 Harrison street, Davenport, has been purchased by Margaret Hassett.

The Majestic theater at Gilmore City, has been purchased by J. K. Sutton.

The Grand moving picture theater of Perry, formerly owned by A. S. Moore, has been purchased by A. W. Walton.

H. S. Feniele, of Oelwein, is preparing to open a moving picture theater at Gutenberg early in the present month.

W. H. Engler, owner of the Bijou theater, Iowa City, has prepared plans for a theater and business block to be erected by him in that city at a cost of $55,000.

The Amusu is the name of a new motion picture theater opened at Dows by J. P. Carmichael.

The Auditorium, a moving picture theater of Mount Pleasant, has been purchased by Dennis Morony and the same will be conducted as a moving picture and vaudeville house under the management of J. D. King of Muscatine.

KANSAS.

The managers of the following theaters of Topeka recently joined forces and gave a combination picture and vaudeville show for seven consecutive nights for the benefit of a fund started to purchase a new pipe organ for the Auditorium: Lew Nathanson, manager of the Best and the Cozy; F. A. Campbell, the Oxford; Harry Anderson, the Princess; Elliot and Mulvane, the Iris; Frank Klingaman, the Crystal; J. C. Elliott, the Aurora. During the time these houses were closed and the public urged to attend the Auditorium. The Commercial club offered a silver loving cup to the manager producing the best show of the week.

William Humble, until recently engaged in the moving picture business at Harrisonburg, Va., has opened the Columbia, a first-class moving picture and vaudeville house at Coffeeville. The seating capacity is 500 and the admission price ten cents.

W. H. Mitchell of Pueblo and C. H. Ball of Colorado Springs have purchased the Electric theater at Garden City which will be thoroughly remodeled and will be conducted as a first-class motion picture house and if vaudeville is introduced at all it will be of the very best. They have also taken over the Alamo, a big summer theater.

KENTUCKY.

The Princess is the name of a new motion picture theater opened at Russellville by Messrs. Vaden and Allen.

A contract has been awarded for the erection of a moving picture theater at Fourth and Jefferson streets, Louisville, by Col. Jas. P. Whallan, which when completed will be the largest of its kind in the south.

A company which is being financed by Dr. John E. Gray of Bowling Green is preparing to erect a new theater on State street, near Eleventh, that city, which when completed will have a seating capacity of 1,500 and will cost $15,000. During the winter it will be devoted to legitimate shows and to moving pictures during the summer.

The Berryman Realty Company has been incorporated at Lexington with a capital stock of $120,000, and will erect a theater on Main street in that city.

W. J. Kerwin will have the management of a moving picture theater which will be erected at Maysville by J. C. Simons and Sherman Arn. It is said it will be one of the finest in the state, the interior decorations costing $4,500. This will make three motion picture houses in the city, and the saloon men are raising a big cry because of the slow business, claiming these places have killed their business.

LOUISIANA.

A motion picture theater will be opened at Shreveport by G. O. Gillespie of Kansas City, Mo.

The "Arcadian" is the name of the motion picture theater erected at Crowley by E. A. Schulz, which has just been opened to the public.

The victory theater of Lutcher has been improved which has added to its seating capacity. It is conducted by the Victor Theater Company, which is composed of the following: President, Lawrence Noble; secretary, P. W. Horta, and A. M. Melancon, three of the most prominent citizens of the place.

Herman Fichtenberg of New Orleans, who operates a number of moving picture houses in the South, has had plans prepared for a high-class motion picture house to be erected on Canal street in that city at a cost of approximately $100,000, having a seating capacity of 800. It will be supplied with a $5,000 organ and will be thoroughly equipped with every up-to-date improvement. Special attention will be given to ventilation. The name of the new house will be the "Isis." Mr. Fichtenberg owns and operates the Isis at Houston, Tex.; Alamo, Vicksburg, Miss.; Dream, World, Picto and Alamo in New Orleans and also controls the Consolidated Film and Supply Company and the Feature Film Company of Louisiana.

Capitalized at $40,000 and proposing to operate a circuit of ten motion picture shows, the well-known theater men of Hammond, H. P. Mollere, Charles Lohman and Victor Mollere have organized one of the strongest companies in Louisiana, outside of the large cities. The new circuit will include Natchez, Laurel and Jackson, Miss. Messrs. Lohman and Mollere maintain show houses at Hattiesburg, McComb and Brookhaven, Miss., besides the one in Hammond, the Lomo.

MARYLAND.

A vaudeville and motion picture theater will be erected at 2420 Pennsylvania avenue, Baltimore, by Frederick W. Schance at a cost of $26,000. The house will be of concrete and re-enforced concrete with granite and marble ornamentations.

The Lyric Motion Picture Theater of Limestone recently damaged by fire, will be reopened to the public after the damage has been repaired.

The Empress, the new Main street moving picture theater of Cumberland, has been purchased by H. W. Schaeffer, who proposes to add new features and make important changes. Pictures of educational character and of high moral tone only will be exhibited.

A moving picture theater will be erected at 617 North Duncan Place, Baltimore, by Nicholas Ertel, at a cost of $4,000.

Plans have been prepared by A. L. Forrest, architect, for a new theater to be erected at 523 Howard street, Baltimore.

MAINE.

The Century Film Company, Portland, has been incorporated with a capital stock of $50,000, by Henry H. Cannell, Timothy J. Sheehan, L. M. Norton, Portland.

The Feature Amusement Company has been organized with a capital stock of $6,000 for the purpose of operating motion picture theaters. Timothy J. Sheehan of Portland is president of the company.

The Park Theater is being erected at Dexter by C. H. Wyman and Dr. C. H. Haines.

MASSACHUSETTS.

After being thoroughly renovated the new Orpheum theater at Brockton has been opened as a motion picture and vaudeville house

Plans are being arranged for the erection of a motion picture theater at Seventh avenue and 131st street, Boston, by Henry Martinson.

MICHIGAN.

The Broadway Theater Company of Lansing has been incorporated with a capital stock of $100,000.

A new theater will be erected at Chene street and Gratiot avenue, Detroit, by the Greater Amusement Company.

R. H. Frank of Detroit will open a moving picture theater at Frazee.

The Gayety theater, being erected at Cadillac Square and Bates street, Detroit, will have a seating capacity of 1,500.

The Star theater at Allegan has been purchased by A. Richter.

A new motion picture theater has been opened at Port Huron by Charles E. Pettit.

MINNESOTA.

The Metropolitan Opera House at Owatonna has been leased by Messrs. A. A. Thomas and J. W. Hayes, who will conduct it as a motion picture and vaudeville house.

Beyerstedt Brothers have opened the new Dream Theater at the corner of Third and Main streets, Winona. Daylight pictures will be shown.

The Ideal is the name of a new moving picture theater to be erected at Waterville by J. G. Lick of Faribault.

A moving picture theater will be opened at North Branch by Harry L. Boch, manager of the Lake Theater at White Bear.

The Grand Theater at Luverne, formerly owned by P. B. Brekke, has been purchased by Ray Vincent.

A motion picture theater has been opened at Cannon Falls by A. E. Brown of Northfield.

A. R. Nelson of Brown's Valley will open a motion picture theater at Wadena.

MISSISSIPPI.

The Star theater at Natchez has been taken over by J. P. Manser who will operate it as a motion picture house.

The Baker Grand is the name of a new motion picture theater opened in Natchez.

The Bijou Dream, just opened, is the second moving picture theater to be operated in Vicksburg by Pearce and Sons of New Orleans. This house was formerly the Lyric, which has been completely remodeled, making it appear to be a new house. With the two Pearce houses, Bijou Dream and Dreamland and the Alamo, Fichtenburg's magnificent picture theater, Vicksburg, is now one of the best equipped motion picture theater cities in the south and no city has a better class of pictures.

MISSOURI.

The Elite theater at Savannah has been purchased by T. W. Leftwich of St. Joseph, who will give only high class pictures.

The Orpheum, a new motion picture theater, has been opened at Lagrange by Messrs. Suter and Palmer, who propose to conduct a high grade house.

The Lafayette theater, a moving picture house, 1641 South Jefferson avenue, St. Louis, has been purchased by the Jefferson Amusement Company for $16,000. The company will conduct the theater. The company was recently incorporated by Ben Friedman and others.

A number of the motion picture exhibitors of Kansas City have formed an organization to be known as the Exhibitors' Association of Kansas City and is a branch of the national organization. It is the purpose of the organization to regulate the motion picture theaters as regards the character of the pictures, also the condition of the houses with a view to having better ventilated and more sanitary buildings.

Messrs. A. E. Jarboe and R. S. Minnis, proprietors of the Star theater at Carrollton, have leased the Star theater and will operate the same as a high grade motion picture house. They will also open a motion picture theater at Brunswick in the near future.

MONTANA.

A motion picture theater will be opened at 207 Main street, Anaconda by R. B. Peckham.

The Ansonia Amusement Company incorporated with a capital stock of $20,000 by Phil Levy, H. E. Oppenheimer and Jack Cohen of Butte, will open the Ansonia, a high class motion picture house, in that city, which will be one of the finest of its kind in the west. The house will be equipped with a $5,000 organ. The seating capacity will be 1,500.

NEBRASKA.

The Hippodrome, a new motion picture theater, said to excel anything in the city, has been erected at 1508 Harney street, Omaha, by J. E. Schlank.

Plans have been prepared for a motion picture theater to be erected at Albion by James Haire, which will have a seating capacity of 400 and will have all first-class equipment and will be seated with opera chairs.

NEW HAMPSHIRE.

B. A. Crittenden, manager of the Star Motion Picture theater at Plymouth, has leased a building and will open another house.

NEW JERSEY.

Articles of incorporation have been filed for the U. S. A. Motion Picture Manufacturing company, office 6 Adelina Place, West Hoboken; capital stock $200,000. The incorporators are Joseph J. Murphy and Harry B. Harris, North Bergen, and Charles J. Wilson and J. Walker Harris, 15 West 107th street, Manhattan.

The "Alpha" is the name of a new motion picture theater recently opened at Belleville by Salo Ausbach. It is said to be the first theater of any kind to be opened in the place and we presume this is why this name was chosen as it is the beginning. It has a seating capacity of 500 and will be conducted as a first-class house.

NEW YORK.

The Victor theater of Rochester, hitherto conducted as a vaudeville house, has been leased by the Rochester Amusement Company and it will be conducted as an exclusive picture house under the management of John J. Farron, secretary of the company. The house has a capacity of 1,600.

The Lyric, a vaudeville house of Watertown, has been taken over by Papayanakoa Brothers, owners of the Photoplay and Wonderland theaters in that city, and will be conducted as an exclusive motion picture house.

The Flower City Amusement Company of Rochester has applied for permission to erect a moving picture theater in Parsells avenue, opposite Baldwin street, that city, at a cost of $10,000.

Cortland's new playhouse, The Temple, erected in Groton avenue by L. H. Hewett, was recently opened to the public. The house has a seating capacity of 620 and will be devoted to vaudeville, stock companies and moving pictures.

The Mutual Film Corporation, incorporated under the laws of Delaware, will have its headquarters in New York. H. E. Aitken, widely known in the motion picture industry both as a manufacturer and distributer, is vice-president of the new organization. According to Mr. Aitken, the company has been organized for the purpose of engaging in the film exchange business throughout the United States. It is believed that with an organization such as this, which has sound financial resources, the condition of the business might be improved and better service given to the exhibitors and better pictures shown to the public, the object being to co-operate with every manufacturer, film exchange and exhibitor who is working for the true, permanent interests of the film business; capital stock, $2,500,000.

Plans have been prepared by Shampau and Shampau, architects, Brooklyn, for a motion picture theater to be erected at Grand street and Graham avenue, that city, by Messrs. Goodman and Mandel.

The Troy Amusement Company will conduct a motion picture theater at 44 Third street, Troy.

A motion picture theater will be opened at 71 East Bridge street, Oswego, about the 15th of the month.

The building at Clinton Square and Clinton avenue, Albany, will be converted into a moving picture theater by J. B. Lyon, and the same will be conducted by Charles Hildebrandt and Lou Reals. It will have a seating capacity of 1,000.

The United States Moving Picture Company, Manhattan, has been incorporated with a capital stock of $250,000 to engage in moving picture and theatrical business. The incorporators are C. J. Callahan, E. M. Dowling, New York City, J. J. LaMarsh, Brooklyn.

Wm. F. Rafferty has awarded a contract for the erection of a moving picture theater at 464 North Salina street, Syracuse, at a cost of about $15,000.

The new picture playhouse at 8 Plymouth avenue, Rochester, erected by Thompson-Tyler Company, will be known as the Grand, the name having been given it by the Rochester public. The owners offered a prize for the best name and so many sent in the same name that was selected that the management decided to give each an equal prize. More than 1,200 names were received in the contest, some coming as far as from the Panama Canal zone and other distant points.

The Great Northern Special Feature Film Company has been compelled to seek larger quarters and has moved to 42 East Fourteenth street, where it will occupy an entire floor.

Messrs. Hirschfelder and Zimmer will erect three motion picture houses in Rochester.

Joseph Dickerson has sold his motion picture theater at Conway to Mutzinger Brothers.

Plans have been prepared for a motion picture theater to be erected at 138 West 48th street, New York City, by Edward B. Corey.

The Savoy, a motion picture and vaudeville house erected at 632 Bleecker street, Utica, has been opened to the public. It will be conducted by the Savoy Amusement Company, of which Joseph Centollelo, Frank Dellecese and Frank Diloria are the principals.

The Victoria theater at Rochester has been leased by the Rochester Amusement Company and will be conducted as a moving picture house.

The Star Moving Picture Company of New York has been incorporated with a capital stock of $25,000 to do a theatrical and moving picture business. The incorporators are Harry D. Nims, Elm Road, Bronxville; Du Bois Beale, 315 West 97th street, New York City; E. Ellis, 617 West 127th street, New York City.

The Ajax Moving Picture Company has opened a studio at 120 West Thirty-first street, Mahattan. The officers of the company are Luther E. Taylor, president; John F. Hughes, vice-president; Louis T. Rossett, secretary; DeWitt C. Wheeler, treasurer; Farrell MacDonald, of Brooklyn, director-in-chief.

Robert Simpson has been granted permission to erect a moving picture theater on North street, between Achilles and Grove streets, Rochester.

NORTH CAROLINA.

R. D. Craver, manager of the Charlotte Sign Works, Charlotte, has leased a suitable building in Winston-Salem and will open one of the finest motion picture establishments in the state just as soon as the necessary improvements can be made.

The Edisonia theater at Tryon and Fifth streets, Charlotte, will be completely remodeled.

NORTH DAKOTA.

The Orpheum theater at Jamestown has been purchased by A. J. Kavanagh of Grand Forks, owner of the Grand theater and the Photoplay theater in that city, who will conduct it under the name of the Bijou.

After extensive alterations the Savoy theater at Fargo has been reopened by W. L. Merrill of the Superior Film Exchange.

A motion picture theater will be opened at Lisbon by Frank Connally, in the near future.

The Bijou theater at Barnesville has been reopened under new management.

Articles of incorporation have been filed for the Fargo Theater Company with a capital stock of $50,000. The directors are Alex Sterns, P. H. Cummings, James K. Banks and George Fowler, all of Fargo.

OHIO.

The next convention of the Ohio Motion Picture Exhibitors' League will be held at Toledo July 16 and 17.

The U. S. Theater was recently opened at Woodland and East 38th street, Cleveland, under the management of Max Marcus, a thoroughly experienced picture man who will put forth every effort to please his patrons. The U. S. will be known as "The House of Entertainment." The house is thoroughly equipped and has a seating capacity of 1,600. The exterior is attractive and the lobby is decorated with oil paintings of historical subjects appropriate to the name of the theater. Large pictures of Washington and Lincoln, and such subjects as "Washington Crossing the Deleware," "The Spirit of '76," "Battle of Lake Erie," "Landing of Columbus" and others are done on the wall panels. The house is provided with a $5,000 pipe organ, a grand piano and cathedral chimes. Only the highest class of pictures will be shown.

In order to meet the demands of its expanding business the J. B. Felber Motion Picture School Company of Cleveland, has moved to 420 Prospect avenue, and will put in a complete line of machines and equipment for every branch of the picture business.

I. Frankel, Thomas A. Reilly and Edwin T. Bernardi, who are interested in a chain of motion picture houses about the Middle West, have secured a site at the southeast corner of Ninth avenue and Baymiller street, Cincinnati, in the West End, on which it is stated there will be erected a motion picture house having a seating capacity of 3,000. The ground alone cost $15,000 and the cost of the improvements is estimated at $75,000. The owners expect to have the house ready for business within four months. The admission fee will be five cents and motion pictures, vaudeville and stock productions will be presented by the management.

The Empire Theater Company is planning for the erection of a motion picture theater at 1523 Vine street, Cincinnati, which will be known as the Empire.

The Empire Moving Picture company has been incorporated at Lima by H. B. Hoffman, E. L. Dysinger, J. E. Morgan, Emma T. Hoffman and H. O. Bentley; capital stock $12,000.

The moving picture theater at the corner of Germantown and Williams streets, Dayton, formerly owned and operated by James Kennedy and Edward Stilwell, has been purchased by Dr. H. Q. Alexander, who will continue to operate it along the same line.

The United Theaters Company is the name of a new concern incorporated at Cincinnati with a capital stock of $50,000 by I. Frankel, Edward Bernardi, Thomas Reilly, May Droesch and Joseph Ante. The company will erect a motion picture theater at Ninth avenue and Baymiller street.

F. T. Montgomery, the well-known picture man of Jacksonville, Fla., has opened a moving picture theater, the Majestic, at Dayton, under the most auspicious circumstances. It was impossible to accommodate the crowds which attended the opening. As a token of their welcome, the local motion picture men presented him with an immense floral horseshoe, bearing a card from Local No. 5 Motion Picture Exhibitors of Ohio, wishing the new house "good luck" and extending a welcome.

Articles of incorporation have been filed for the Merchants' Theater Ticket Company, Cincinnati, with a capital stock of $35,000. The incorporators are Oscar C. St. Clair, Norman J. Lease, Alfred Felix, Alfred L. Heinike and William E. Wagner.

A moving picture machine has been installed in the East Technical High School, Cleveland, through the efforts of the pupils who raised the necessary funds by giving a series of entertainments. Special attention will be given to educational films and films of the classics, will be given for the English classes.

The new Royal Theater, formerly the Elite, was recently opened at Columbus Grove by William Tanner Mapel under the management of Grant Bogart.

Announcement has been made that Herbert Miles, owner of the Republic Film Company, is considering a proposition to establish a film factory in Dayton.

OREGON.

The Clatskanie Opera House Company of Clatskanie, and the Electric Theater Company of the same place have been consolidated and will hereafter be known as the Clatskanie Opera House Company and will exhibit moving pictures.

PENNSYLVANIA.

The moving picture theater at 5206 Market street, Philadelphia, will be remodeled for the Grand Amusement Company.

A new moving picture theater has been opened at Kulpmont by James McFadden.

Plans have been prepared for a motion picture theater to be erected at Germantown and Hunting Park avenues, Philadelphia, by J. Janke and T. J. Mooney, which will have a seating capacity of 1,500 and will cost $50,000.

The Motion Picture Exhibitors' Association of Northeastern Pennsylvania has been organized at Scranton with the following officers: President, M. E. Comerford, Scranton; vice-presidents, Michael Gallagher and Fred Hummier, Pittston; secretary and treasurer, F. J. Helreigel, Scranton.

The Palace theater, a motion picture and vaudeville house, was recently opened at East Greenville under the management of Pine Bird.

Fred T. Halleck will open a moving picture theater at Wellsboro.

Col. T. J. Kernan has had plans prepared for a motion picture theater to be erected at Ambridge.

The business men of Cherrytree will erect a theater which will have a seating capacity of 300.

Michael Comerford is at the head of a movement to erect a motion picture theater on Lackawanna avenue, Scranton, and plans have been prepared by Architects Blackwood and Nelson.

A new theater will be erected at Broad street and Snyder avenue, Philadelphia, by Jos. W. Gardiner, which will have a seating capacity of 3,000 and will cost $150,000.

TEXAS.

The New Majestic theater at Burnham has been purchased by G. S. Clarke, who also owns the Starlight theater, both exclusive picture houses.

The Crystal theater, recently opened at Houston, is said to be one of the handsomest moving picture houses in the South. No expense has been spared by its owner, W. Geibig, in providing for the comfort and enjoyment of his patrons.

A moving picture theater has been opened in the Sherman Street Opera House at Houston by J. D. Murphy.

Messrs. J. M. Carson, treasurer of the Agricultural and Mechanical college, Bryan, and J. R. Crum, also of the college, will conduct a moving picture theater in the Masonic Temple in that city.

R. E. McBride, Jr., Denison, is the inventor of a concave screen made of fireproof fibre which bids fair to take the place of the white canvas curtains now in general use in motion picture theaters. A number of these screens have been installed and are giving excellent service.

TENNESSEE.

The Rex is the name of a motion picture theater shortly to be opened in Knoxville by W. H. Wasserman, who operates a chain of motion picture houses in the South.

The New Elite moving picture theater was recently opened at Clarksville by Fred Irion, local manager for the Crescent Amusement company at Nashville.

The Princess is a high-class vaudeville and moving picture house recently erected in Nashville at a cost of $80,000. It is under the management of J. M. Bolling.

R. H. McCullough and J. Morse, who operate a chain of vaudeville and moving picture theaters, have leased a building at Bristol for a period of ten years and will convert the same into a theater.

WASHINGTON.

The Advertograph Company, Inc., Tacoma, has filed articles of incorporation with the secretary of state; capital stock, $50,000. The office of the company will be in the Chamber of Commerce and it is the purpose of the concern to start a motion picture producing plant, giving special attention to films for advertising purposes. Meyer Cohen is general manager.

The Elite is a high-grade motion picture theater recently opened on Pike street, near Harvard avenue, Seattle, under the management of Harry Bemis. The enterprise is backed by five prominent business men and promises to be a great success. Only the best pictures will be shown, special attention being given to educational pictures which will be taken from life in all parts of the world.

The Gem Amusement company, Spokane, recently organized by Byron E. Sharp, H. W. Sharp, H. T. Irvine and Thomas E. Clark will open at least three new motion picture theaters in that city. The first one will be located at 2014 Sprague street, and will have a seating capacity of 300.

The Scenic theater, Spokane, has been purchased by H. S. Reagan.

John H. Clemmer, owner of the Clem and Casino theaters, Spokane, and his son, James Q. Clemmer, of the Dream theater of that city will open an exclusive motion picture theater in that city with a seating capacity of 1,500.

WEST VIRGINIA.

The Central Opera House at Martinsburg has been leased by Fred H. Hable and Herman Hable, who will conduct it as a moving picture house.

The Colonial is a late addition to Wheeling's picture theaters, having been opened under the management of Charles Feinler. The house is entirely fireproof, the curtain even being of cement, and it is said to be one of the most beautiful exclusive motion picture houses to be found. The seating capacity is almost 1,000, and there are retiring rooms for both ladies and gentlemen.

WISCONSIN.

The Green Bay Motion Picture theater, Green Bay, has been purchased by Dr. J. R. Minahan, who will make extensive improvements.

The Palace moving picture theater, Oconomowoc, has been leased by Frank Erdman.

The Palace moving picture theater was recently opened at Antigo.

A moving picture theater will be opened at Chippewa Falls by F. E. Noyes.

John C. Wagner will erect a motion picture and vaudeville theater at Racine at a cost of $6,000.

WYOMING.

An amusement company has been incorporated at Sheridan with a capital stock of $25,000 to conduct an amusement place that will include vaudeville, picture shows, operas and all classes of theatrical entertainment.

The Electric theater at Sheridan has been purchased by Joe Waisner, owner of the Star theater of that place who will discontinue it.

HAWAII.

Ye Liberty is the name of a vaudeville and moving picture theater erected at Honolulu at a cost of $40,000, having a seating capacity of 1,600. The program will consist of four vaudeville acts and moving pictures.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

Date.	Title.	Maker.	Length.
	DRAMA.		
3-4	A Siren of Impulse	Biograph	
3-4	You Remember Ellen	Kalem	1,000
3-4	The Shrinking Rawhide	Selig	1,000
3-5	The Turning Point	Essanay	1,000
3-5	The Six Little Drummers	C. G. P. C.	
3-5	The Ace of Spades	Selig	1,000
3-5	Cardinal Wolsey	Vitagraph	1,000
3-5	The Factory Girl (254)	Eclipse	1,010
3-6	Cholera On the Plains	Pathe	
3-6	My Princess	Lubin	1,000
3-7	A String of Pearls	Biograph	
3-7	The Handicap	Lubin	1,000
3-7	Seven Bars of Gold	Melies	1,000
3-7	The Brotherhood of Man	Selig	1,000
3-8	The Heir Apparent (6992)	Edison	1,050
3-8	Captain Rivera's Reward	Kalem	1,000
3-8	An Episode of the Hundred Years' War	C. G. P. C.	
3-8	How States Are Made	Vitagraph	1,000
3-9	A Romance of the West	Essanay	1,000
3-9	The Moorish Bride (255)	Cines	1,000
3-9	Mother Love	Lubin	1,000
3-9	Mrs. Carter's Necklace	Vitagraph	1,000
3-11	A Spartan Mother	Kalem	1,000
3-11	Tough Guy Levi	Lubin	600
3-11	A Crucial Test	Selig	1,000
3-12	The Poison Cup	C. G. P. C.	
3-12	From Tent to Mansion (256)	Cines	965
3-12	Bounder	Selig	1,000
3-12	A Story of the Circus	Vitagraph	700
3-13	The Sentry On Guard (257)	Eclipse	1,015
3-13	A Victim of Circumstances	Kalem	1,000
3-13	His Wife's Mother	Lubin	1,000
3-13	Mrs. 'Enry 'Awkins	Vitagraph	1,000
3-14	Iola's Promise	Biograph	
3-14	The Price of a Silver Fox	Lubin	1,000
3-14	The Sheriff's Daughter	Melies	1,000
3-14	When Duty Calls	Pathe	
3-14	The Slip	Selig	1,000
3-15	For the Commonwealth (6997)	Edison	1,000
3-15	The Madman	Essanay	1,000
3-15	The Belle of New Orleans	Kalem	1,000
3-15	The Coin of Fate	C. G. P. C.	
3-16	The Bandit's Child	Essanay	1,000
3-16	The Arrow of Defiance	Pathe	
3-16	"Sunset" or "Her Only Romance"	Vitagraph	1,000
3-18	The Root of Evil	Biograph	999
3-18	The Girl of the Lighthouse	Selig	1,000
3-18	The Black Wall	Vitagraph	1,000
3-19	Out of the Depths	Essanay	1,000
3-19	The Dog Detective	C. G. P. C.	
3-19	The Old Silver Watch	Vitagraph	1,000
3-20	The Song of the Gypsy (260)	Eclipse	1,000
3-20	The Defeat of the Brewery Gang	Kalem	1,000
3-20	The Price of Gratitude	Pathe	
3-20	The Two Penitents	Vitagraph	1,000
3-21	A College Girl	Lubin	1,000
3-21	Troubles of XL Outfit	Melies	1,000
3-21	The Wrong Bride	Pathe	
3-21	The Ones Who Suffer	Selig	1,000
3-22	The House with the Tall Porch (7001)	Edison	1,000
3-22	The Junior Officer	Selig	1,000
3-22	David and Saul	C. G. P. C.	
3-23	The Deputy's Love Affair	Essanay	1,000
3-23	The Deserter (261)	Cines	1,000
3-23	The Revolutionist	Lubin	1,000
3-25	The Goddess of Sagebrush Gulch	Biograph	999
3-25	The Trail Through the Hills	Kalem	1,000
3-25	Sons of the North Woods	Selig	1,000
3-25	The Price of Big Bob's Silence	Vitagraph	1,000
3-26	The Lighthouse Keeper's Daughter (7004)	Edison	1,000
3-26	Radgrune	C. G. P. C.	
3-26	Reunited (262)	Cines	1,000
3-26	The Hobo	Selig	1,000
3-26	His Mother's Shroud	Vitagraph	1,000
3-27	True Love (263)	Eclipse	1,000
3-27	A Victim of Firewater	Pathe	
3-27	Rice and Old Shoes	Lubin	1,000
3-27	The Governor Who Had a Heart	Vitagraph	1,000
3-28	The Girl and Her Trust	Biograph	998
3-28	At the End of the Trail	Essanay	1,000
3-28	The Remittance Man	Melies	1,000
3-28	A Waif of the Sea	Selig	1,000
3-29	How Washington Crossed the Delaware	Edison	1,000
3-29	The Banker's Daughter	Kalem	1,000
3-30	An Arizona Escapade	Essanay	1,000
3-30	A Christian Slave (264)	Cines	1,000
3-30	The Social Secretary	Lubin	1,000
3-30	Jimmie's Misfortune	Pathe	
3-30	Nemesis	Vitagraph	1,000
4-1	Jean of the Jail	Kalem	1,000
4-1	Hello, Central	Lubin	1,000
4-1	His Chance to Make Good	Selig	1,000
4-1	The Star Reporter	Vitagraph	656
4-2	The Mine On the Yukon (7008)	Edison	1,000
4-2	The Clemency of Isabeau	C. G. P. C.	
4-2	Tenderfoot Bob's Regeneration	Selig	1,000
4-2	She Never Knew	Vitagraph	1,000
4-3	The Spanish Revolt of 1836	Kalem	1,000
4-3	The Sacrifice	Lubin	1,000
4-3	The Tiger's Claws	Pathe	
4-3	The Seventh Son	Vitagraph	1,000
4-4	The Punishment	Biograph	1,000
4-4	Shall Never Hunger	Lubin	1,000
4-4	A Man Worth While	Melies	1,000
4-4	Brave Heart's Hidden Love	Pathe	
4-4	Me and Bill	Selig	1,000
	COMEDY.		
3-4	The Baby Tramp	Lubin	600
3-4	Lulu's Anarchist	Vitagraph	1,000
3-5	Lost—Three Hours (6990)	Edison	1,000
3-5	The Chauffeur (253)	Cines	805
3-6	The Yarn of the Nancy Bell (6991)	Edison	970
3-6	The Romance of a Dry Town	Kalem	1,000
3-6	Irene's Infatuation	Vitagraph	1,000
3-7	Getting a Hired Girl	Essanay	1,000
3-7	Buster's Nightmare	Pathe	
3-8	The Baby of the Boarding House	Essanay	600
3-8	Trombone Tommy	Essanay	350
3-8	Hypnotized	Selig	1,000
3-9	The Patent Housekeeper (6994)	Edison	460
3-9	How the Play Was Advertised	Pathe	
3-11	A Spanish Dilemma	Biograph	
3-11	The Engagement Ring	Biograph	
3-11	Wifey's Ma Comes Back	Lubin	400
3-11	First Woman Jury in America	Vitagraph	1,000
3-12	The Baby (6995)	Edison	1,000
3-12	The Ranch Widow's Daughters	Essanay	1,000
3-12	The Five Senses	Vitagraph	300
3-13	Her Polished Family (6996)	Edison	1,000
3-13	A Midget Sherlock Holmes	Pathe	
3-14	A Flurry in Furniture	Essanay	1,000
3-15	The Great Diamond Robbery	Vitagraph	1,000
3-16	Out of Tune (258)	Cines	500
3-16	The Preacher and the Gossips	Lubin	1,000
3-18	Reconciled by Burglars	Kalem	
3-18	The New Constable	Lubin	1,000
3-19	Her Face (6999)	Edison	1,000
3-19	Father's Toothache (259)	Cines	595
3-19	The "Epidemic" in Paradise Gulch	Selig	1,000
3-20	Dress Suits in Pawn (7000)	Edison	1,000
3-20	The Surprise Party Surprised	Lubin	1,000
3-21	A Voice from the Deep	Biograph	500
3-21	Hot Stuff	Biograph	488
3-21	Cupid's Leap Year Pranks	Essanay	1,000
3-22	A Record Romance	Essanay	1,000
3-22	A Bucktown Romance	Kalem	1,000
3-22	Mr. Bolter's Infatuation	Vitagraph	1,000
3-23	Tommy's Geography Lesson (7003)	Edison	400
3-23	The Rival Constables	Pathe	
3-23	Her Forgotten Dancing Shoes	Vitagraph	500
3-25	Hoodooed	Lubin	400
3-25	Her Uncle John	Lubin	600
3-26	Alkali Bests Broncho Billy	Essanay	1,000
3-27	Percival Chubbs and the Widow (7005)	Edison	1,000
3-27	Outwitting Father	Kalem	
3-27	The Kidnapped Conductor	Kalem	
3-28	Nutty's Game	Lubin	400
3-28	Tim and Jim	Lubin	600
3-28	A Mexican Elopement	Pathe	
3-29	When a Man's Married	Essanay	1,000
3-29	All On Account of Checkers	Selig	1,000
3-29	That Terrible African Hunter	C. G. P. C.	
3-29	The Haunted Rocker	Vitagraph	500
3-29	The Suit of Armor	Vitagraph	500
3-30	A Funeral That Flashed in the Pan (7007)	Edison	1,000
4-1	Oh, Those Eyes	Biograph	

DAILY LICENSED RELEASES

MONDAY: Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

TUESDAY: Edison, Essanay, Cines, Kleine, Pathe, Selig, Vitagraph.

WEDNESDAY: Edison, Kalem, Eclipse,—Kleine, Lubin, Pathe, Vitagraph.

THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig.

FRIDAY: Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.

SATURDAY: Edison, Essanay, Cines, Kleine, Lubin, Pathe, Vitagraph.

Date.	Title.	Maker.	Length.
4-1	Those Hicksville Boys	Biograph	
4-1	His Mother-in-Law	Vitagraph	346
4-2	Cured	Essanay	1,000
4-2	Naming the Baby (265)	Cines	1,000
4-3	Two Knights In a Barroom (7009)	Edison	1,000
4-3	Taken by Surprise (266)	Eclipse	
4-4	A Lucky Mix Up	Essanay	1,000
4-5	Teaching a Liar a Lesson	Essanay	1,000
4-5	The Schoolma'am of Stone Gulch	Kalem	1,000
4-6	Rowdy and His New Pal (7011)	Edison	675
4-6	Dr. Brompton Watts' Age Adjuster (7012)	Edison	325
4-6	Fooling Father	Lubin	1,000
	EDUCATIONAL.		
3-4	Fishing in Florida	Lubin	400
3-7	Starfish, Sea Urchins and Scallops	C. G. P. C.	
3-9	New York Poultry, Pigeon and Pet Stock Association, Madison Square Garden (6993)	Edison	540
3-19	The Electric Spark	C. G. P. C.	
4-3	Transformation of Scrap Iron (366)	Eclipse	
4-5	Wolcott Coombs—the Phenomenal Deaf and Blind Boy	Selig	500
	SCENIC.		
3-5	Lucca, Italy (253)	Cines	192
3-8	Small Trades in Havana	Pathe	
3-16	Personally Conducted (6998)	Edison	1,000
3-18	The Kalemites Visit Gibraltar	Kalem	
3-23	Karlberg (Sweden) War School Exercises	C. G. P. C.	
3-26	Pisa, Italy	Cines	
3-29	Winter On the Baltic Sea	C. G. P. C.	
4-2	Assissi, Italy	Cines	
4-3	Scenes in Amsterdam (266)	Eclipse	
	TOPICAL.		
3-4	Pathe's Weekly, No. 10	Pathe	
3-11	Pathe's Weekly, No. 11	Pathe	
3-12	The Rell Brothers	C. G. P. C.	
3-13	Daix and His Dog	C. G. P. C.	
3-15	Across the Isthmus of Panama in 1912	Selig	1,000

INDEPENDENT

DRAMA.

Date.	Title.	Maker.	Length.
3-4	From the Four Hundred to the Herd	American	1,000
3-4	The Manicurist	Champion	950
3-4	Far from the Beaten Track	Imp	1,000
3-4	The Mills of the Gods	Nestor	1,000
3-5	A Child's Plea	Eclair	950
3-5	The Honor of a Pugilist	Powers	
3-5	The Dream	Republic	
3-5	Extravagance	Thanhouser	
3-6	The Duchess' Lady Companion	Ambrosia	
3-6	Blind	Champion	950
3-6	The Double Trail	Nestor	985
3-6	The Yeggman	Reliance	
3-6	Sealed Lips	Solax	
3-7	The Broken Ties	American	1,000
3-7	The Call of the Drum	Imp	1,000
3-8	The Battle of the Red Men	Bison	2,000
3-8	A Romance of the Stock Exchange	Lux	761
3-8	His Great Uncle's Spirit	Thanhouser	
3-9	For Her Sake	Great Northern	
3-9	The Mystery	Powers	
3-9	The Better Man	Reliance	
3-9	A Brand from the Burning	Republic	
3-10	Alcohol	Eclair	2,000
3-10	The Closed Bible	Majestic	
3-10	Songs of Childhood	Rex	
3-11	After School	American	1,000
3-11	The Fatal Glass	Champion	950
3-11	A Timely Repentance	Imp	1,000
3-11	The Revelation	Nestor	1,000
3-12	Bridge	Eclair	
3-12	The Power Behind the Throne	Powers	2,000
3-12	Two Men	Republic	
3-12	Flying to Fortune	Thanhouser	
3-13	Thomas Chatterton	Ambrosia	
3-13	The Editor	Champion	950
3-13	The Fighting Chance	Nestor	965
3-13	The Ruling Passion	Reliance	
3-14	A Bad Investment	American	1,000
3-14	Shamus O'Brien	Imp	2,000
3-14	Eyes That See Not	Rex	
3-15	The Deserter	Bison	2,000
3-15	Falling Leaves	Solax	
3-15	The Poacher	Thanhouser	
3-16	Sogarth Aroon	Powers	
3-16	The Scar	Republic	
3-17	The Better Influence	Majestic	
3-17	In Payment Full	Rex	
3-18	Full Value	American	1,000
3-18	For Home and Honor	Champion	950
3-18	The Feudal Debt	Nestor	1,000
3-19	It Pays to Be Kind	Eclair	950
3-19	Leap Year	Majestic	997
3-19	A New Lease On Life	Republic	
3-19	Nicholas Nickleby (Parts 1 and 2)	Thanhouser	
3-20	Convict No. 75	Ambrosia	
3-20	Hide and Seek	Reliance	
3-20	Ireland and Israel	Champion	950
3-21	The Tramp's Gratitude	American	1,000
3-21	Better Than Gold	Imp	1,000
3-21	The Price of Money	Rex	
3-22	The Child of the Tenements	Solax	
3-22	The Golf Caddie's Dog	Thanhouser	
3-23	Jealousy	Reliance	
3-23	The Face At the Window	Republic	
3-23	The Tankville Constable	Imp	590
3-24	At the Height of Her Triumph	Eclair	
3-24	The Strength of the Weak	Rex	
3-25	Fidelity	American	1,000
3-25	The Romance of An Old Maid	Imp	1,000
3-25	Romance of a Gambler	Nestor	986
3-26	A Living Memory	Eclair	
3-26	His Daughter's Loyalty	Powers	
3-26	An ex-Convict's Ordeal	Republic	
3-26	For Sale—A Life	Thanhouser	
3-27	Across the Sierras	Nestor	968
3-27	A Tragic Experiment	Reliance	
3-28	Tempted But True	Imp	1,000
3-28	Love's Four Stone Walls	Rex	1,000
3-29	My Baby's Voice	Thanhouser	
3-30	The Village Idiot's Gratitude	Gaumot	849
3-30	Fur Smugglers	Reliance	1,000
3-30	Life or Gold	Republic	
3-31	On the Eve of Austerlitz	Eclair	
3-31	The Light On the Way	Rex	
4-1	The Maid and the Man	American	1,000
4-1	Kid Canfield	Champion	2,000
4-1	Where Paths Meet	Imp	1,000
4-1	The Heart of a Tramp	Nestor	911
4-2	The Letter with the Black Seals	Eclair	
4-2	Two Women	Republic	
4-2	The Star of the Side Show	Thanhouser	
	COMEDY.		
3-5	The Best Man Wins	Majestic	
3-7	No Wedding Bells for Me	Eclair	950
3-8	The Animated Bathtub	Solax	
3-9	The Home Strike Breakers	Imp	600
3-9	The Village Rivals	Nestor	628
3-12	The Unwilling Bigamist	Majestic	
3-13	The Boarding House Heiress	Solax	
3-14	The Kodak Contest	Eclair	
3-15	Bill Has His Own Back	Lux	495
3-15	Arabella Joins the S. P. C. A.	Lux	449
3-16	Capriciousness of Love	Great Northern	
3-16	Percy Learns to Waltz	Imp	600
3-16	The Unknown Model	Nestor	976
3-16	Bedelia's "At Home"	Reliance	
3-17	The World's Champion	Eclair	
3-17	Willie's First Cigar	Eclair	
3-18	The Men from the West	Imp	1,000
3-19	Tender Hearted Mike	Powers	
3-20	A Pair of Jacks	Nestor	985
3-20	Count Henri, the Hunter	Solax	
3-21	A Symphony in Black and White	Eclair	950
3-22	Arabella Becomes an Heiress	Lux	708
3-22	The Taming of Mary	Thanhouser	
3-23	A Narrow Escape	Great Northern	
3-23	Unlucky Mike	Great Northern	
3-23	Over a Cracker Bowl	Nestor	700
3-23	Her First Assignment	Powers	
3-24	The Eternal Masculine	Majestic	
3-25	A Night's Adventure	Champion	950
3-27	Photographs $5,000 Each	Ambrosia	
3-27	Thou Shalt Not	Champion	950
3-27	Billy's Shoes	Solax	
3-28	Brooms and Dustpans	Eclair	
3-29	Oh! Listen to the Band	Lux	380
3-29	Bill Becomes a Favorite with the Ladies	Lux	504
3-29	Handle with Care	Solax	
3-30	Young Women's Protective Society	Great Northern	
3-30	The Baby	Imp	400
3-30	Squnk City Fire Company	Imp	600
3-30	The Bachelor and the Baby	Nestor	980
3-30	Who's Who	Powers	
4-2	Calino as Mason	Gaumont	
4-2	Aunt Aurora	Gaumont	
4-2	The Joy Ride	Powers	
4-3	The Birthday Present	Reliance	718
4-3	A Dancing Fit	Ambrosia	
	EDUCATIONAL.		
3-7	Making Heroes	Rex	
3-7	Blowing Up the John Day Rapids	Rex	
3-16	How Alligators Are Raised	Reliance	
3-23	Up from the Primitive	Reliance	
4-3	Lizards	Reliance	
	TOPICAL.		
3-9	Rhoda Royel's Trained Horses	Imp	400
3-14	Shriner's Parade at Rochester, N. Y.	Eclair	
3-16	Daring Feats On a Cavalry Horse	Imp	400
3-23	Classical Dances by Countess Thamara de Swirsky	Imp	400
3-28	Winter Sports and Pastimes of Coronado Beach	American	1,000
4-3	Anidated Weekly	Sales Co.	
4-6	Mexican Border Defenders	Powers	
	SCENIC.		
3-8	A Rough Sea	Lux	223
3-9	Arizona—The New State	Nestor	310
3-19	Scenes of Richmond	Powers	
3-22	In the Bay of Biscay	Lux	252
3-23	Santa Fe	Nestor	300
3-24	Ancient Philae, Nubia, Egypt	Eclair	

DAILY INDEPENDENT RELEASES

SUNDAY: Eclair, Gaumont, Rex.

MONDAY: American, Champion, Imp, Nestor.

TUESDAY: Eclair, Powers, Republic, Thanhouser.

WEDNESDAY: Ambrosia, Sales Co., Champion, Nestor, Reliance, Solax.

THURSDAY: American, Eclair, Gaumont, Imp, Rex.

FRIDAY: Bison, Lux, Solax, Thanhouser.

SATURDAY: Great Northern, Imp, Nestor, Powers, Reliance, Republic.

VOL. VII. MAY, 1912. No. 5

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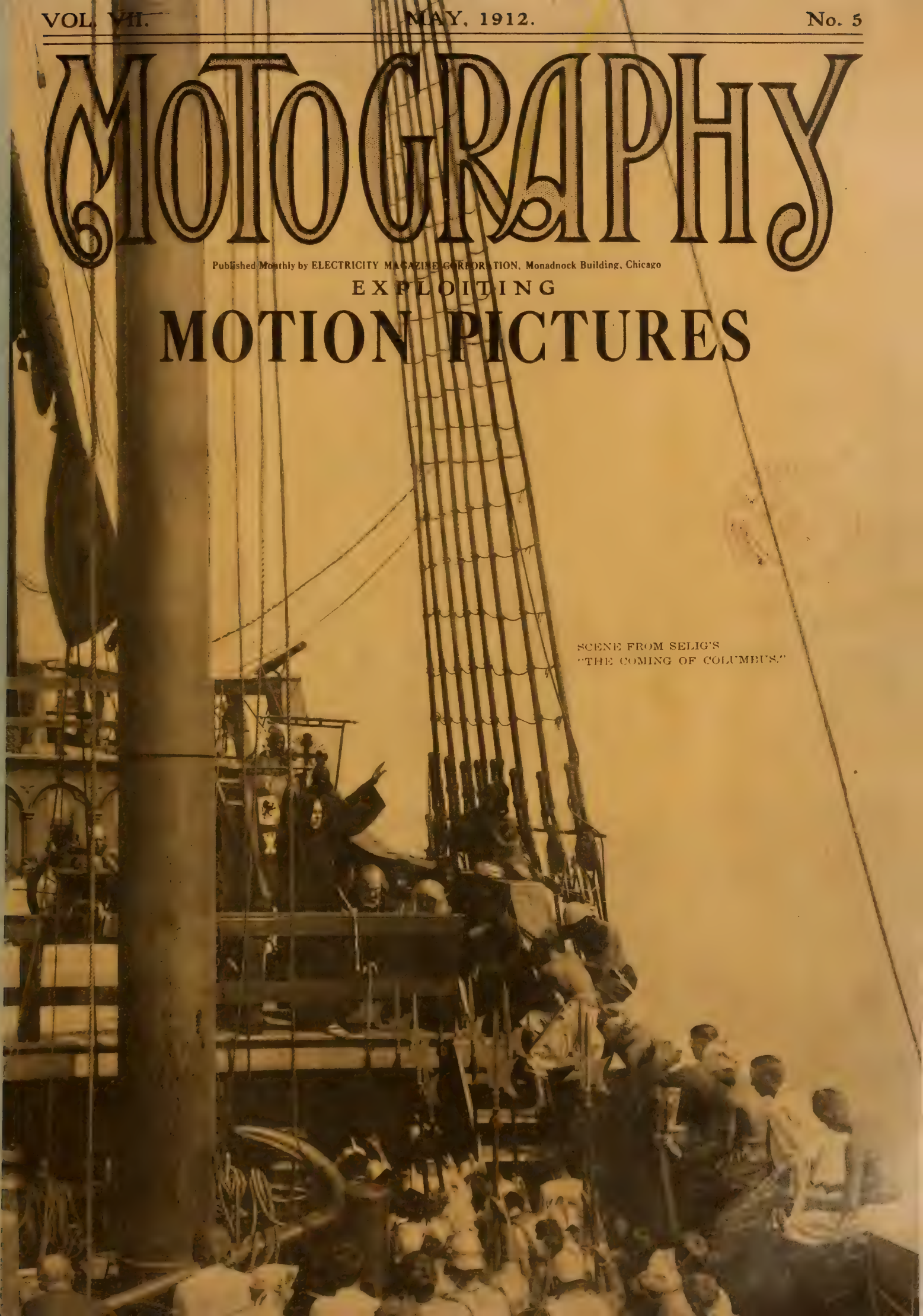

SCENE FROM SELIG'S
"THE COMING OF COLUMBUS."

1492 = PHOTOGRAPHING COLUMBUS DISCOVERING AMERICA = 1911

PHOTOS BY SELIG POLYSCOPE CO.

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THE COMING OF COLUMBUS

WONDERFUL SET OF FIL... THE KNIGHTS ... VIEWED BY CARDINAL GIBBONS AND TO BE EXHIBITED BEFORE KING ALFONSO

BY MARTIN J. PORTER

...AS NEAR

VIEW OF DECK ON THE SANTA MARIA

MOTOGRAPHY

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The Landing of Columbus, October 12, 1492. A Scene from Selig's "The Coming of Columbus."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

VOL. VII. CHICAGO, MAY, 1912. No. 5.

THE PATENTS SITUATION.

THE aftermath of the Supreme Court patent decision in the A. B. Dick case, which was reviewed editorially on page 148 of our April number, threatens to provide a cure worse than the supposed disease. The imminent flood of patent legislation is largely due to the idea prevalent among our representatives that the American public loathes the word monopoly. The decision itself merely gives legal recognition to a principle under which owners of patent rights have always operated.

That a patent right should constitute a monopoly is not in itself cause for alarm. Any true invention is the materialization of an idea as much the property of the inventor as his right to live and work. But his absolute title in that property must be transferrable to have value and any attempt to restrict the inventor's title in his invention, or its transferability, lessens the incentive to invent and consequently the progress of civilization.

The United States is the most progressive country in the world. It is the source of most of the present day marvels of applied science, and continues to produce them as fast as the patent office can pass on their novelty. To attempt to stem the tide by legislation demoralizing to the inventor's hopes and subversive of his rights would be to endanger the supremacy of this country in the mechanical arts.

The object of some of the bills now in Congress is to prohibit the manufacturer from giving protection to dealers on the retail price of patented goods. House bills 23,192 and 23,193, introduced by Congressman Oldfield, are examples. They are drawn upon the superficial impression that there is something iniquitous in a fixed price, or at least that the manufacturer is unduly benefited thereby. But the fact is, as must be apparent on a moment's consideration, the manufacturer's profit is not increased by a fixed retail price. The manufacturer fixes his own selling price; the object of the retail price cutter is to draw trade even at the cost of a loss on that particular product, which loss may be made up on other articles, or even charged to advertising expense. The only benefit to the manufacturer is the assurance of support by those responsible dealers who appreciate protection and the possibility of a reasonable profit.

We make the assertion that the manufacturer is rightly and logically entitled to fix the retail price of his product, and that he cannot properly be deprived of that right. He is responsible for the cost of manufacture, the compensation to the inventor, and the *cost of selling*. The cost of selling means the cost of placing the product in the hands of the ultimate consumer. It makes no difference whether this ultimate sale is made direct by the manufacturer or through his authorized agent. The principle remains the same. Under the patent rights he controls his product, even to the point of refusing to sell it at all. And if we grant him this right, as we must—for a man may do as he pleases with his own—it must also include the lesser right of dictating the terms of sale.

Another feature of the proposed legislation is the compulsory license to manufacture, whereby the patentee (or his assigns) may be forced after four years to license anyone desiring to produce his device for the market. Only the most brief consideration is necessary to realize that this would lead to the most chaotic condition imaginable. It virtually means a universal exchange of patent rights, so that everyone could start manufacturing every patented article by wringing a license from the patentee, or from those to whom he had assigned his rights. The principle of this arrangement is socialistic, for it wholly eliminates whatever advantage one manufacturer might gain over another by reason of his inventive ability or his foresight in securing valuable inventions. Thus no manufacturer would have any incentive to offer tempting compensation to inventors; the spirit of competition would be banished; the market for inventions would fall, and the progress of inventive art be checked.

There is no question, too, that the compulsory license would benefit the big manufacturer, with his broader equipment, his readiness to manufacture and his advantageous channels of distribution, at the expense of the small manufacturer, who would be under the necessity of installing new equipment for each new product. Under the present law, the small manufacturer may, by obtaining a valuable patent right, be placed on a basis of fair competition with his larger rivals, with the hope of growing as big as they are. Under the proposed law this would be impossible.

The compulsory license to manufacture would encourage the worst kind of monopoly—the monopoly of might. The present patent license constitutes only a monopoly of right.

A SHADOW FROM THE FUTURE.

IT IS not often that we feel moved to select any specific film out of a monthly release of some hundreds for editorial comment. That we do so implies that the film under discussion is very unusual, very good or very bad. And even now, in deliberately projecting the name of "The Coming of Columbus" on this page, we do not wish to praise a certain product or a certain producer at the expense of other products and producers, but rather to express approval of a *type* of subject of which "Columbus" is an excellent example.

This is not the place to discuss the expense, or the labor, or even the story of the Columbus film. That has been done on another page. We would only say that the subject represents the best there is in motion pictures; for it combines the acme of entertainment with the *ne plus ultra* of pedagogic value. It is

for that reason that we regard it as representative of the film of the future; an advance exponent of what the industry may produce in years to come.

Meanwhile, we regret to say, Columbus is not fitted for the highest possible commercial success under present conditions. This is not because it is too good, or too educational, but merely because it is in three reels. Where the average nickel theater owner runs a two-reel program, confusion is inevitable. If he runs the three reels one a day for three days, less than twenty per cent of his patrons see the whole subject, while the majority see only one reel of it. If he runs the three on one program, as they should be run, he disarranges his day and probably loses money because he cannot run so many shows. If he boosts his price to ten cents for the occasion, he is all right; but for some unexplained reason most five cent exhibitors are afraid of ten cent prices. That is where they make their mistake. Every man, every woman in the country would pay ten cents to see a film like Columbus, and take all the children.

The three-reel subject, however good, seems rather in advance of the times. But that is the exhibitors' fault, if any fault exists; for surely a 50 per cent longer show at a hundred per cent higher price is good business, from a purely commercial standpoint. And they need not fear the ten cent ticket; the people will pay the price if they get the best there is for it.

MORE ABOUT GERMANY'S SHOWS.

CONTINUING the United States consular reports on German theaters, some of which were given last month: Vice Consul Chas. J. Wright, Barmen, says there is scarcely a town of any size in that consular district which has not one or more theaters devoted to the exhibition of moving pictures, some of which excel the other local theaters in capacity, as well as in decorations and comfort. The programs generally last for 2 to 2½ hours and then repeat, the prices ranging from 20 pfennigs to 1.50 marks (7 to 35 cents), children and soldiers or sailors in uniform being admitted for half price. Each ticket is subject to a tax of 10 per cent, as are all theater tickets in Germany.

There are four cities of over 200,000 population, five of over 100,000, and eleven of over 35,000 in the consular district. In Barmen there are four moving-picture theaters, seven in Elberfeld, four in Duisberg, and ten in Dusseldorf. The figures for the other cities were not obtainable.

All theaters are subject to strict building regulations, and the operators are placed in fireproof compartments. Most of the theaters have orchestras and some have reciters, who explain the picture as it is thrown on the screen. Programs are generally free, but are sometimes sold at two cents. Films are rented from central exchanges, the rates being usually 10 cents per meter for "first-run" films, 8 cents for "second-run," and so on as the film loses popularity.

Most of the films shown are French; Italian coming second, and American third. Many American films are exhibited, "Wild West" and "Civil War" pictures meeting with much favor. One or two American film firms have agents there, but the country is not as well exploited as it should be. At present dramas of two or three acts seem to be the most favored. There are several firms in the district manufacturing films. The import duty on moving-picture films is 2 marks (48 cents) per kilo (2.2 pounds).

Consul Ralph C. Busser, Erfurt, says the popularity of moving-picture shows in his district continues undiminished. The price of admission ranges from 20 pfennigs (5 cents) to one mark (24 cents). Orchestrions and other forms of mechanically rendered music were formerly in vogue, but they have now mostly been displaced by improvisations on the ordinary piano.

The historical, landscape, agricultural, industrial, and other educational scenes are either explained by a lecturer or by a written description. In this manner the tone of the cinematograph theaters in the region is being elevated. Many school teachers encourage their pupils to attend, and people of refinement patronize the better class of such theaters.

The moving-picture machines or apparatus used in the local theaters are of German manufacture, those made by a firm in Dresden having the highest reputation there for noiseless operation and all-around serviceability. Local managers seem satisfied with the apparatus already installed and consider that American machines, because of the expense of transportation and tariff, would cost too much for successful sale there and elsewhere in the interior of Germany. The German machines can be bought on easy terms.

The films are rented from various agencies in Berlin and elsewhere, which procure them from the manufacturers in Europe and the United States. Frequently several theaters in the same vicinity, if they do not already belong to the same syndicate, will enter into a joint arrangement for the lease of films, which they exchange among themselves. Usually the higher-priced theaters have what is known as a monopoly arrangement with the film-supply agencies by which they are entitled to receive films for exhibition before the other theaters in the same town. Films which carry with them such a monopoly privilege rent at the rate of 29 to 36 cents per running meter (3.28 feet) per week. Films without monopoly privileges rent at 10 to 15 cents per running meter per week.

In manufacturing machines and packing films for the German market careful consideration should be given to the customary police regulations concerning the construction and preparation of the moving-picture equipment for the purpose of avoiding fires. The principal requirements may be briefly stated as follows:

The apparatus must be fitted with an automatically sliding metal sheet designed to extinguish the heat and light rays immediately upon the withdrawal of the film. The portion of the film which is in front of the lens (also in the window or opening of the apparatus) must move in a closed compartment of glass.

The film shall never be placed directly over or moved around the lamp box, and must be so arranged that it can by no chance come in contact with the lighting contrivance. It must be unrolled from a metal container hermetically closed except for the tiny opening out of which it comes and wound into another similar metal case. These cases must be undetachably fastened to the "stift" or pivot. The opening in the holder from which the film strips are unrolled must be so narrow as to render impossible the entrance of the flame.

The German market for American films promises to be better than ever, as there is a demand for landscape, historical, industrial, and other educational views. Scenes of cowboy and Indian life are always keenly appreciated; also American humorous sketches, if the humor is not too subtle or provincial. Sketches portraying the life at Atlantic City and Coney Island have found favor there.

American manufacturers in planning their pictures should remember both the police censorship and the marked improvement in the taste of the German show-going public. Some such subjects as the following would be likely to be well received here: Scenes from American history; negro life in the South, especially on the

cotton, sugar-cane, and fruit plantations; the county fairs and traveling circuses; the parades and other exciting scenes of an American political campaign; popular outdoor games and sports; student life at the great American universities; scenes from the cosmopolitan life of New York City, New York Harbor, and along the Hudson; the natural wonders of Colorado and the Yellowstone Park, and other aspects of picturesque America; hunting experiences in the great game country of the West; and illustrations of the various phases and processes of typical American industries—mining, agricultural, manufacturing, etc.

Consul Alfred W. Donegan, Magdeburg, says moving pictures are used in Magdeburg in 16 moving-picture theaters and the largest vaudeville house, and to illustrate lectures on travel, science, and medicine. Prices at the regular establishments range from 6 to 29 cents. One theater is connected with an attractive cafe and restaurant and gives daily concerts afternoon and evening.

The usual program consists of 6 to 10 pictures, with a total of 4,900 to 6,550 feet of film and lasts from one and one-half to two hours. The average length of the films is about 650 feet, but a program occasionally contains one long picture of 2,600 to 4,000 feet, supplemented by a few short pictures. The pictures are generally dramas of two to four acts, written especially for the cinematograph stage and presented by well-known theatrical stars, who are either engaged exclusively at fixed annual salaries or for a stated compensation for special pictures. A German company recently paid a well-known French actress $3,570 for her services in three dramatic pictures. Certain other popular cinematograph stars, in the regular employ of the leading European companies, are said to be receiving annual salaries of 100,000 francs ($19,300).

Pictures of American manufacture are now being shown in every program, the American dramatic picture being especially popular. The managers also praise the excellence of the American film from the technical standpoint.

Films are bought up by general distributing agencies in Berlin and other large cities in Germany at a cost of 23.8 cents per meter (3.28 feet) for plain films and from 31 to 36 cents per meter for colored films. They are then arranged into sets of one program each and rented as such to the various theaters throughout the empire. The usual rent charged for the first week is 5.9 cents per meter and each succeeding week the rent becomes cheaper. Frequently the films when old and nearly worn out are sold for one or two cents per meter.

Until recently there seems to have been no effort to introduce American machines. There is no prejudice in the district against American cinematographic products of any description, and it would seem that a demand for American machines might be created if they are able to compete with the local article. The average price paid for the machines in the larger theaters there is about $333; one theater paid $428 for its machine.

The police must inspect each list of films before they are produced. Except at special children's performances, children under 16 are not admitted to the shows unless accompanied by parents or guardians or persons explicitly authorized by them; no children are allowed to attend after 9 o'clock at night.

Consul Robert J. Thompson, Hanover, says moving-picture machines used there are almost exclusively of two German makes, prices ranging from $120 to $215. About half the theaters in the city of Hanover are "first-week" houses; that is, they rent only new films. American films, especially scenes from western life, are popular, though regarded as of poorer quality than the French. The police censorship is exercised not only against immoral pictures, but against those containing improprieties of which a foreigner is often ignorant. For instance, a film was recently rejected because it showed a policeman being overthrown by a crowd. The price of the standard film of German make is 20 to 29 cents per meter (3.28 feet).

MUSIC VERSUS PICTURES.

CHICAGO has long been known for its multitude of picture theaters, its police censorships of films and the activity of its reformative associations. There are still many good Chicagoans who look askance at motion pictures, which is mostly a figure of speech, since the objectors generally do not really look at pictures at all. At any rate, Chicago is entering upon its second season of ten cent concerts, which the newspapers have seized upon as the sign of a new and efficient way of fighting motion pictures.

There is no special indication that the purpose in establishing these concerts was to reduce the popularity of the picture, except in that healthy competitive spirit with which one entertainment may enter the field of another. Be that as it may, the ten cent concert is here and flourishing, and perhaps the motion picture theater manager can glean an idea from its handling.

It has now been established as one of the characteristic qualities of music that its cultivation in any form tends to a constant growth in appreciation and consequent elevation in taste. Thus stated, the proposition seems to be a self-evident truth. Even the unfortunate person who from habit, vocation, or ignorance spends his time in the tawdry environment of musical comedy is able to report an advance in taste, while the dealers in mechanical piano players and talking machines inform us that the demand for records shows that the man who began as a devotee of so-called popular music, is eager to enrich its automatic repertory with selections from grand opera.

An interesting phase of the musical development of the city is being manifested in the ten cent concert. The nickel theater, with its illustrated songs and its moving pictures, has found a competitor in the popular priced concert, and it now seems altogether probable that the latter may develop into a formidable rival. The ten cent concerts were inaugurated by the Chicago Woman's club in Fullerton hall, Art institute, and from the first seemed to meet a long felt need. The movement extended to concerts given at the Hebrew institute on the west side and at Lincoln center on the south side.

In all these concerts members of the Thomas orchestra are employed to form the nucleus of a small body of players. At the Woman's club concerts in Fullerton hall, Walfried Singer conducts with such well known men as Franz Itte, George Dasch, Hermann Felber, A. Quensel, Carl Meyer, Otto Schubert, and George Knacksteadt under him. Alexander Zukowsky is at the head of the west side concerts, while the direction of the Lincoln center concerts has been undertaken by A. W. Holmes, an amateur, who raised subscriptions among the merchants of Kenwood to support the undertaking.

With the assistance of a pianist, these small orchestras have an extended repertory at their command and a judicious combination of popular classics and less serious music characterizes the programs offered. At Lincoln center and the Hebrew institute soloists are also employed. Thus some of the younger artists of the city are acquiring experience that will be of profit to them aside from the small financial gain, and any one acquainted with the struggle of the rising musiican will testify to the welcome addition to the income which even a small fee affords.

All these enterprises have found ready support, and it is to be hoped that they will replace the free concerts which have from time to time been given by various philanthropic bodies in the auditoriums of the parks. It is not only immoral to give music away, but it retards the progress of the art. That there is a large general public which is wholly outside the Thomas orchestra's sphere of influence, that finds the expense of the opera and the artist's recitals prohibitive, but that will nevertheless patronize worthy music if brought within its means has been proved by these experi-

ments. It now remains to extend the scope of the inexpensive concert.

This was done in a measure at the popular priced concerts given by the orchestra and singers of the Chicago opera, which proved such attractive features of the season's beginnings. The stimulus given to the musical life of the city by these concerts is still to be discovered in the increased attendance at the events that have followed.

If popular priced music is to be the means of our next advance, and only such an interpretation is to be put upon the interest awakened by the ten cent concerts, is it not time that the Thomas orchestra assumed its part in this movement? There is, it is believed, a clause in the by laws of the Orchestral association prohibiting the giving of Sunday concerts by the Thomas orchestra, and that body always has been averse to any experiment that was associated with the word "popular."

For the public that now supports the orchestra that word has no attractions. Thomas patrons are to be divided into two classes—those that really love the best in music and those who attend the concerts because the Friday matinees are fashionable or from a sense of civic duty. Their numbers now suffice for the support of the orchestra's present activities, and the capacity of the hall makes an appreciable increase possible only through a third weekly concert.

But a popular priced Sunday concert would attract a new public. Other cities have found this to be the case. In Minneapolis the Sunday "pops," at which the best seats sell for fifty cents, are the Symphony orchestra's largest source of income. They make possible the more serious symphony concerts, for they are always sold out. With slight modification the same rule applies to St. Paul and St. Louis.

These cities have found it necessary to begin with an effort to popularize music. Thanks to the authoritative personality of Theodore Thomas these symphony concerts were founded on an ideal artistic basis, though the younger generation has forgotten the summer concerts in the old exposition building on the lake front that prefaced and made possible the establishment of the Thomas orchestra.

Now that the orchestra has grown up to the limits of its present environment would it not be a wise step toward expanding those limits to set about the development of a larger and more general following? And would not the plan that served originally, and that is now serving other cities, serve again?

The possible profits of such a series of concerts promise to be worth considering. At a scale of prices ranging from fifteen cents to fifty cents Orchestra hall has a capacity of $900 if the box seats were reserved at $1. Under their present contracts with the men there would be no additional expense to the Orchestral association in the form of increased salaries. Twenty-eight popular concerts would therefore insure a possible profit at least equal to the interest on the indebtedness that remains on the hall.

To meet that the orchestra is now obliged to undertake its present arduous tours during the seasons which so severely tax the physical powers of the men and the conductor and, in a measure, react upon the efficiency of the organization to the detriment of artistic standards. It would seem, therefore, that the scheme possesses other than financial advantage.

Its chief claim to consideration is to be found, however, in the increased service to the musical growth of the city which such a series of concerts by the Thomas orchestra would make possible. The profits of a symphony orchestra are not to be measured in money but in the number of music lovers who find satisfaction in its concerts. It is a mistake to measure its services to the community in any terms but those of music; in the standard maintained; in the number of concerts given, and in the attendance at those concerts.

The Chicago public has selected Sunday as its day of music. Against public opinion private prejudice should not prevail. The orchestra can, it seems, extend its sphere of influence only through Sunday concerts. It must move with the times or be left behind. The opportunity is here. It has by no means been fully exploited by the relatively high priced concerts of the Chicago Opera company, attractive as these have proved to be.

Toledo, Ohio, is one of the latest recruits for motion picture advertising. Its Commerce Club has had made a series of views which will be used for

Topeka Shows Commended

Secretary Guy T. Justis of the Topeka (Kans.) Provident Association has made a thorough investigation of the moving picture houses in Topeka. His report is comprehensive and interesting. Among other things he says:

"There is no amusement of modern times that comes in contact with and influences so many people as does the moving picture show. The National Board of Censorship estimates that there are over 15,000 of them in the United States. Topeka, a city of less than 50,000 population, supports six.

"Why this great hold upon the people? Is it but a fad, of which we shall soon tire, or must it be reckoned with as a permanent factor or influence upon our social life? What is the real influence and its possibilities? These are questions that should concern every individual interested in the welfare of society.

"In reply to the first question we believe there are three reasons for the large atendance. First, it furnishes satisfactory amusement for the great majority of those who attend. The dullness of school, the irritations and monotony of home, the hardship of work, are forgotten during the hours spent in this 'house of dreams,' as Miss Jane Addams calls it.

"Second, it is inexpensive. It is the most important form of cheap amusement in the country and the only one where the laboring man can afford to take his family.

"Third, it is convenient to attend. One need not make any special preparation, for the lights are dim and his presence is scarcely noticed. He need not tax himself to get there at a certain hour. He may go when he pleases and leave when he desires.

"We believe that it meets a need in our social life and must be reckoned with as a permanent institution. To date it is used only by those interested in it commercially as a means of entertainment, but its social and educational possibilities are soon to be developed."

Continuous Motographic Records Schemes

A new application of cinematography has been devised by Herr Sborowitz, a Berlin engineer, and the Gottinger Präzisionswerkstätten are at present engaged upon the practical details of the scheme. The invention provides for the installation of apparatus for taking moving pictures in the works of all public clocks. Herr Sborowitz's idea is that the apparatus—which can either be arranged to work continuously, or be set in motion when desired by wireless telegraphy from a central station—will provide the police with records of street happenings and of passersby, which will greatly facilitate the detection of crime, and the arrest of "wanted" individuals.

China to Have Theaters

A London syndicate has concluded negotiations with the Chinese government to organize an extensive system of kinematograph theaters throughout China. The capital is provided by local mandarins, and the theaters will be entirely in Chinese hands.

The syndicate is to have the right to take films in any part of China and to have special privileges for taking records of religious and social ceremonies, which hitherto could only be attempted at the risk of the operator's life.

"The Coming of Columbus"

A Selig Masterpiece

HISTORICAL novels are always popular. It is not alone that the people realize their educational value and appreciate the opportunity to absorb knowledge sugar-coated, as it were, but that the atmosphere of actuality intensifies the interest without detracting from the purely imaginative value. The criticism is offered, however, that the majority of historical novels are full of inaccuracies and deviations from fact occasioned by the fictional inspirations of the authors. So historical novels cannot properly be classified as educational literature.

It is encouraging then, to observe that the producers of motion pictures are more scrupulous than the novel writers. It is safe to say that no reputable producer today would undertake to build a thousand, or two or three thousand feet of pictures on a historical subject without an amount of study and research that would seem incredible to the layman.

Charles Clary as Christopher Columbus.

The production, for example, of Selig's "The Coming of Columbus," involved an extraordinary amount of delving into the musty records of the past. It is over four hundred years since Christopher Columbus set sail for the eastern shores of India, as he supposed. Records in those days were not so carefully kept as they are now, and the world has changed marvelously in four hundred years. Many important documents have crumbled to dust; many of the things that seem important to us now were too matter-of-fact then to be recorded.

But it must not be supposed that the producer, taking these facts as his excuse, was content to substitute fiction for fact or to gloss over the inaccuracies of history with an imaginative construction perhaps just as pleasing. To him it merely meant additional labor, more time given to preparation, deeper study. It took the house of Selig three years of constant effort, with a royal disregard for expense, to gather the material which went into the production of a motographic masterpiece which has never been surpassed, either as an intense, absorbing drama, or as an immortal record of an epoch in world history.

None are so ignorant that they do not know the story of Columbus. But few are so learned that they can picture in the mind's eye, those details which are so vital to a true comprehension of the event—the little, commonplace things that change it from a record in books to a living, sentient happening, full of human emotion, human exaltation and despair. That is what the Columbus pictures do, and what nothing but the pictures could do.

It was over three years ago that the idea for the big production was born. It took several weeks merely to make the estimate on the cost. Europe laughs because Americans are wont to judge everything in dollars and cents. Perhaps we are a little too free with the money sign. For the curious ones, however, it may be stated that the estimate was $50,000.

In the primary preparation for the big picture Mr. Selig had the co-operation of the Knights of Columbus, of whom he is one. This organization is concerned with seeing that the memory of the great explorer is properly honored. This in itself is a guarantee, to those who are so unfamiliar with Selig methods as to consider a guarantee necessary, of the authenticity of the pictures.

Full page feature stories, well illustrated, have appeared in the Chicago *Inter Ocean,* Baltimore *American, Holland's Magazine,* and numerous other large newspapers and magazines throughout the country. Several thousand Catholic publications have been interested in the films, in addition to several thousand daily newspapers which have printed news stories in regard to this film.

The first question that arose was the procuring of ships, such as those used in that memorable voyage in 1492. Then it was remembered that the ships that were presented to the United States by Spain at the time of the Chicago World's Fair were lying in a lake

in one of Chicago's parks. The governor of Illinois and the park commission of Chicago had some time before this agreed to have the ships destroyed, as they proved a menace to traffic in the lake, and the sentence had already been passed as to how the ships were to meet their fate. The Fourth of July was near at hand and the children of the public schools were anticipating a battle in the lake, in which the ships were to be burned. The joy was short-lived, however, when the news spread that the picture people had paid a handsome fee for the derelicts, which, were raised out of the lake and taken to the wild shores of Lake Michigan, where they were destined to undergo a complete reconstruction.

Careful plans were made to have the ships put into condition, to make them appear as near as possible as the Pinta, Nina and Santa Maria. Even side arms, used by seamen in those days, were made and

Threats of Mutiny—Columbus Refuses to Turn Back.

placed aboard the ships, new sails adorned the masts, and ancient tools, such as axes, hatchets and improvised windlasses used in the fourteenth century, were manufactured and laid aside to await the rehearsals of the drama.

The next question that arose was the details concerning the private and public life of Columbus, his actions before he approached the royalty for assistance and many other things that were placed on the records in Spain and other cities of Europe visited by the great navigator. After much deliberation it was found that the only way to find out the facts about the great man and the happenings of his day was to go after them. Hence a research committee was appointed and the seven men who composed it left without loss of time for the native land of Christopher Columbus. Two years were spent by the committee in Spain, Italy, Portugal and Germany, and on their return to Chicago they brought with them the original log book of Columbus, after having given a $10,000 bond for its return, and several thousand pages copied from the records, in which the lives of Columbus, Queen Isabella and King Ferdinand were described in detail. The log book, which was written in Spanish, was translated and much concerning the voyage of the discoverer and his comrades was learned. An outline of the perilous voyage, a description of the storms encountered by the vessels and of the landing at San Salvador was also written in the handwriting of Columbus on the pages of the much-prized book. The book to this day is well preserved, notwithstanding its bath in the Atlantic, where it was thrown by a jealous hand on the return to Spain, but was recovered. It still bears the marks of the water, but the writing is plain and legible. After all these things had been shown to Mr. Selig he set to work on the selection of actors. It required more than eighteen weeks to find a man who complied with the description of Columbus as given in the records of the Court of Spain. This task was finally completed, and a week later the other actors had been secured and the time for the first rehearsal was at hand.

With more than fifty members of the Knights of Columbus and the staff of actors and actresses, the party went to the shores of Lake Michigan, an appropriate stage for the acting of such a drama. The reconstruction of the ships had been completed by this time and upon the arrival of the party were launched with much ceremony. Their appearance in the waters of the lake contrasted greatly with that of the modern yachts and gasoline launches which surrounded them, and when, on the first day of the rehearsals, they were peopled with savage-looking Indians and weather-beaten seamen, they gave a weird atmosphere to the locality.

No time was lost in beginning the rehearsals. Quarters for the actors and guests had already been erected, and the work was begun. From early morn till dark, daily, except Sunday, the actors toiled with their parts. When rain kept them indoors, they acted inside, going through the scenes of Columbus at court, and the occasion when he stood an egg on end to prove the world was round. This work was kept up for more than seventeen weeks before the acting was considered perfect and then another question confronted them. What about the costumes? In what manner did royalty dress in those times? How did the peasants and seamen dress? Columbus must have been poorly dressed when he appeared before Ferdinand and Isabella, and must have been gorgeously arrayed when he returned to them. The research committee had omitted to look into these questions and the costumers could not supply the necessary material in such a great quantity as was needed by the actors. It took several weeks to find just what style of clothes to have made. When at last the actors had been measured and the clothes had been made, Columbus' wardrobe consisted of four trunks full, but his was as nothing compared with the garments to be worn by the ladies. In the course of six weeks after ordering the costumes they arrived and a dress rehearsal was next in order.

Owing to the crowds that had been daily reviewing the rehearsals, and which had been making themselves objectionable to the actors, the dress rehearsal was given late one night. Torches were stuck in the limbs of trees that stood a few yards from the beach and the scene was an impressive one to the spectators. Columbus, or rather his impersonator, on one occasion became so enraptured in the part he was playing that he was actually moved to tears. It was when the cry of land was sent up that this occurred and although he had been through the part many times before, the scene at night impressed him so that he was filled with uncontrollable emotion. This night rehearsal consisted of only the landing of Columbus, for the scenes of the court, the cabins of the vessels, etc., had to be enacted in daylight, as most of them were enacted before a background of stage setting.

Columbus Is Made an Admiral.

The great cast had become so perfect by this time that further rehearsals were not necessary and the time for taking the picture arrived. One Saturday afternoon, just as the camera man was adjusting his lens, preliminary to taking the first of his picture, the sun darkened and there was nothing to do but await the coming of another day. Many disappointments were encountered, for the first week the weather was disagreeable and just as sure as arrangements were made to do a thing on the next day, it would either be sure to rain or grow cool. After two weeks dallying with the weather and other conditions the first picture was taken. This was the landing of Columbus.

The next picture to be made was that of the departure from Portugal. While it was not necessary for the company of actors to go to Spain to have this picture made, the impersonators of Isabella, Ferdinand and Columbus had to have fac-simile scenes from the Spanish court, with the La Rabida, with its beautiful landscape as the setting. The finishing touches were put to the films. More than 20,000 feet of negative had been taken from which to select 3,000.

Aside from Christianity, the greatest fact in history, "The Coming of Columbus" was the most noteworthy event, far surpassing, in interest and effect, the two other greatest voyages of record: The doubling of the Cape and the circumnavigation of the world. It emphasized primarily that the advancement of European civilization did not come from Constantinople and Rome, but through the Spanish Arabs; secondly it reconciled Church and State in as far as that could be done, by eliminating Patristic geography. (The latter held that the earth was a flat surface bordered by the waters of the sea, on the yielding support of which rests the dome of the sky) and, finally, it gave to the old world the new, that has almost within the span of a century been the leader of the greatest progressive ideas on the globe since the world was fashioned from the elements of Divinity. The conquests of Alexander, Caesar and Napoleon are all dwarfed by the achievement of Columbus, and even the latter day triumphs of science in the utility of steam and the developments of electricity, in fact all the mighty magic of invention for labor-saving,

Columbus and His Followers Leaving the Caravels.

Columbus' Return to the Court of Spain.

distance-eliminating devices, stand with bared heads in the presence of the patience, heroism and the far-sightedness of the great discoverer.

Columbus was a Genoese mariner, who after many years' sailing in Syrian seas, in spite of his piety and likelihood of being condemned for heresy, became convinced, through his own necessarily limited observation, that the earth was round, not flat—that its surface was not too largely covered by water, and if there were lands they must be inhabited, since the scriptural command was, after the flood "man should replenish the earth."

His final resolve was quickened by a dream, in which it was whispered to him: "God will cause thy name to be wonderfully resounded through the earth, and will give thee the keys of the gates of the ocean which are closed with strong chains." It remained for a woman, Queen Isabella of Spain, to interest herself in his behalf, so far even as hypothecating her personal jewels to equip his expedition.

On April 17, 1492, he received his commission on the battlefield before Granada, just recently wrenched from the Moors, under the triumphant colors of Ferdinand and Isabella, investing him with the title of admiral and viceroy and giving him as perquisites one-tenth of all he should discover. On August 13, he sailed from Palos, Spain, with three ships, "Santa Maria," "Pinta" and "Nina," carrying the charts wrought on the basis of Toscanelli and a letter to the Grand Kahn of Tartary. Six days after sailing, he sighted the Canaries, where he remained three weeks provisioning, watering and repairing his frail ships.

On September 6, he barely escaped the war caravels that the envious government of Portugal had sent to intercept him, and then steered due West. Nothing occurred of moment until the 13th, when the magnetic needle began varying half a point to the west, and, now with no guide but the stars of the heavens, commended himself to Providence in an unknown sea far from the track of any previous navigator. On the 16th, his ship encountered some floating weed and for some days thereafter the weeds increased, retarding the progress of the ships and mystifying the crew. On the 19th, two pelicans flew aboard, and as the wind changed to the southwest, "little birds such as sing in the orchards" were encountered. Now his men became mutinous and reproached the memory of their King and Queen for committing them to "the bold Italian who wanted to make a great lord of himself at the price of their lives." Alonzo Pinzon, an associate in command, reported that he thought he saw land on September 25, but it proved to be only a bank of clouds, and seven days later Columbus, noting the drift of seaweed from East to West and observing a flight of parrots to the Southwest, turned his prow in that direction. On the evening of October 11, signs of land became so unmistakable that Columbus, after singing a vesper hymn to the Virgin, made an address of congratulation to his crew advising the strictest watchfulness. At midnight Poderigo de Friana, a sea man at the masthead, had claimed to descry land, and at sunrise Columbus saw a new world rise out of the sea, and soon lowered the yawls and was the first man of the old world to set foot on the strange shores of the tropics.

Often had he asked himself: "Is it likely that the sun shines upon nothing, and the nightly watches of the stars are wasted on the desert lands and trackless seas?" To such reasoning he had added facts more essential by his practical observations, abetted by matters of convincing consequence given by other sailors,

First Signs of Land—The Floating Branch.

that the East Indies could be reached by sailing westward. This was in 1474, and for the succeeding seventeen years, he assiduously drifted from port to port and court to court, propounding his theory and asking for aid to make it material, despite the irreligious nature of his beliefs, as stated by the Grand Cardinal of Spain.

This, in brief, is the barest recapitulation of the greatest voyage of history, epoch-making in the civilization of the world. In essaying the materializing and the visualization of such an event, the task is not only daring and dignified, but an exceedingly difficult achievement.

The Selig company has done for the education of mankind of coming generations what Columbus did for the civilization and enlightenment of our forefathers by meeting and mastering its emergencies. Mr. Selig has not only drawn upon the enlistment of the vast Polyscope plant and its great organization, but he has studied data and details with scrupulous care in order to give it historic valuation with truthful impression in types with richness in the matter of correct costuming, with atmosphere in the very environment of the tropics, and exact replicas of the caravels that brought Columbus and his followers from afar over the seas to find the new world of the West. No matter of expense has been spared nor any valuation of essentials, correct in so far as history and the chronical of that time allows, has been omitted to make "The Coming of Columbus" educationally momentous as the leader of a new era in the matter of moving pictures.

The scenario was written by C. E. Nixon, a well-known author and playwright, and produced by Otis Turner.

CAST OF PRINCIPAL CHARACTERS:

King Ferdinand.....Marshall Stedman
Queen Isabella.....Kathlyn Williams
Christopher Columbus.....Charles Clary
Diego, His Son.....George McDermott
Doctor Fernandez.....George Cox
Fra Antonio.....Joseph Sullivan
Martin Pinzon, Capt. of Pinta.....Frank Weed
Yanez, Capt. of Nina.....Rex Roselli
Francisco De Boabadilla.....William Stowell
Saracen, Arab Sheik.....Walter McCullough
A Sailor.....Jimmy O'Burrell
Cardinal.....Robert Irving
Abbott of La Rabida.....Frank Weed
Colona, King's Secretary.....Fred Eckhart
Sailors, Money-Lenders, Church Dignitaries, Soldiers, Arabs, Indians, Craftsmen, Vestal Choir, Couriers, Grandees, etc., etc.
350 People Used in the Cast.

FIRST REEL.

Christopher Columbus and his young son leave the quaint old votive shrine in Portugal and after many hardships, they find their way into Spain. Here Columbus is successful in interesting Fra Antonio, the Queen's confessor, in his maps and theories. Other ecclesiastics refuse to be-

"Anyone Can Do It When I Have Shown the Way"—Columbus Stands an Egg on End.

Reconstruction of the Three Caravels, "Santa Maria," "Pinta" and "Nina."

lieve in his ideas, but finally, through the good offices and trust of Antonio, the ambitious mariner is granted an interview with Queen Isabella. This takes place upon the battlefield of Granada. Columbus has been no more than presented to the queen, when the news of the surrender of the Moorish army unfortunately interrupts the interview, and in the time given over to rejoicing, Columbus is forced to shoulder another disappointment. He is now tried for his sanity by the wise men of Salamanca. They only marvel at his wild theories. Antonio once more visits the queen in the interests of Columbus and this time she is so impressed with his theories that she orders her jewels to be sold, that she alone may personally finance the great undertaking. She, however, is spared the sacrifice through the generosity of Fernandez, the court physician, and thus is calendared a great day in the world's history. Columbus is made an admiral, outfitted with three ships, and departs in quest of the new world which he believes to exist.

SECOND REEL.

The three ships of Palos, the "Santa Maria," the "Pinta" and the "Nina," with Columbus in charge, set sail, as tradition tells us, to "God knew where." As day after day passed by, the boats ever headed westward, a feeling of unrest surges in the breasts of the crew who have sworn their allegiance to the flag of Castile, and they demand a return to the mother country. But Columbus proves his superiority by facing the mutiny and ordering the men back to their posts. The mighty influence of this great mariner sways the discontent of his followers and in the tiny cabins a prayer is offered, mass is read, and with bowed heads all renew their vows of allegiance to their superior. Columbus in addressing says: "Men! We have set sail for the Indies across the western seas, and with God's help and blessing, to the Indies we are going. Look you to it that we have no more of this, for, grumbling or no grumbling, we are going to find the land which we have come so far to seek." On the dawn of October 12, 1492, Columbus assures his followers that he had seen lights to the westward, during the night. A few hours later a dove alights on the mast watch of the Santa Maria. This alone means to Columbus the realization of all his hopes and ambitions. Land is now sighted and the little fleet comes to anchor and Columbus plants the flag of Spain on the New World.

THIRD REEL.

Columbus remains in the New World until the middle of November and, having persuaded several of the natives of both sexes to go with him, he sets sail for Spain.

On a bright morning in April Columbus enters Barcelona and is received by a great procession composed of priests, nobles and military men. He is then led to a vast hall where, seated on their thrones, Ferdinand and Isabella wait to receive them.

Columbus enters, dresed as an admiral, the cynosure of all eyes; following him are the dusky natives. The latter carry birds of strange and brilliant plumage from the tropical lands, fruits, living alligators and many other strange objects from the far-off New World.

The sovereigns rise to receive him, and as a murmur of applause breaks from the lips of the haughty grandees, the King, moved by the simplicity of the man, knights him.

Columbus attends a feast in his honor by the grand cardinal. A courtier, moved by a narrow feeling of personal jealousy, asks the admiral, whether or not, in his opinion, any man given the same opportunities, could not have discovered the Indies, which he thought he had found. In answer to this, Columbus took an egg that was before him, and invited the courtier to make it stand on one of its ends. He could not do it. Then several others tried to do the trick, but failed.

Then the admiral struck the egg upon the table with such force as to flatten the end by fracture, and left it standing. "Anyone can do that," exclaimed the courtier. "After I have shown the way," replied Columbus. "After I have shown the way to the Indies, it is easy to follow." The courtier was answered.

Columbus returns to the New World at the close of May, 1498. Here he finds everything in confusion. His enemies have determined to ruin him and false charges are preferred against him at the Court of Spain. The great discoverer is taken back to Spain in irons, and dies before he is released.

Such, all too briefly to do it justice, is the great film story of "The Coming of Columbus." Limited space has forced us to pass lightly over the momentous details of labor and expense—those commercial factors which nevertheless must be considered first in any great undertaking. But extended comment on these subjects is unnecessary, for the part they played is apparent to the veriest novice, once he has seen the film itself. And everyone will see it; for it is safe to say there is not a community whose exhibitors will not make every effort necessary to secure it. It is of such material that the future of the industry is built.

"The Coming of Columbus" is to be released to the licensed exhibitors of the country May 6, 1912, through the medium of the General Film Company and all its branches.

Big Houses for Seattle

A proposal to build two large moving picture theaters on Second avenue, Seattle, Wash., each to have a seating capacity of 1,500, was made by J. D. Williams, head of Australian photoplay syndicate, who was in Seattle on his way to Europe. The plans were discussed at a dinner given by Mr. Williams at the Rathskeller. Those who attended the dinner were Mr. Williams, E. Lindsay Thompson and Leon Phillips, of Sydney, Australia; Eugene Levy, proprietor of the Grand Theater; Arthur S. Kane, western representative of the General Film Company; Mel Simmons, Seattle representative; P. Stephens, Oregon representative, and Alex Singelow of the Star Amusement Company of Everett.

Mr. Williams, Mr. Thompson and Mr. Phillips have left on their European trip. They will return to Seattle early in November, when the details of the theater building plan will be worked out.

The plan to have larger theaters to show the moving picture plays has worked satisfactorily in Australia, where Mr. Williams has spent the last two years and a half. He proposed to lay the plan before John Cort, who is now in San Francisco. An invitation was telegraphed to Mr. Cort to attend the conference proposed for November.

Scene from Essanay's Clever Drama, "Detective Dorothy."

Scene from Essanay's Dramatic Novelty, "Out of the Night."

Acetyl Cellulose for Moving Picture Films

A number of inquiries have been received from our readers regarding the manufacture of uninflammable moving picture films made from acetyl cellulose. The Eastman Kodak Company has given a full explanation of the present situation in a note published in the *Journal of Industrial Chemistry,* the substance of which is reproduced here. The company explains:

"While it is a fact that those of our customers who had been using cellulose acetate film exclusively for nearly two years have returned to the use of the cellulose nitrate stock, we have not 'abandoned the manufacture of these films,' for we are still filling occasional orders for the acetate film and are prepared to manufacture on a large scale should a majority of our customers decide to return to the use of this film exclusively. The reason that the manufacture was discontinued was not because the acetyl films were inferior in lasting qualities or the general trade objected to their use. It is true that the acetyl-cellulose film which was manufactured for several months after this product was introduced was inferior in wearing quality to the nitro-cellulose film. But improvements in the process were made which resulted in a product that was in practical use substantially as durable as the nitrate film. At the time our customers gave up its use, and for a year previous, we were not getting complaints of a lack of wearing quality. So far as the product was concerned, we feel sure that our trade would have continued its use indefinitely. Having brought the acetate base to this point, we do not feel that there would have been any technically retrograde step if we had stopped its manufacture altogether. The regret is that cellulose acetate, even when manufactured in very large quantities, can not be made at a cost which would make is possible to sell the film at the same price as the nitrocellulose film. An advance of nearly 15 per cent did not more than cover the extra cost of manufacture. The film went out of general use because the trade found that it had not displaced the nitrate film. The two were used together at the theaters. The safeguards with which municipalities and insurance companies surrounded the use of the inflammable film were still required, and the fact that no serious accidents occurred during the two years that the two films were used together in the theaters, shows that the protective devices and regulations were adequate. Therefore, film manufacturers using acetyl film could see no reason why they should bear the burden of a raw material of a higher cost than used by their competitors, and returned to the use of nitrocellulose."

Chicago is Mutual Film Headquarters

The Mutual Film Corporation has chosen Chicago for its general headquarters, with J. R. Freuler as manager. The choice is to be commended for the Mutual is a western organization, and while it has been doing things farther east, western men get inspiration on their home grounds. The offices of the Mutual are at 1412 Harris Trust building.

The Motion Picture Exhibitors' League of America

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, Lock Box 15, Cincinnati, O.; Vice-Presidents, S. E. Morris, Cleveland, O.; William Ullman, Detroit, Mich.; H. S. Dickson, Winchester, Ind.; H. C. Farley, Montgomery, Ala.; H. G. Lux, Jr., Utica, N. Y.; William J. Sweeney, Chicago, Ill.; E. W. Waugh, Huntington, W. Va.; C. H. Phillips, Milwaukee, Wis.; Fred J. Harrington, Pittsburgh, Pa.; Orrene Parker, Covington, Ky.; Secretary, C. M. Christenson, Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.

MOTION PICTURE EXHIBITORS' LEAGUE OF OHIO.—Headquarters, 1003 Mercantile Library Bldg., Cincinnati, Ohio. President, M. A. Neff, Cincinnati; First Vice-President, W. A. Pittis, Conneaut; Second Vice-President, J. H. Broomhall, Hamilton; Treasurer, O. B. Weaver, Dayton; Secretary, J. J. Huss.

CLEVELAND LOCAL NO. 1—Headquarters, Commercial Bank Building, Cleveland O. President, S. E. Morris; First Vice-President, F. E. Simmons; Second Vice-President, C. F. Schroeder; Secretary, L. H. Wilk; Treasurer, W. C. Kaspar; Financial Secretary, F. M. Kenny.

CINCINNATI LOCAL—Headquarters, 606 First National Bank Building, Cincinnati, Ohio. President, J. J. Huss; First Vice President, A. J. Carbin; Second Vice President, M. Fishman; Secretary, A. C. Dingelstedt; Treasurer, Otto Leudeking.

ILLINOIS STATE BRANCH NO. 2—Headquarters, Fraternity Halls, 19 W. Adams street, Chicago, Ill. President, George Henry; Vice-President, C. A. Anderson; Secretary, Sidney Smith; Treasurer, Wm. J. Sweney; Financial Secretary, Simon Katz; Executive Committee, Robert R. Levy; Chairman, Fred W. Schaefer; Secretary, F. Natkin, L. H. Frank, C. H. Hull, Abe Balaban, C. C. Whelan.

MOTION PICTURE EXHIBITORS' LEAGUE OF INDIANA—Headquarters, Indianapolis, Ind. President, H. S. Dickson, Winchester; Vice-Presidents, H. F. Prentice, Terre Haute; Earl Rife, Logansport; Jos. Bommersheim, Ft. Wayne; Hershel Cannon, Muncie; W. R. Deaton, Warsaw; Secretary, F. J. Rembusch, Shelbyville; Treasurer, Jos. H. Gavin, Indianapolis. Chairmen of Committees: Arbitration, W. C. Yutsey, Lebanon; Grievances, Dr. J. M. Rhodes, Indianapolis; Legislation, H. W. Summer, Anderson; Insurance, Jno. A. Victor, Indianapolis.

MISSOURI STATE BRANCH—Headquarters, Kansas City, Mo. President, G. H. Wiley; Vice-President, J. H. Sheldon; Secretary, Samuel Taylor; Treasurer, J. Steinens.

WINNIPEG LOCAL—Headquarters, Winnipeg, Canada. President, W. O. Edmonds; Vice-President, J. A. Schuberg; Secretary, F. Van Alstein.

MOTION PICTURE EXHIBITORS' LEAGUE OF MICHIGAN—Headquarters, 302 Kirby avenue, E., Detroit, Mich. President, Peter J. Jeup, 399 Hibbard avenue, Detroit; First Vice-President, H. F. Fowser, Lansing; Second Vice-President, J. J. Rieder, Jackson; Secretary, W. Lester Levy, 302 Kirgy avenue, E., Detroit; Treasurer, Carl Ray, Muskegon.

DETROIT LOCAL—Headquarters, 399 Hibbard avenue, Detroit, Mich. President, Peter J. Jeup. Vice-President, Patrick H. Reauhine; Secretary, W. Lester Levy; Treasurer, Fred W. Rumler.

MOTION PICTURE EXHIBITORS' LEAGUE OF WEST VIRGINIA—Headquarters, Moundsville, W. Va. President, M. M. Wear, Charleston; First Vice-President, F. L. Harris, Parkersburg; Second Vice-President, A. L. Cottrill, Point Pleasant; Secretary, L. R. Thomas, Moundsville; Treasurer, P. W. Barett, Parkersburg.

COLUMBUS LOCAL—Headquarters, Princess Theater. President, J. A. Maddox; First Vice-President, W. B. Belknap; Second Vice-President, J. W. Swain; Secretary, J. R. McCoy; Treasurer, Max Stearn.

MOTION PICTURE EXHIBITORS' LEAGUE OF KENTUCKY—Headquarters, Lexington, Ky. President, J. H. Stamper, Jr., Lexington; First Vice-President, L. J. Dittmar, Louisville; Second Vice-President, Sherman Arn, Maysville; Secretary, L. H. Ramsay, Lexington; Treasurer, A. J. Wellman, Cattletsburg.

The Kentucky League Convention

The Motion Picture Exhibitors of Kentucky met in convention at the Phoenix Hotel, Lexington, Thursday, April 25, 1912. The convention was called to order by the chairman of the local committee, L. H. Ramsey. A. B. Tracy was selected as temporary secretary. The temporary chairman introduced M. A. Neff, president of the Motion Picture Exhibitors' League of America, who addressed the convention in part as follows:

"We have met here today for the purpose of organizing the Motion Picture Exhibitors' League of Kentucky, which will affiliate with the Motion Picture Exhibitors' League of America. The aims and objects of our organization are to uplift and promote the motion picture in every way possible, and to advance everybody's interest who is engaged in or affiliated with the motion picture business, more especially the exhibition of films. We are

Banquet of the Motion Picture Exhibitors' League at Dayton, Ohio, March 27.

asking for nothing but a square deal for exhibitors throughout the country.

"The motion picture exhibitors and the motion picture have been ridiculed and abused, and in many cases misrepresented. When the business first started it was looked upon as an amusement for children, but as the industry grew and the photoplays became more popular, naturally business men and educators began to take notice. From an humble beginning, cinematography has grown until today it is educating and amusing more people and has more patrons than any other business in the world. Millions of dollars are invested and thousands of people are engaged in the making, renting and exhibiting of films, and the Motion Picture Exhibitors' League of America is doing everything in its power to educate the public and to advance the art to a high standard.

"The corner stone that was rejected and thrown away in the rubbish was found and became the chief corner stone of the building. Just so with our work. It has been looked upon as nothing but a passing fancy

The "Three Million Dollar Bunch" at Dayton, March 26. (From New York, of Course.)

to amuse children, but to the most advanced thinkers and educators the motion picture is the corner stone to our modern civilization and education. In fact, it is the philosopher's stone. It is here to stay. It is in its infancy. It has grown rapidly. In fact, it is advancing at such a rate that even those of us who are engaged in the business are often surprised at the wonderful progress it is now making. You need this organization—not only the exhibitors, but all of the people of Kentucky.

"We need every exhibitor in America and every exhibitor needs us.

"You will find the national organization ever ready to assist you in bringing about a condition that will benefit all of us."

After Mr. Neff had addressed the convention, all present were asked to join the Motion Picture Exhibitors' League of Kentucky, and every exhibitor came forward and paid his initiation fee of five dollars and became a member.

The next order of business was the electing of officers. J. H. Stamper, Jr., of Lexington, and L. J. Dittmar of Louisville, were placed in nomination. Mr. Stamper, receiving two votes more than Mr. Dittmar, was declared elected president. L. J. Dittmar was elected first vice-president. Sherman Arn of Maysville was elected second vice-president. L. H. Ramsey of Lexington was elected secretary and A. J. Wellman of Cattletsburg was elected treasurer. Orrene Parker, Covington, was elected national vice-president to represent the state in the national board of directors.

After the election of officers the following committee on the constitution and by-laws was appointed: L. J. Dittmar, Orrene Parker, H. B. Struble, J. M. Perkins, M. H. Nave.

The following committees were also appointed: Legislation—J. M. Perkins, J. C. Taylor, Max L. Simons, E. C. Tarvin, Jos. J. Ciarlo. Grievance—Geo. A. Duncan, S. C. Stephens, C. S. Graves, H. M. Hacker, F. Dolle.

After the delegates had luncheon they assembled in front of the new Orpheum theater, where a photograph and a motion picture by the Gaumont Company were taken.

Automobiles were in waiting to take the delegates sight seeing. On arriving at the noted Hagan stock farm, Gaumont's comera was again in waiting to take a motion picture. The delegates then visited the Hagan dairy, where another picture was made, and from there several of the largest racing stables of the United States were inspected and noted horses were shown.

The beautiful scenery and the grand old country homes continually reminded the visitors of that grand old song, "My Old Kentucky Home." The flowers in bloom, the trees budding, the sweet perfume of the flowers and the green waving blue stem emphasized the importance of the garden spot where, it is said, the richest soil in the world is to be found.

One of the automobiles, carrying L. D. McKinney of the Motion Picture Distributing & Sales Company, C. Lang Cobb of the Reliance Company, E. D. Powell of the Inventors' Specialty Company, and George M. Wesley, punctured a tire and the boys were left behind.

At seven o'clock p. m. the convention reconvened and received a few more members, who were late in arriving, adopted by-laws and resolutions, and selected Lexington as the next place of meeting, to meet on the second day of July, 1912. The motion was made and carried to employ G. M. Wesley of Cleveland to organize the state. A resolution was also passed thanking the editors and proprietors of newspapers in Kentucky, who assisted in bringing about the success of the convention.

After listening to a business speech and instructions from the national president, the delegates adjourned to the banquet hall in the Phoenix Hotel, where a splendid meal was served. During the banquet selections were rendered by the following: Stamper & Lyons, character singers; Miss Katherine Johnson, soprano; Arthur M. Siebrecht, pianist; Miss Mattie West, pianist of the Orpheum Theater; Ertz & Frankel, character singers; Miss Nellie Brennan, pianist; Miss Buchignani, pianist of the Colonial Theater; Vertner P. Saxton, tenor; Miss Julia Hogarty, pianist of the Princess Theater; Miss Florence Talbot, ragtime; Miss Florence Sheriff, pianist of the Star Theater; concluding with the entire vaudeville cast, with orchestra from Hippodrome.

Motion pictures were shown in the banquet room, and a general good time was had. Everybody enjoyed themselves while hundreds of people in the big lobby of the Phoenix Hotel looked through the windows with eyes wide open at the grand banquet being given in honor of the Motion Picture Exhibitors of Kentucky. Over fifty exhibitors attended the banquet. Everybody was enthusiastic and it was predicted for Kentucky that they will secure every exhibitor in the state. Louisville was represented the strongest of any city.

Photoplays From Essanay's

Another Month's Features

NO less than six mammoth three-reel subjects are now being contemplated by the Essanay Company. At present the Chicago studio is humming with the preparation of the gigantic film masterpiece, "The Conquest of Mexico, or the Fall of Montezuma," in three reels. This is one of the greatest pageants ever attempted in motion pictures and Essanay will attempt to show, in part, the vanquishing of the Aztec empire by Cortez and his brave band of followers.

The production will cover the national dances and customs of the Aztec race, the court ceremonies embodying all the magnificent splnedor of the ancient empire, the first landing of Cortez and his men on the coast, the march into the interior, the bartering and trading with the awed and superstitious natives, first meeting with Montezuma, the lavish manner in which Cortez is received at court, then the revolt of the Aztecs against the Spanish invaders, the struggle for supremacy and the final overthrow of Aztec power with the death of Montezuma. The costuming of this magnificent production will occupy the entire time of busy costumers for weeks, and the scenic work is already progressing with great rapidity. Preliminary rehearsals of the mammoth company, over two hundred in number, will soon be started, and every care and attention to detail will be given the staging of this wonderful pageant toward making it a true and absolutely accurate representation of Aztec history.

G. M. Anderson as "Arizona Kid."

The Essanay Company's famous 50 per cent of comedy subjects alone is anounced for the month of May. Nine bully funny-reels, five superb dramas and four great western dramas! Two of the nine comedy subjects are from the western company, one a roaring "Alkali" Ike adventure, and the other a burlesque-comic played by G. M. Anderson in his funniest style. One of the month's greatest western dramas is "The Sheriff and His Man," featuring Mr. Anderson in one of those gripping characterizations that have made him famous the world over. The "Arizona Kid," a notorious outlaw and gun-man, makes his escape from his prison cell by filing away the bars from the window. Immediately reward notices are scattered broadcast, offering $1,000 for his recapture and printing his photograph for identification. In a distant town across the desert Sheriff Todd of Coyote county, reads one of the notices and instantly remembers he has just seen the Kid in the town saloon. Shifting his gun, Todd goes to the saloon, strides up to a table at which the Kid is playing poker, lays the reward notice before his eyes and when the Kid attempts to draw, captures him at gun's point.

Todd now sends word back to Sheriff Matthews that he has the Kid and to come and get him. Matthews immediately saddles his horse, rides across the desert, gets the Kid and starts him back manacled. Out in the desert two renegade Mexicans see Matthews and his prisoner and, needing horses, decide on a scheme to steal them. Hailing Matthews they beg for some water, murderously strike him down as he is filling their canteen, force the Kid to dismount and gallop away. Alone on the desert without water and his hands manacled, the Kid nobly resolves to rescue Matthews and hunt down the Mexicans. Finally securing the handcuff key from Matthews' pocket, the Kid frees himself and staggers on across the desert with the wounded sheriff on his back.

After a day's terrible struggle and half fainting from thirst and exhaustion, he arrives at the cabin of a prospector who agrees to nurse Matthews through his injury. Stopping only long enough to eat a meal, secure provisions and a supply of water, the Kid borrows a horse and sets out on the trail of the Mexicans.

A week later Matthews has recovered from his wound and is busy at his desk when the Kid enters with the two Mexicans, handcuffed and sullen. Matthews is amazed when the Kid starts to remove his badge and offers to give himself up for the completion of his prison term. Realizing the outlaw's true nature, Matthews has the Mexicans led away to a cell, then pins the deputy badge back on the Kid's breast, swears him in, thanks him for the great good he has done and goes out to look after the prisoners, leaving the happy Kid to shine up

his star proudly in the resolve to become worthy of the mantle that has fallen upon him.

Mr. Anderson's portrayal of "the Kid" is one of the finest character studies this master photoplayer has ever given his audiences, and the entire production is a distinct feature. It is booked for release May 18.

"The Eye That Never Sleeps" is the first release of a great melodrama series dealing with the secret service, announced by Essanay. The good old "thriller" is still very much in demand and Francis X. Bushman, Essanay's popular leading man, is featured in the role of Howard Mayne, the greatest sleuth of two continents. At his wit's end to discover and track down a clever counterfeiting gang who are flooding the city with "phoney" money, Chief Arnold, of the secret service bureau, calls in Howard Mayne, his cleverest detective, shows him samples of the spurious bills and begs him to take the case. Mayne finally agrees to give up his vacation and run down the gang. Taking Mason, a young assistant, Mayne returns to the National Club, introduces Mason to Morton Ayers, with whom he has been playing billiards, and they finish their game. Mayne wins and Ayers hands him a five-dollar bill in settlement of their wager. Mayne is about to pocket the bill when he is amazed to discover it a counterfeit. He and Mason watch Ayers depart and see him meet a supposed vender of pencils on the steps who quietly gives him a package of spurious money. Mayne knows he has the gang almost within his grasp. Mason is put to watching Ayers, while Mayne, with the help of a police officer, disguises as a common thug, fakes a clever pursuit and is shielded by the counterfeiters who conceal him in the rendezvous on the water front. While shadowing Ayers, Mason is now captured and made a captive in the rendezvous, and feeling unsafe, the gang prepare to move. Luckily, Mayne is told to keep watch over Mason while they pack their tools. Mason is now amazed when a knife-blade appears in the supposed thug's hand, he cuts his bonds, secures a brace of guns from Mayne's pocket and the gang are nicely trapped in the twinkling of an eye, while Mayne pulls off his rough cap and reveals his identity to the startled Ayers as the greatest sleuth of two continents. The production is splendidly portrayed and is booked for release May 14.

Among the other fine releases from Essanay for May mention should be made of "A Desert Sweetheart," another gripping western drama featuring Mr. Anderson and Vedah Bertram, who has recovered from her recent illness. The plot is strong with the scenes laid in the great American desert, "the land of dead things." It will be released May 25.

"A Western Legacy," one of the two western comedies for the month, is a very funny subject in which Mr. Anderson has a great comedy role. The plot is sprightly, novel, and highly original, and the members of the cast give Mr. Anderson splendid support in unfolding the hearty laughs. Release date, May 21.

"Out of the Night," booked for release May 10, is one of the strikingly novel dramatic films of the month and is an excellent example of the photographic art of

Scene from Essanay's Comedy, "A Good Catch."

Scene from Essanay's Secret Service Melodrama, "The Eye that Never Sleeps."

double-printing or "vision" work. The story, as it is unfolded by a ragged derelict to a clubman, is double-printed over three-fourths of the camera aperture, while the two characters remain seated at a library table. Mr. Bushman is featured in the production, and Miss Cassinelli and Dwight Mead render him excellent support. Another fine drama, released May 24, is "Detective Dorothy," in which a little child is instrumental in capturing a desperate and hunted murderer. One of the best of the 50 per cent comedies for May is "A Good Catch," released May 23, in which Mr. Bushman and Miss Beverly Bayne, a charming leading lady of Essanay's eastern stock company, have the feature roles. The plot is novel and good for a string of hearty laughs from the first to last.

Preparations are being made by Essanay to send two companies of players to the Atlantic coast for the taking of some special feature subjects requiring the rugged scenery so beautiful and abundant there, and views of the sea. Another company will be sent to the famous Wisconsin Dells to produce a series of films utilizing the magnificent wonders of nature to be found in that region.

Miss Martha Russell, Essanay's former leading lady, who is well remembered for her splendid work some three years ago, has been re-engaged for a series of splendid dramatic films especially written to show her remarkable talent. Miss Russell will make her first appearance of the new series in "The Return of Wm. Marr," a virile and sensational drama soon to be released. Her second appearance is in "Signal Lights," a feature railroad melodrama affording her great opportunity for emotional acting. Release dates for these films will be announced later.

Talking for Moving Pictures

"The expounder of moving pictures has come to be a most lucrative profession in recent years, and bids fair to be more and more so as the popularity of the amusement continues to increase," says the *Far East,* published in Tokyo. "But to be a success it is necessary to speak not in many tongues but in many voices. Men qualified to do this seem few and far between, and it is only the genius in this line who can command a big salary. At Asakusa there is a famous explainer who can talk in twenty voices. His head is bald and in appearance he cannot be said to be handsome, yet he receives a salary that a high government official or university professor might envy.

"He has a soft voice for a young girl, a shrill one for a child; he can imitate the tones of an old man, of a villain, a man of low class or of high degree. His voice also runs the gamut of the emotions, and the audience weeps copiously when he makes the heroine tell some harrowing tale, or has it in roars of laughter over the antics of the funny man.

"But the reason why this particular explainer is such an adept is that in his younger days he was a teacher of singing. Later on he became an actor, but his fortunes had been on the ebb for some time until he took up the remunerative business in the moving picture theaters."

Cincinnati Exhibitors Gain a Point

Cincinnati (Ohio) Council Committee on Public Safety has adopted a motion recommending that existing moving picture theaters be granted a renewal of their licenses when they expire until a new ordinance regulating those places can be agreed on.

The matter under consideration was an ordinance requiring that the vent pipe in moving picture booths be enlarged from 8 inches to 16 inches, in order to permit of the installation of a fan to exhaust the bad air from the theater, and also requiring the use of a certain patented magazine in moving picture machines, which, it is claimed, shuts automatically and prevents fires.

Building Commissioner Rapp and his deputy, Mr. Sturtevant, were present, as were also about a hundred moving picture exhibitors and operators. A number of picture machines were brought before the committee to demonstrate how they work.

Arguments against the proposed ordinance were mdae by M. A. Neff, president of the Motion Picture Exhibitors' league of America; Charles T. Beeching, a theater owner; Attorney Haarmeyer and others. They declared that a fan would create a draft which would be very dangerous in case of fire, and that it would endanger the health of the operator by drawing the bad air into the booth. Mr. Beeching demonstrated by lighting a film and closing the booth that the fire would be extinguished by its own smoke, which, he said, is moist steam, the same as is used in fire extinguishers.

His experiment was a complete success, as the lighted film was at once extinguished when the door was closed. He maintained that there is no danger of fire when fireproof machines and fireproof booths are used, as is the case in all local picture houses. He suggested that a register be placed at the bottom of the booth to carry off the foul air, instead of having it sucked through a vent by means of a fan, which would cause a draft toward the booth. Mr. Rapp thought well of this suggestion.

Kansas Church Adopts Moving Pictures

A moving picture under the auspices of the First Methodist church of Wichita, Kan., and held in the Sunday school room of the church building was authorized by the board of trustees of the church after a stormy session. A committee was appointed to secure a fireproof booth and a picture outfit. The first show was given on Wednesday evening, April 17. The plan is being adopted to increase Sunday school attendance. To this end it is announced that all scholars reaching Sunday school on time the Sunday before the show will be given free tickets, while those who come late will be charged for tickets at the same rate as the moving picture shows. It is reported that the local moving picture men will redouble their efforts to get Sunday opening of their shows authorized, using this as an added argument.

Scene from Selig's "The Katzenjammer Kids." This is No. 2. They Go Tobogganing.

Columbus Films at the Vatican

By Rev. J. Guiseppe Tonelli

If possible wait for letter and package to be presented to the Pope.—Selig.

SUCH a cablegram was handed to me in Rome one morning, just as I was boarding a motor to buy my return ticket to America. Mr. Selig has always been a very good friend of mine, and I was glad to have an opportunity to repay him for his many kindnesses. I cabled back, "Will wait.—Tonelli."

And one day the "Coming of Columbus" arrived—three reels of motion picture film. I took steps immediately to obtain a private audience with the Pope to present him the gift of Mr. Selig. It is rather hard at certain times to obtain a private audience right away; but somehow, through a dear friend of mine who is familiar with the Pope, I received, two days after, a letter of invitation to be at the Vatican at 12 o'clock sharp the next day. The day before the audience I invited several people, prelates, ladies and gentlemen, among these the sisters of the Pope, to come and see the film on the screen. The Sala Perosi or Sala Pia was well packed, and the history of the great discoverer with all his hardships, joys and sorrows was viewed by the illustrious spectators with the greatest interest and enthusiasm. The private secretary of the Pope, Monsignor Piscinni, and the Monsignor Ugolini, who were sitting at my side, were particularly impressed and occasionally in bursts of enthusiasm whispered, "Oh, how lovely—how grand." At the end of the exhibition the crowd gave three *Ev viva,* Mr. Selig; and then, to my confusion, they gave a few cheers for Father Tonelli.

Father Tonelli.
From a Statue Executed by a Friend.

The next day at noon sharp, I passed through the many halls where the Pope gives public audiences and was at the door of the Pope's private apartments. Brother Damaso, the director of the Sala Pia, had proceeded me to tell the Pope of the success of the exhibition; and when I entered the room, I found His Holiness standing by a kind of cabinet picking from it some small red caskets containing medals. "Come in, my son," he said, "I was just looking for some nice suitable gift for you and Mr. Selig." Then he showed me a little silver medal bearing his own likeness. "This is not pretty enough," he said. "Never mind, Your Holiness, this is all right for me," I answered. He gave it to me with three other smaller ones which I ventured to ask for, seeing how good he was to me. Then he said, "I have something better for Mr. Selig." He crossed the room and went to another cabinet and got another beautiful medal in a red plush casket. "Now, this is for Mr. Selig," he said.

The medal had been struck last year as a souvenir of the opening of the new observatory directed by the Pope Pius the Tenth in the Vatican gardens. It bears on one side the image of the Pope; on the other a matron representing astronomy sitting on a chair and pointing out the new building while the old observatory is seen back of her left shoulder. The inscription running around the artistic impression reads *"Ampliorem mihi in hortis valiconis sedem adomavit"* which is "He beautified for me a larger place or seat in the Vatican gardens."

All this was done before I presented the gift, then the good Pope bad me sit down by his desk. I presented the reels. The Holy Father examined the small pictures. He had been informed by Brother Damaso and others how beautiful they were on the screen. Then he turned to Brother Damaso who was there, and giving the reels to him for the Sala Pia, "You will have a big show now," he said, and smiled happily.

We talked awhile about the splendid exhibition of the "Coming of Columbus" then he said, "You will please extend my thanks and congratulations to Mr. Selig and my wishes for the greatest success on this 'Coming of Columbus.' I wish to encourage him to make other films of such historic and moral value."

As I knew that the Holy Father had forbidden all priests to go to moving picture shows, owing to many irreligious and immoral films exhibited in Rome, I told him that the censor in America was much more strict, especially in regard to immoral and irreligious subjects. He was very glad to hear this and said, "It is my great desire that this great invention of our day should become a school of truth, of high education, of morality, of social and domestic virtues, of real benefit to humanity and religion." After a few words about other matters, I knelt down to ask his blessing for me, my family and the many friends. He patiently waited until I was through my list, blest all of them, then he said: "Tell Mr. Selig that I bless him, his family and his work; and I thank you also, my son, for the good you tried to do through the youth of the Association of the Sac-

The Pope's Medal to Selig—Obverse and Reverse.

red Heart." I felt so abashed at these kind words that I scarcely found the door to go out. I left with the impression that I had been conversing with a saint.

In the evening Brother Damaso, in his name and in the name of the association, surprised me with another gift he had from the Pope to be presented to Mr. Selig. It was a beautiful bas relief or ceramic, the work of one of the best artists in Italy. It had been especially made for the vatican exhibition on the occasion of the golden jubilee of Pope Leo the Thirteenth. It is a copy of a large painting existing in St. Joachim, a church erected

Ceramic Presented to Selig by the Pope.

in honor of Pope Leo the Thirteenth, whose name is Joachim.

The painting, as well as the reproduction, represents St. Joachim reading the prophecy "A Virgin shall conceive," *"Virgo concipiet."* The saint looks upon her, his wife, who is inspired from heaven by little Mary feeding the lamb (which represents the Lamb of God) with lilies, and crushing under her feet the serpent. The rose which the angel presents to St. Joseph, who does not touch it, is the figure of Mary, the spouse of Joseph. Flowers of Mary are also the palm, the cedar, the platanus tree as recorded in the scriptures. A group of angels lift the veil of light, revealing Mary as the Aurora which represents the rising of the son of Justice. Again Mary, queen of heaven and earth, is represented by angels holding the crown and placing the scepter on the group. On the palm trees all around sustained by the angels are the different names which the church gives to Mary. The vision closes with the words of St. Anne, "The Lord has granted my prayer."

The day after I left Rome. When in Paris, I received from Brother Damaso the following letter for Mr. Selig:

Honorable Sir—In the name of the members of the association of the Sacred Heart, I thank you for the splendid gift, "The Coming of Columbus," presented by the Rev. Joseph Tonelli to the Holy Father for Le Sala Pia. Let the good Father be the interpreter of our gratitude and let the gift which he brings to you show how your generosity has been appreciated most sincerely.—Brother Damaso.

Many Roman papers spoke about the exhibition of the reels in Le Sala Pia and afterwards other Italian papers commented upon the exhibition. We quote a few words from one political and one religious paper. From *La Verra Roma Illustrata,* we quote as follows:

A GIFT TO HIS HOLINESS.

His Holiness deigned a few days ago to admit to his august presence the Very Rev. J. Giusseppe Tonelli, a zealous missionary in North America. Father Tonelli was the bearer to His Holiness of three magnificent and original films which Mr. W. N. Selig of Chicago sent as a gift to the Pope, His Holiness.

Il Carriere d'Italia on February 4 published as follows:

The other night before a goodly number of guests, prelates, ladies and gentlemen especially invited were shown on the screen the reels of the "Coming of Columbus" sent as a gift to the Holy Father, Pope Pius the Tenth, by Mr. W. N. Selig of Chicago.

It was the grandest thing ever seen; the only drawback to the showing being the Roman machine, which was not up-to-date to show such a film. It was the whole history of Columbus from his arrival in Palos to his return to Spain loaded with chains that was presented to the eyes of the spectators, who were deeply impressed. But most impressive and picturesque were the scenes of the caravels (the Ninta, Pinta and Santa Maria), the voyage of Columbus, the expression of his fears, his hopes, his anxieties; of his arrival finally to the promised land. Many eyes were moist in seeing the undertaking of Columbus shown so vividly, with such truth of life that it seems almost that one had participated in the vicissitudes, the perils, glory and infamy of the great Genoese.

Pictures in Central Station Advertising

The universal popularity of the moving picture show has opened up a new field of advertising for electrical central station companies which is both unique and effective, says the *Electrical Review.* Moving picture films depicting the advantages of electrical appliances in the home can be made entertaining and convincing, and are an ideal method of forcibly showing the great contrast between household conditions with the old coal stove and the absence of conveniences and the highly satisfactory results achieved by the use of the electric range, electric table utensils, washing machines and other electrical household devices.

The manufacturers of electrical appliances, appreciating the value of such advertising, both from the standpoint of the central station and for increasing the sale of their own product, have assumed the financial burden of making these films, which they offer to loan to central stations for from three to six days, the central station management arranging with a local picture theater for exhibition. Thus at practically no cost, central stations can avail themselves of a very excellent advertising scheme.

By special arrangement, the Kinemacolor pictures of the coronation were exhibited in the home of J. Pierpont Morgan, where a number of guests were being entertained.

The Playhouse of the Future

By Ford W. Eaton

THE ACOUSTICS OF ORTOGRAFY.

IN a well appointed play the sounds are as important as the scenes. However, many causes have led us to give first importance to the visual effects of the staged drama.

Drama was originally conversation illustrated, but thanks to the poor acoustics of theaters and the perverted taste of audiences, it has been superseded to a great extent by extravaganza and musical comedy, resplendent in scenery, costume and pantomime, with music and a few words interspersed. Hence we were prepared for the speechless picture, and we more often miss the colors than the dialogue. But this condition will not last, and the pictures alone, even though colored and steady, will never be entirely satisfactory.

In a previous article it was stated that in order to harmonize music, speech and other sounds with the visual aspects of a play, it is imperative that the "sounds be correct in regard to quality, intensity, synchrony and apparent source." In other words, they must be properly distributed and harmoniously in accord with the picture.

Just what quality and harmony mean, as applied to a reproduced drama to be enacted in the playhouse of the future, may only be appreciated after some study of the underlying problems. So let us consider briefly the nature of sound and the physical conditions upon which harmony depends.

THE NATURE OF SOUND.

Sound is a sense impression caused in part by the impact of air waves or vibrations upon the tympanum or ear drum which controls the intricate mechanism of the inner ear. These air waves are in turn caused by similar vibrations of such objects as piano or violin strings, the head of a drum, the shell of a horn or a bell, or anything that causes the air to vibrate between about 16 and 4,000 times per second.

In the case of stringed instruments it is customary to provide a larger vibrating surface, such as the sounding board of a piano and the hollow body of a violin. These larger surfaces vibrate in unison with the strings and give increased *volume* to the sounds by setting in motion larger masses of air.

In wind instruments and drums, bells, etc., the shell of the instrument itself is sufficiently large, and is designed to amplify the sound waves. A familiar illustration of such amplification is the megaphone and its effect in increasing the volume and carrying capacity of the human voice. The horn of the talking machine serves the same purpose, and frequently entertains an entire neighborhood with selections that the neighbors didn't order.

Sometimes a neighbor hears two concerts at once, and gathering his family together makes his escape from a simultaneous medley of the Rock of Ages and the Ragtime Violin. Perchance they go to the "nickel show" and hear a real piano and a versatile drummer with attachments mutilate a modern mazurka, while Lord Nelson breathes his last at Trafalgar.

Then when the picture has changed to the triumphant return of the victors with welcoming crowds gesticulating wildly and a whole brass band making musical motions, what do they hear? Nothing save the click of the picture machine and the hum of the audience, for the hard-working orchestra must rest some time or other, and has not this picture "action" enough to go it alone?

VIBRATIONS.

The vibrations of the air and other material objects which produce sound are only one of the many kinds of vibrations which fill all space. Some of these vibrations affect the other senses, as the waves of light affect the eye, but many kinds are known only indirectly.

Some vibrations we would think extremely slow, in fact it is difficult for us to consider them vibrations at all. For instance the rise and fall of the tides is vibration whose waves are so large that we only know them by observing the effects of small portions of them. The cause of the tides is also vibration, being the revolution of the moon about the earth and the earth about the sun, and there are still larger vibrations which we appreciate still less.

Then there are vibrations so small and rapid that we can not sense them or measure them directly, and yet scientists have learned much about them. Such are the vibrations which we term "light" and "electricity." These are not vibrations of air or matter as we ordinarily understand it, but of a much finer and subtler material called "ether" which fills all space and permeates all material substances about as water fills a sponge, only more intimately.

The vibrations of ether which, when entering the eye and striking the retina, cause us to "see," are so extremely short and rapid that they are measured in micramillimeters," or millionths of a millimeter, a millimeter being about a twenty-fifth part of an inch. Some of the vibrations or waves of electricity are much shorter still, while others, like waves of "wireless" are many feet in length.

SOUND WAVES.

An ordinary sound is made up of many different waves or vibrations. A single note of a certain "pitch" may be composed of vibrations of a dozen different rates. Strike middle C on the piano. The principal sound is caused by vibrations of the piano string at the rate of 256 per second, with a mixture of other sounds or "overtones," because between the main sound waves are other smaller waves, vibrating 512, 1024 and 2.048 times per second, etc. Then the sounding board, whose vibrations are mostly in accord with the principal note, or 256 per second, also introduce other vibrations, which in turn start other "over-tones" and "under-tones," whose relation to the pitch of middle C determines the purity of the sound.

Now play the same note, middle C, on the violin. A distinctly different sound is noticed although the pitch may seem to be the same. It is the same, as far as the principal note is concerned, but the air is also vibrating with a multitude of other sounds, which cannot be distinguished and yet add that indescribable sweetness to the pure-toned violin. Here again the purity of the sound is dependent upon the relation or harmony of the overtones with the principal tone.

Ring a bell tuned to middle C. Here the simple note seems to stand out in clear relief from all modifying sounds, and in fact a much larger proportion of the

*This is the fourth of a series of articles which began in the February number.

sound is made up of just 256 vibrations per second. On the other hand, sound C on the cornet and the mixture of sounds is very apparent.

CHORDS.

Strike middle C and the C above. The upper note of the octave vibrates 512 times per second, or just twice as fast as the lower (256). Thus for every air wave that middle C starts, treble C starts two, and these travel to the ear, "keeping step" about as a little boy takes two steps to his father's one, yet both would keep step.

The effect of an octave on the ear and on the mind is not much different from a single note, as both notes seem to blend into each other so readily.

Now, however, strike C and E. There is a new effect, at once pleasing and disquieting. We have sensed the beginning of "harmony," and the ear demands a variety of these new sounds, which the mind has learned to appreciate as "music."

THIRDS AND FIFTHS.

This combination of two tones is known as a "third" when the notes are separated so that you would count C, D, E, one, two, three, and a "fifth" when you would count from C to G, as from one to five, C, D, E, F, G.

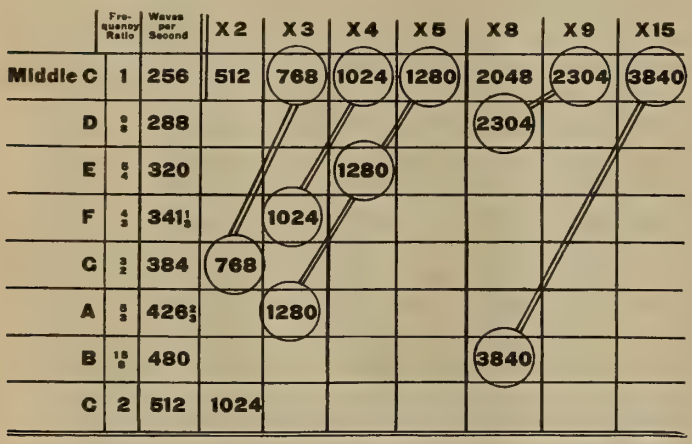


Fig. 1. Vibration Frequency Ratios. Key of C.

Now strike C and G and the effect, while fairly harmonious, is still disquieting. Then strike C, E and A, and there is a richness and fullness that was not heard before.

Without going into technicalities let us hit the piano just once more and then consider the difference between harmony and discord. Strike C and D, and the effect is not at all pleasing. It jars the nerves and disturbs the mind. There is *discord* instead of harmony, for the following very simple reason:

HARMONY AND DISCORD.

The rates of vibration or "frequency" of the notes of this octave are as shown in the figure. It will be seen that it takes only two vibrations of treble C to "catch up" to one longer vibration of middle C, and this occurs in 1/256 part of a second, or so quickly that the ear can scarcely tell that they are not the same. When C and G are sounded together G does not "catch up" to C until after three vibrations, for 3x256=768 and 2x384=768. So they are in unison every 3/256 of a second.

Now, when C and E are sounded it takes still longer for them to get in step, for 5x256=1280 and 4x320=1280, which shows that every 5/256 of a second they vibrate together. This is just a convenient interval for the ear and mind to take note of, and we are pleased to observe this evidence of order or "harmony."

Very different is the case when C and D are struck together. Here the rates of vibration are such that it is 9/256 of a second before the two are in unison and the ear gets tired waiting, and the mind receives no message but one of displeasure or "discord."

C, E and A, however, all vibrate in unison every 5/256 second, and harmony and greater richness result than when two notes only are sounded.

METER AND RHYTHM.

These very short intervals of time are appreciated by the ear without our thinking about it. We only know the effects. There is another way in which time is divided up that is readily distinguished, and that is the order and speed with which notes and chords follow each other. This is termed "meter."

You get some of this when the "leetle German band" goes "um pah pah," or when you try to pick out Home, Sweet Home with one finger. To be pleasing, the notes and chords must follow each other in a definite order and at a rate which varies regularly. We group them in "measures" and "periods" and call it a "tune."

Whether or not the tune is melodious depends upon the character of the "rhythm" as well as the meter. It is meter and rhythm that distinguish between waltz and two-step, march and rag-time although the arrangement of the notes may be similar. You can make a funeral march out of a barn dance by changing the meter and the rhythm, and to cite a current example, part of the music in Puccini's opera "The Girl of the Golden West," is practically identical with "Alexander's Ragtime Band."

Moreover, many popular songs are virtually the same in meter as well as rhythm, the only difference being that other notes have been substituted, while the same "phrasing" and the same old swing are still there.

INTERPRETATION.

Now, suppose we play a piece mechanically and accurately, giving every half note just twice the time of a quarter note, and accenting each measure regularly, each note being pure in tone and of proper pitch. We would hear something like a music box or an automatic piano, accurate but "mechanical."

Now put an artist at the piano. He strikes the same notes, he plays the same piece, but what a difference! What is it that takes that cold, lifeless, mechanical collection of sounds and transforms it into a living, appealing, enthusing force, which goes straight to your heart, or stirs your memory and your imagination so that the riches of the universe are yours once more? You march, you dance, you pray, you dream, you resolve and aspire, and all the time you *thrill,* because you have responded to some of the myriad messages that the artist has brought you from the infinite harmony, of which his playing and your memories and aspirations are each a part.

But why *his* playing any more than that of the automatic piano? Simply because he has used the music to "express" thought, and in doing so he has varied, if ever so slightly, both meter and rhythm, delicately shading the tempo, phrasing and accentuation, so that millions of new combinations have added new effects, harmonious and beautiful, under the guidance of a master of thought and feeling, until your innate sense of order and beauty has been delighted, and out of the myriads of melodious thought-waves, some at least have been in tune with yours, and you have responded.

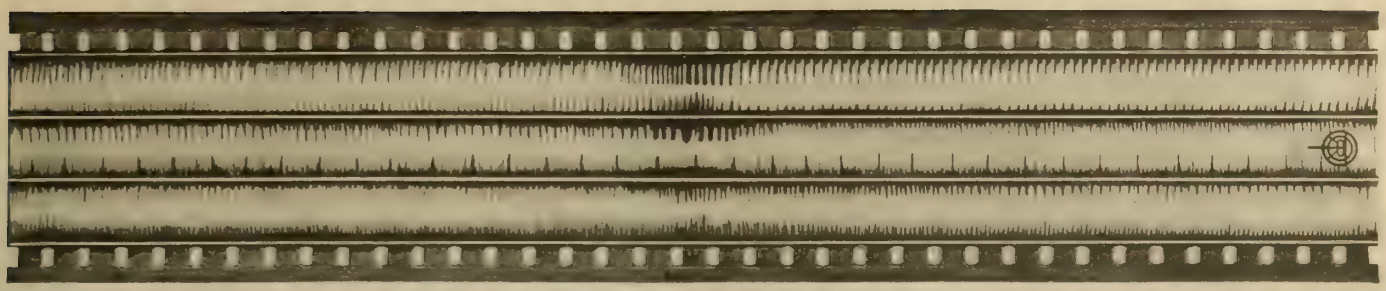


Fig. 2. Radio Type Fonogram. Sextuple Record. Quartet and Orchestra.

The artist has "interpreted" the piece, and his interpretation suited your mood and your need.

REPRODUCING SOUND.

A talking machine does not *produce* music and speech any more than a picture machine produces scenery and action. It *reproduces* them. Therefore, so far as the mechanical duties of Ortografy are concerned, the foregoing remarks on the production of sound might seem out of place. But the chief purpose of Ortografy is to provide for its audiences a perfect form of entertainment, and this necessitates the harmonizing of so many varied elements in the original productions, that the mechanical apparatus used in the reproductions is only an incidental part of the work. Its sole function is to reproduce without spoiling, so that the artist can convey his message unimpaired to the audience.

TALKING PICTURES.

Nevertheless the perfection and precision of all reproducing apparatus are absolutely essential, and fully as important as that a piano shall have a good tone and be in tune. Otherwise, however skillful the player, however masterful the composer whose genius he is trying to interpret, the performance will fall flat.

Why is it that the people didn't take to the "talking-pictures" that have roamed about the country during the past few years? The idea is immense, and everybody said so. Sometimes they drew crowded houses for a while. Audiences smiled and laughed and seemed to appreciate the "stunt." But even a good stunt gets tiresome, so bye and bye the people decreed that you should cut out the stunt and give them the dear old pictures straight.

QUALITY.

Again, how does it happen that the companies which Lyman Howe has been sending out for ten years or more have had no difficulty in filling large houses at 25 cents to $1.00, sometimes giving the same show for a week or more, while in the same town "nickelodeons" went broke trying to attract by advertising a "complete change of pictures every day consisting of three brand new reels of film." They might have added apologetically, "If you don't like it today come in tomorrow, perhaps we'll have a good one." Suppose they did have a good one, it would be gone again before the town had a chance to see it.

Mr. Howe often shows the same pictures that are shown in the nickelodeons, but selects them with care, and his operators know their business. A good, pleasing performance is the object sought, and it is achieved without informing the audience that it is all done through the medium of some "reels of fillum" and some busy ventriloquists and prestidigitators behind the screen. The audience gets only what it wants—the effect.

There are several picture houses at the present time where quality is making good, notably Mr. Rothapfel's Lyric at Minneapolis. He doesn't give you talking-pictures, but he does give you music that fits the scenes, and both music and pictures have spirit and character that betoken common sense and some management. Yet he shows no subjects that are not available for every picture house in the country, and his operators have to get along with the same type of mechanism.

TALKING MACHINES.

There are many ways of recording and reproducing sounds other than with the familiar disc and cylinder talking machines. Sound waves are just as readily photographed as a bit of scenery, and better yet, they may be electrically recorded and reproduced, so that all of the harsh, scraping noises of the phonograph are left out entirely. Moreover the music or speech can be amplified to any desired extent, so that the largest auditoriums can be filled with contented audiences who catch every word.

In the play house of the future the sounds may be produced by any one of several methods which recently have been perfected, and are nearly ready for commercial introduction. It will be impossible in the present article to reveal many details, but a general explanation should suffice to convince almost anyone that the play of the future will not be obliged to carry any live actors around with it (or "dead" ones either).

1. The sound record may be either on the film itself, or what is just as desirable, be run at exactly proportionate speed by the same mechanism. This makes it impossible for the pictures and sounds to get "out-of-step."

2. Each speaker and each instrument may make its own record so there is none of that jumble that occurs when a phonograph tries to make a dozen sounds at once.

3. The sounds are conveyed electrically to the precise spot on the screen where the speaker or instrument or other source of noise or music happens to be. This is done automatically, without the aid of the operator.

4. The quality of the sounds has been inspected and all harshness and unnatural or superfluous noises filtered out by means of magnetic devices which "choke" certain overtones and pass others.

5. In this way the "sibilate" sounds, as of hissing, may be transmitted, and scraping noises eliminated if desired. This would not be possible if ordinary telephones were used, as it is well known that one cannot distinguish the letter s over the telephone.

6. The loudness of the sounds is variable at will and there is scarcely a limit to the size of room that can be filled with clear, well defined music or perfectly articulate speech.

7. Therefore, in regard to the sounds at least, the

Ortoplay will not be an imitation of an ordinary performance, but a reproduction, vastly improved, of an exceptionally good performance under ideal conditions.

Just how long it will be after the new apparatus is available, before it is made to serve a real purpose, and help to lift the picture show to the level of true dramatic art, will depend on whether these new opportunities are taken hold of in the right spirit by those who can appreciate them, and have patience enough to forego the prospect of immediate gain in the serious and hopeful work of founding an industry on right lines.

It is the purpose of these articles to arouse a greater degree of pride and interest in the future development of the playhouse through such agencies as have been described; and it is the desire of those whose privilege it has been to assume the earlier tasks of experiment and research, to co-operate with others who realize the need of a wholly new method of attacking the problem of how to entertain the people.

Future articles will consider some novel phases of this problem, and describe more fully the apparatus which is being prepared to help in its solution.

After receiving word recently that a long-lost brother was dead, a woman of East Boston, Mass., saw him stalk out on the canvas screen of a moving-picture theater. The figure stepped out from a crowd in a naval scene, looked toward the audience, waved a hand and disappeared. An effort will be made to trace him.

Texas Educators Favor Films

At the regular meeting of the Dallas (Texas) Public School Teachers' Institute, one of the subjects treated at length was "The Educational Value of Moving Pictures." Most of the teachers discussing the question declared themselves heartily in favor of the use of moving pictures as an aid to class work. It was declared that in the study of such scientific branches as biology, physiography and zoology they could be made to be of great educational value. Profs. Charlton and Eyerly of the high school, spoke particularly of the value of moving pictures as supplements to scientific studies. Mrs. Bassett of the Ben Milam school brought out the use of the picture as an adjunct to the study of literature, declaring that pictures could be used which were reenactments of stories studied by the pupils and by seeing them reproduced they would make a much more lasting impression on the pupil's mind.

In London a photographer advertises to take moving pictures of his customers, and to furnish a hand stereoscope for working them. He will make 640 pictures in a ribbon, and furnish the hand machine for $5.25. Child pictures are said to to be particularly pleasing for the reason that the child's motion is natural and unrestrained. Many people are securing these child pictures, and also phonograph records of voices of their children for preservation.

Scene from "The Haters," an American for May 16—Fetching in Its Conception and Execution.

On the Outside Looking In

By the Goat Man

I HEARD one exhibitor offer to bet another ten dollars that he took in thirty dollars the most—naming a certain night. The houses had the same seating capacity—the place Chicago. Normally, the business of both ran about the same. The bantered one hesitated. The banterer said: "I'll make it forty dollars!" That excited suspicion. It turned out that the man who took in the most money had "views of the Titanic Disaster" and the other didn't. The "Titanic" exhibitor violated all the rules—the crowd clamored to get in—the ticket seller pulled down her wicket and the boss of the show simply grabbed the money and slipped 'em through! Can you beat it? What sort of public are we?

* * *

From all over this country comes the protest that alleged views of the greatest of all sea horrors must not be shown. Mayors in most of the principal cities have forbidden the exhibition of such pictures. And yet we are confronted with a demand that cannot be appeased. Everybody knows that there were no pictures—that anything purporting to represent the calamity is a fake, pure and simple. Pathé lost a camera man with the vessel, but exhibitors know that Pathé did not try to make capital of a loss so pathetic. There were tears in the Biograph organization with the loss of Dan Marvin, but nothing has been said about the camera that went down with him.

* * *

Frank Winch should be held responsible for the mischief that set every film exhibitor on end. Winch had the pictures—started taking 'em from a sea-going tug at midnight and kept right on turning the crank till the Carpathia picked up the last life boat and disappeared in the gloom and fog of the next day! It is just such tommy-rot that gives the game a black eye. More harm can come from an over-zealous press agent in five minutes than can be turned aside in six months by every known device.

* * *

There were seventy, twenty-seven ampere arc lamps used by the Vitagraph Company in taking the pictures of the McFarland-Wells bout in Madison Square Garden. The management provided green eye shades to the witnesses. Nothing was said about "turning on the fan," but I'll wager that the heat of those lamps would have made E. J. Willis of Cleveland holler, had he been there. But in calling attention to this extreme heat and light, I desire only to show that the making of motion pictures involves somewhat more of detail than "You push the button, we do the rest."

* * *

The impression has gone out that "The Goat Man" is a grouch. He is. There is no mistake about it. He is an alley-goat and the alley-goat diet makes him dyspeptic and pessimistic—only as it respects trade conditions. You have seen Fifth Avenue Goats hitched to beautiful little rigs and hauling the sweet children of the rich. Goats that live in such an atmosphere are well-groomed and well fed. They have forgotten their alley cousins that subsist on the labels of vegetable cans and other loose garbage. There is a difference in goats. The difference is marked. You can see it with half an eye. An inside goat and outside goat tells the whole story. I am an outsider—as rank an outsider as the rankest. But you can pet me and I'll gambol with the sleekest of the flock. I know one or two things about the inside, though I'm far from the stall where the food has been inspected by the chief warden. I'm getting along. My front feet have rested on the top of the fence and I've seen clear into the lot. I may get over some day and then you will understand how badly you have judged me. And in the meantime there are no hard feelings. A grouch can

Miss Leah Gillami, Cines Stock Company (George Kleine).

applaud those fellows who are getting on and if there is anybody in the world who has greater faith in the future of films than I have, let him send his photograph for the front cover of this keystone of optimism!

* * *

I have been intensely interested in the activity shown by some of those red blooded western men who have invaded the sanctity of Gotham, especially as it concerns the independent film business. There is no deception in the name under which these men are operating. They call themselves the Mutual. The word mutual suggests giving and taking—toting fair, if you please, and while the Mutual has shown decided liking for taking, I'm sure it has also been doing some giving. The Mutual has rounded up the control of something like twenty film

exchanges. It has established a clearing-house for old film that has sewer connections. It stands hard against junk and without "bunk." Besides it has been slipping over a factory or two or three and is dickering for more. To a man who doesn't know, at least that is the premise, this is how it seems to be working out. I have said that the Mutual was largely composed of westerners—men who shake hands at the belt line; say very little and look you straight in the face when they speak. These men were for the most part somewhat slow in developing. That is, to the speed boys of Broadway it looked that way. They had film exchanges, most of them, and when the G. F. Co. got out its jaugernaut cart they refused to take the count. They were victims of what was left and not relishing the whole program, they started a little film factory of their own. The bunch down East must have said to each other, "let's get 'em a coming and a going." And that's exactly what they did. But you can't pick all the feathers off a goose unless you take off your gray silk gloves! The westerners fell for the two-way hold-up till they got tired of it, and now they have mutually agreed to sit in at the doings. Are they in? Yes, Terese, they are. With a few factories of their very own and a string of buying exchanges they are steadying the gaze of Race-Track Charley quite considerably. There isn't the least bit of friction, either; but they do say that the second-story handshake has now been compromised to half way from the chin to the top pants button.

* * *

Nearly everybody who asks me questions go harking back to the whyness of making films. They all say there must be oceans of money in it and that money is easy to get when it can be shown that there is big possibility for its return. All of which is true. I've had to prove that I would pay back every dollar I ever borrowed before I got a cent. In the film business you can't prove anything. It isn't a theory business for a single second. The thing that goes today is as dead as a door nail tomorrow. The man who fails in one place becomes a raging success at another. And it follows all the way through. There are successful men in the film business who were failures before they got into it. There are failures in the film business who were tremendously successful before they switched their affections. The dope sheets wont stand analysis. I have referred to the two "charmed" circles that dominate the business. I have pointed out the utter futility of a "third movement." To upset the present plan of conduct would require a greater sum than could be enticed from the money centers. It would require the making of an elaborate program of films—say eighty full reels a week; the renting of those films through approximately a hundred film exchanges and the actual owning of from five to ten thousand more theaters. There is no other way to compete for the nickels and the dimes that support the industry as it stands. Better let well enough alone. It costs nothing to dream about it, but some such scheme as exists today will continue right along indefinitely. No genius will out-genius the men who are doing the present strangle-hold.

* * *

But I do think there is an opportunity to get away

A Scene from Selig's "When the Heart Rules," One of the Good Films of Last Month.

with a straight church and Sunday school proposition—at least for a time. The Sunday school lessons, if I haven't forgotten, are "released" quarterly in advance. I have a notion that a five minutes film review of next Sunday's lesson, just before the closing hymn, would induce larger attendance in those little red seats close to the superintendent's rostrum. I fancy Willie and Margaret and John and Martha would never fail to attend the lesson if they were to have the picture story as a climax. And what denomination has a Ladies' Aid Society that wouldn't pull off ten consecutive chicken dinners in their zeal to buy and install a projector in work so commendable? And where will you find a congregation without its dear brother Ebenezer Lightfoot, an electrician, who would volunteer his services for five minutes in a cause so worthy? Here is a half-million dollar chance that is being kicked around because the men who are equipped to do it are too busy counting money under the existing plan. It is all free, too. The Goat Man is too poor to do more than suggest.

* * *

The Chicago State Branch No. 2, Motion Picture Exhibitors' League of America, are working on the plans for entertaining their fellows who will visit Chicago in August. Better put big marks on the convention dates, you out of Chicago exhibitors, for the plans include your being here.

Pictures in the Air

Lieut. F. M. Kennedy, who recently took a series of motion pictures from an airship, describes the experience as follows:

"Taking pictures in the air? Well, it isn't so difficult as the onlooker might suppose, though, of course, my work was experimental and the results cannot be determined until the films are developed.

"Lieut. Arnold and I started from College park in the afternoon with the idea of carrying out a mimic scouting trip. I had the motion picture machine—a small contrivance as easy to operate as an ordinary camera—and he guided us.

"When we had reached 1,500 feet and the earth looked rather small, I began to reel off the films, pointing the camera directly toward earth, so as to cover the road. I held the camera in this position during the major portion of the flight, shifting it only a little to the right and left to get the topography in general.

"The only difficulty encountered—and it is one easily remedied—was in definitely deciding just how much territory we were covering. There was no finder on the camera, and it was, therefore, impossible to sight it as one would if taking an ordinary photograph.

"The light struck slantingly, and, as the camera was shaded, should have brought the hills and hollows below us into splendid relief. This is the first extended trip I have made with a moving picture machine on an airship. If the pictures I took prove to be a success, undoubtedly the scheme will be followed up and come into general use."

Picture Politics

A moving picture campaign is being conducted with much success in the villages of Hertfordshire, England, by the Union Defence League. The efficacy of the film as a political agent is not among the least of the surprises of this wonderfully versatile art.

Good Word for Pictures

Upon mature deliberation the Child Welfare Committee, of New York, has decided that the moving picture shows of that city are doing a good work. In one particular the committee indicates that by reason of the cheapness of the picture show children of the adolescent age have practically deserted other shows of low moral standard, and plays of alleged higher quality, where vice is gilded and made attractive by pleasant surroundings. It is also pointed out that the moving picture show is more clearly and practically under the control of the authorities than any other, and that the tendency is constantly toward improvement and a higher moral plane, rather than away from these. For these reasons the picture shows get deserved commendation.

It is the duty of good people everywhere to give encouragement to any form of entertainment that promises mental and moral profit for the children. It is, therefore, well that heed be paid to this report of the Child Welfare Committee of New York, and that public interest in every city strive to make it an object for the moving picture show to continue in well doing, and to enhance the business from the moral and educational point of view wherever that is possible.

There is no manner of doubt, at all events, that the moving picture show is with us to stay; nor is there any doubt that we have begun with it in the right way. It is by its very nature a children's show, and it only devolves upon the people as a duty to see to it that it serves the children as it should.

Takes Your Moving Picture

One of the latest novelties with which Berliners are amusing themselves is about to be introduced in America. For some weeks one of the popular pastimes among the people who loiter in the evening along the Friedrichstrasse is to get photographed by moving picture machines.

There are a number of small shops where the customer, after attitudinizing a few minutes before the camera, receives a roll of photographs packed in a small metal box.

By turning a crank rapidly the pictures are made to appear in as rapid a succession as in kineomatography. The proud owner goes around exhibiting his pocket picture shows to his friends.

Marcus Braun, port warden of New York, has decided that the idea would catch the popular fancy in American cities, and has completed arrangements to introduce it into the United States.

Washington Schools Want Pictures

School board officials of Washington, D. C., may institute a moving picture course in the local schools. A better understanding of geography, art, literature and science could be taught by views on a curtain, according to Superintendent Davidson.

Enlarged maps of foreign countries could be shown, be pointed out, and travel views would make geography more interesting for the pupils.

Dr. Davidson said that the machines would be used not only in the kindergartens, but in the graded and high schools as well. New York, Minneapolis, and other cities have found the system successful.

Current Educational Releases

The Art of Printing.—Pathe. An interesting film showing the process of printing as carried on in the United States government printing office, Washington, D. C., the most modern and up-to-date in the world.

Abaca; Its Culture and Use in the Philippines. —C. G. P. C. A subject which should be both interesting and instructive, as it shows the growth, culture and many uses of the native Manila hemp plant, which supplies a product from our new possessions with which we are somewhat acquainted.

Turtle Industry in Florida.—Lubin. A very interesting picture of a turtle farm. The monsters are handled fearlessly by the keepers, who give them their turn in the tank. A boy rides on the back of one of the turtles while a keeper prods him to increase his speed. The picture shows how they are dressed for the market, which is done on a wholesale scale.

American Lumber Mill, Albuquerque, N. M.— Nestor. A film showing the activities of what is said to be the largest lumber mill in the world, having a capacity of 300,000 feet of lumber per day. It shows how the lumber is unloaded from the cars, stored away until needed, then sawed into lumber of the desired dimensions, which is conveyed to immense yards to be stored away. It also shows a creosoting plant in action, where railroad ties are creosoted, thus adding to their length of life.

The Pygmy Circus.—Reliance. A natural history subject, showing an interesting series of little animals in their natural antics, which are very entertaining.

Fishes of the Tropics.—Eclair.

An Excursion in New Zealand.—C. G. P. C. An interesting travelogue which carries one through the tropical verdure of New Zealand—sometimes up the mountain side above the clouds and among the beautiful lakes.

Scenic Wonders of Yellowstone Park.—Imp. A series of pictures showing the wonders of the nation's playground, which includes all kinds of vegetation and natural formations as well as various animals. One picture deals with the wonderful waterfalls, another shows the geysers and hot springs in operation, and a third deals with the various animals in the park.

The Potters of the Nile.—Kalem. A very interesting series of pictures portraying the process of pottery making from beginning to end, probably as it has existed from time immemorial in this country.

Bathing Cavalry Horses.—Pathe. A subject which is both interesting and instructive, showing as it does the cavalry horses of the French army being driven into the stream, to which many of them object; consequently their antics are quite entertaining.

A Trip to Tihiti in the South Pacific.—A travelogue which gives us a glimpse of the life and customs of this interesting people.

The Alhambra, Granada.—Eclair.

Winter Logging in Maine.—Edison. This film shows the activity of a lumber camp during the winter months when the ground is covered with ice and snow making it possible to move heavy loads of logs through the woods. After the trees are cut and stripped they are gathered in huge piles along the road and when the snow falls the road is cleared with the snow plow, followed by a sprinkler, and thus a hard, icy road is formed, over which the heavy loads can be hauled to their destination —usually the bank of some river—to await the spring thaw, when they are run down to the various mills.

The Story of a Cocoanut.—Selig. A very interesting film, consisting of a series of pictures portraying the entire process of raising cocoanuts.

California Ostrich, Pigeon and Alligator Farm. —Lubin. A very interesting picture of an ostrich and pigeon farm in Lower California, also an alligator farm. There are herds of giant birds which seem to enjoy civilization, even allowing their keepers to ride on their backs. The swarms of pigeons also present a very pretty sight. There are also thousands of alligators ranging in size from a few inches to eight feet in length. When handled they will show fight, but the keeper handles them seemingly without fear, taking the top and under jaw between his hands he quickly closes the vicious looking mouth and only laughs at their wicked attempt to bite.

Tunisian Fisheries.—Eclair. A very exciting and interesting film, showing how these monsters of the finny tribe, some of which sometimes reach the enormous weight of one thousand pounds, are caught and prepared for the market.

The Blue Mountain Buffaloes.—Champion. The picture of a herd of buffalo taken in their New Hampshire winter quarters on the Blue Mountain Forest Reservation. This is an interesting film as it gives us a good view of these mighty monarchs of the plain which are fast becoming extinct on our continent.

Scenes in Korea.—Selig. An attractive travelogue which is also instructive, as it gives us some idea of the life and habits of the people of this oriental land.

The Los Angeles Fire Department.—Selig. A vivid demonstration of the daily life of the Los Angeles fire department, which has long been considered one of the most modernly equipped and best organized in the country. We see the fireman about his daily duties, both at work and at play, and the subject is one which not only entertains but instructs as well.

Last Rites of the Maine and Burial of Its Dead. —Selig. A film which should stir the patriotism of every audience.

The Charcoal Industry in Cuba.—Pathe. This film shows in an interesting manner the gathering of wood, the building of the furnace, the burning and shipping of the charcoal.

Cod Fishing Off Iceland.—C. G. P. C. A very interesting film showing forth this important industry.

Old Town, Albuquerque, New Mexico.—Nestor. A film of historic interest, as it shows some very old ruins, among them being San Felipe Church, erected about 1600 A. D.

Clever Boys.—Great Northern. An interesting subject showing the results of Swedish movements in promoting muscular development.

A Samourais' School.—Pathe. A film showing how the Japanese nobility are trained, as were the Samourais of old.

Wrasses, Dog Fish, Sole and Gurned.—C. G. P. C. This film shows all the different kind of fish mentioned, all of which are caught at a depth of 500 feet. It also shows how they are located by the fisherman; the nets are then lowered, the fish hauled up and sorted and stored away.

The Coming of Columbus.—Selig. A moving picture drama in three reels, reproducing with historic exactness the vital events in the life of the great discoverer who gave a new world to civilization. Among the scenes depicted is his appearance before Queen Isabella of Spain, where he is created an admiral, provided with three ships and starts on his journey in search of the new world which he believes exists, as well as many other scenes.

The Animated Weekly.—Sales Company. A film showing the ill-fated Titanic, her captain and officers; also the Carpathia, her rescuer, and some of the passengers on board the rescue steamer, including the picture of the mass of ice supposed to have sunk the steamer.

New Pennsylvania Convention Date

The Pennsylvania state convention that was called to meet at Harrisburg, May 6, 1912, has been called off and will be held in Pittsburg, June 24 and 25, 1912.

Every motion picture exhibitor in the state of Pennsylvania is not only invited to attend the convention at Pittsburg, but is urged to do so, as matters of great importance to every exhibitor will come before the convention.

Moving pictures as an aid to the education of the public on civic, industrial and scientific subjects were advocated by Dr. Deutsch in an address delivered before the City Club of Cincinnati at its meeting in the Gibson House. He urged that the club should use its influence toward interesting proprietors of moving-picture shows to secure films dealing with subjects of special educational value.

Scene from the American Film of May 27, "The Reward of Valor."

Scene from "The Brand," an American for May 30.

Breaks World's Record for Changing Reels

The world's record for changing reels on a motion picture machine, formerly held by a Mr. Jones of Chicago Local No. 2, I. A. T. S. E., was broken here when Roger H. Neal, in the presence of a Journal man, changed reels at the Amuzu Theater in exactly nineteen seconds. This seems remarkable, but the Journal can vouch for the fact that it was done. Mr. Neal is by all means the most expert operator ever in Winston-Salem and is a thorough gentleman withal.—Winston-Salem Journal.

Here is one of the most remarkable performances which has ever come to our attention, says the Edison Kinetogram. When one considers that it usually takes about one full minute to change reels, this nineteen-second shift is little short of marvelous. Mr. Neal, however, in a letter to the company, assures us that two stop watches timed the trick, and that it was a complete and accurate change.

The performance took place upon an Edison Kinetoscope and is cited by Mr. Neal as an instance of the great possibilities of our machine, which is unconsciously praised by another Southern newspaper which, in commenting on this remarkable feat, says:

"The efficiency of the operator is manifesting itself to the patrons of the Amuzu in a clear and distinct picture, with regular light, and dispatch in changing from one picture to another. 'Forty seconds to change reels' the sign reads, and it is very seldom that a longer time is consumed.

"This service, with other features inaugurated by the management, tends to make the Amuzu a mighty popular place, and its patronage is growing steadily."

We are publishing the account of this record-breaking change in the hope that other operators will become interested in an endeavor to break this new record—though we do not believe it can be done.

Pictures Greatest Aid to Insane

The moving picture is the greatest success yet attempted in the way of entertainment for the insane patients under treatment in the Oklahoma Sanitarium Company's hospital at Norman, Okla., according to L. H. Selsor of Guthrie, the company's president. Only comic and scenic pictures are shown, and the former are particularly entertaining to the several hundred patients who discuss them for days after they are shown and wonder what the next series of pictures will be. All modern methods of entertainment have been adopted at the sanitarium, but the moving picture, declares Mr. Selsor, surpasses them all.

Since the war started, theater managers in Turkey have entirely withdrawn Italian films from their programs, or else have cut out all trade marks and titles indicating their Italian origin.

Motography as a Medium of Education

By E. B. Lockwood

THE educational value of moving pictures is being recognized by the world at large. The great educators of the country are waking up to the fact that many branches of study can be illustrated and taught more comprehensively by their aid. The use of moving pictures in schools is still in its infancy. The great possibilities have hardly been considered, much less demonstrated. A few colleges and schools throughout the country have been equipped with moving picture machines, and where they are installed they have proven a great success.

Consider what it would mean to the student of the agricultural college if he could see the growth and development of wheat, corn or oats, day by day, pictured before him in a few minutes. Our government is spending millions of money annually to enlighten the farmer and show him how he can increase his crops. Short courses are held at all the agricultural colleges. These are attended by the farmers. With the aid of the moving pictures the teachers and professors could drive home the fundamental principles of practical and scientific farming in such a way that they would be easily comprehended by all. Geography, history and literature could be illustrated and taught to the children of the grammar schools, to say nothing of the great possibilities of illustrating the many branches of science taught in the preparatory schools and university.

Moving pictures explain and convince where the chart and word description fails. Students have been taught parrot-fashion for years, memorizing their lessons without comprehension of the subject. With the aid of moving pictures this same student would get a definite conception and advance more rapidly. The inattentive scholar would be entertained and become more interested. Moving pictures impart knowledge to those who see them. They have become a recognized necessity among all of us.

We are able to visit the most remote corners of the world and enjoy the beautiful scenery and the wonders of nature's great phenomena. We are shown the products, animal life and inhabitants of foreign countries. The modes of living, characteristics and mannerism of people from all parts of the world are depicted before us. Great industries are brought before us in minute detail. Sanitary and insanitary methods of living and preparing food are impressed upon us. The works of all the world's great authors and poets are dramatized and portrayed for us upon film. History is being reported day by day. All these subjects can be secured by the school board at a nominal expense. These subjects do not nearly cover the field. The film manufacturers have been working day and night in the past supplying the theaters with film good and bad, but the time has arrived when they will have to divide their efforts and give more time and attention to the educational field.

The Edison Company has recently perfected a small moving picture machine and film which will do a great deal in making moving pictures one of the great mediums of education. This machine makes it possible for the country school to use moving pictures. However, I think it is questionable if such a machine will ever prove practical in the city grammar or high school where there are large classes and the machine will be used several hours each day. The city schools and universities need a full size, simple, durable and practical machine.

You say, "Yes, but moving pictures are expensive." Yes, and no. Expense is not considered when a fine fireproof school building is erected and the most modern facilities for the protection and welfare of the children are installed. You will find well equipped gymnasiums costing thousands of dollars in all the schools built in the last few years. A moving picture machine and equipment, including a fireproof booth, would cost less than $500.

In several states educators have considered organizing film circulating libraries. Such libraries would make it possible for school boards to subscribe for films at a very reasonable figure. The idea of first runs, as now practiced by the commercial film renters, would not be in vogue in such a library, as an educational subject would be worth just as much at the end of a year as the first day released. These libraries could be made to pay a good interest on the investment and would be a great benefit to the schools of the state. While visiting several state universities and agricultural schools this last winter I found that the presidents were endeavoring to secure appropriations for moving picture machines, as they consider that one would be of great help and benefit in their work. It is only a matter of a short time until the subject of moving pictures in the schools will be considered by every school board in the city and country.

Ministers in various parts of the country are illustrating their sermons with moving pictures. Those who have used them have been very successful, as they draw large audiences. Superintendents of Sunday schools have demonstrated that children learn faster and easier and at the same time are entertained. Y. M. C. A.'s are installing machines and giving religious and educational entertainments. On a trip through the South a little over a year ago I met Y. M. C. A. superintendents who were very much interested in moving pictures, and after making a few inquiries they all said, "Well, next year I shall have a machine here."

Several large corporations have installed machines and are showing pictures to their employes at noon hour. Railroads are considering the use of moving pictures to educate their employes in their various duties and instructing them in first aid to the injured.

In some communities the school boards and principals have arranged with the local theater managers to show certain pictures, illustrating subjects that the children in the schools are studying. Others have even had managers hold special matinees at which they could show the children a program to illustrate their studies.

Moving pictures do more to educate the masses than any other institution. The public attends the moving picture theater to spend a pleasant hour and be entertained. The foreigner living in the ghetto, working men and their families, and the well to do, all attend the theater in their neighborhood. At the same time they are being entertained they receive lasting impressions and become informed on subjects that heretofore were foreign to them. Children will often join in a conversation and speak intelligently upon subjects which seem far

above their comprehension. Upon asking them where they receive this information they will generally say, "Why, I saw that at a moving picture show."

There is a great field that has hardly been touched. The great crops of the commercial field have been reaped. Now the producers and manufacturers will have to cultivate and work more carefully, studying conditions and endeavoring to meet the demands of the public. Just across the road lies the educational field, touched only in spots, waiting for the manufacturers and producers to reap the harvest, which promises to be a record breaker.

Films at Southern Sociological Congress

Motion pictures are expected to be an important feature of the Southern Sociological Congress to be held in Nashville, Tenn., May 7 to 10. Governor Ben W. Hooper has issued a call to the governors of sixteen southern states to send delegates to a congress and exhibition to study and improve social, civic and economic conditions in the south. The program will be made up of an array of the strongest speakers on social welfare topics from various parts of the country. In addition there will be exhibits and a special showing of graphic methods in teaching and interesting people. For this purpose national organizations possessing motion pictures have been invited to co-operate. The committee desires to learn of all high grade films treating of health, play, children, prisons, summer babies, child labor, flies, and many other subjects interesting to public officials and social workers. Correspondence may be addressed to E. G. Routzahn, Southern Sociological Congress, Nashville.

Japan's Picture Theaters

Consul General Thomas Sammons, Yokohama, says that in Yokohama, as well as throughout the empire, the moving-picture show is taking the place of the old-line theater. The price of admission is sometimes 2½ cents, but usually 5 cents. There are also numerous traveling picture shows.

These concerns do a large film-exchange business, mostly with European manufacturers. An American film is seldom seen, although investigation leads to the belief that the public would be very glad to see more characteristic American views. There is also a good opening there for American moving-picture machines and accessories.

Pictures in the Straits Settlement

Vice Consul D. Milton Figart, Singapore, says there are three moving-picture shows in Singapore and six throughout the rest of the peninsula. A French company supplies the machines and controls the film market. This company stocks about 1,000,000 meters of film (meter=3.28 feet), buying what it desires from other manufacturers and sending in about 5,000 feet of new film each week. It has had an operator in this field for some time taking pictures of rubber growing and other local industries.

Scene from Essanay's Western Comedy, "A Western Legacy."

California, the Producers' Eden

From the Los Angeles Times

SOUTHERN CALIFORNIA is the back-drop for hundreds upon hundreds of tabloid dramas and comedies presented before a daily audience of some 20,000,000 people in the United States, Canada, Mexico, South America, Australia, the countries of Europe, Japan and the Philippines. Within the city boundaries of Los Angeles, and just over the line in Glendale, is produced that vast quantity of cowboy and Indian picture-plays which enliven the moving picture programs of the world; and besides these purely western subjects some of the great moving picture dramas of the day — tremendous classical productions, dramatizations of famous novels, pantomimic adaptations of celebrated plays, startling marine films and idyllic film-fancies of mountain gorge and primeval forest—are staged against the tremendous background which those of the Southland are familiar with as the setting of their everyday lives.

In that part of Los Angeles known as Edendale, and further on, in Glendale, many of the largest moving picture producers of the world maintain what they term "Pacific Coast studios," and some of these are responsible for such a large share of their companies' output that they have become substantially the producing headquarters of the firms represented. Among the big concerns located there are the Pathe Freres of France, the Selig Polyscope company, the Biograph, Kalem and Bison, besides a host of others. An Italian concern has recently inaugurated a branch there for the manufacture of films for use in Italy exclusively.

The reasons for the centering of this picturesque industry there are traceable directly to those fundamental principles of Southern California greatness—climate and scenery. These two factors are old friends in the literature of this region and their mention is greeted by some with indulgent smiles; but they are "it" just the same; and as the lodestones which drew the picture drama producers into permanent camp in Los Angeles they are doubly "it."

A UNIQUE COLONY.

The corner-stone of that most startling and unique settlement, the cinematograph colony in Edendale—where a portion of the population can be seen any day going unconcernedly about its business in the streets clad in costumes dating all the way from the Roman empire to the Arizona cowboy—is sunshine. Constant, shadow-slaying sunshine day after day, summer and winter—how it gladdeneth the heart of the man who makes drama by the yard and swelleth the days wherein he may labor with profit!

Next in the enthusiasm of the picture-play man is the diversity of scenery that can be reached in a day from Los Angeles. From Los Angeles the producing director can move his company—often fifty people at a time, most of them trained actors and actresses—from the studio to the seashore, and from the sea up into some mountain fastness, and home again, between sunrise and sunset, enacting different scenes in a drama, or parts of several plays. Just back of the studios at Edendale he finds the rolling, unspoiled hills typical of the West; a little way up the Los Angeles river, in the San Fernando valley, he has discovered ideal thickets, fords and fearful ambushes and further on, to right and left, he can maneuver his wild cowboys, fierce Indians and desperate Argonauts over wide reaches that simulate the desert (which they are not) with fine fidelity on the flashing film. And then there are, on every hand, the magnificent homes and public buildings, deep in all the beauties of tropical vegetation and everlasting flowers and patios and pergolas and all that sort of wonderful stage settings, where may be enacted a pageant of ancient Rome or modern Italy or North Africa or old Granada, or almost any other land or time between the two arctic zones without the addition of a single foot of painted canvas or a single papier-mache palm.

STUPENDOUS SCENERY EFFECTS.

Some of the most stupendous scenery-dramas ever turned out by American film producers were made this summer by a Los Angeles troupe in Bear valley and contiguous regions of the great mountains which loom east of this city. At the same time the theatrical company of another of the big producers operating in Los Angeles, augmented to tremendous proportions for the occasion, was enacting at Redondo the largest marine picture-play ever undertaken anywhere. This gives some idea of the diversity of opportunity which is making Los Angeles the center of high class film production.

In addition to these two main factors—climate and scenery—the metropolitan characteristics of Los Angeles itself were a determining factor in bringing this strange but ever-growing industry there. The big producers must have a great modern city close at hand.

This industry has given Los Angeles one of the queerest settlements to be found in any American city. Edendale is a community which exists, apparently, just for the fun of making believe. No doubt the staid and matter-of-fact portion of its population will resent this imputation; and therefore further emphasis will be laid on that word "apparently."

A JOY TO THE TOURIST.

The place is a surprise to the average Angeleno who happens to pass that way for the first time, and a delirious joy to the eastern tourist who, coursing through on the car bound for one of the famous Spanish dinners in Glendale, suddenly finds himself in the very midst of the kind of West he had been looking for but so far had sought in vain. When his car runs through an animated, composite Remington painting of prairie schooners, cowboys, old-time cavalrymen, almost naked Indians, plodding bullwhackers and leather-clad scouts, he fairly howls with the joy of discovery and patriotically babbles the motto on the escutcheon of the great state of California, Eureka—"it is found." By that time the vision of leatherstocking delight has vanished, but the memory of that thrill never can be effaced and several delightful minutes may be allowed to elapse before his fellow passenger need to inform him that the Remingtonian band was only a phony bunch making its way to the river bottom, to can a drama of wanton pillage and gallant rescue.

Sometimes through the gate of one of the inclosures remarkable antics may be witnessed. The writer remembers entering the fine grounds of the largest concern in Edendale, one morning and bringing up with a round turn before the following remarkable sight: A lovely young lady in her nightdress, an emigrant woman with a child (dummy) in her arms, the captain of a steamship and two officers, several barefooted, ragged sailors, a

couple of gentlemen who had evidently dressed in a hurry and had only blankets over their shoulders, a young hero in open-neck shirt, and a droll looking little fat man with old-fashioned plug hat and carpet bag in one hand, all prancing around on the grass while the Jap gardener turned the hose on them. The women were screaming shrilly as the cold water ran down their necks, and the men danced, Indian-like, with a look of sullen suffering on their faces, while the Jap boy grinned delightfully at the fun of "soaking it to 'em." The explanation of it all was that the players were about to go in the studio in a shipwreck scene, where the hero drags the heroine from her flooded stateroom, the men passengers rush up half clad, the little fat passenger with the carpet bag whimpers and gets in the way, and there is generally the devil to pay. This was known as an "all wet" scene, and the Jap boy supplied the glistening effect required.

The manufacture of a moving picture drama is most interesting. Many of those which look so simple when thrown on the screen in the theater have cost large sums of money and weeks of time to produce. Sometimes a large company of players will be transferred almost from one end of the state to the other in the working out of a single play. There may be one scene in which the Yosemite may be chosen for a background, and another in which only the far southern edges of the desert will suffice to produce the realistic effect desired. The two essential tenets of the moving picture directors are realism and action. To create realistic effects he goes to limits which entail tremendous expense.

HOW IT IS DONE.

After a scenario has been accepted, the cast arranged and the details of costuming completed, the director will spend days, sometimes, in an automobile, riding around the city and surrounding country, or perhaps board a train and travel overnight before he begins the auto tour, just to hunt out suitable spots for the different outdoor scenes. Then, as the play is enacted, the company is moved from spot to spot. The entire play is seldom rehearsed beforehand, each scene being rehearsed by itself, right on the location where it is to be enacted, just before the camera is set in operation.

While actual lines for the players to speak are seldom written into the scenarios, quite an intelligent conversation is carried on among the players as they act, sentences fitted to the sentiments they are pantomiming being improvised by them as they go along, or suggested by the director. The class of talent employed in these companies is high and the class of plays produced is being constantly improved. In some instances actors of renown in the East have been brought to Los Angeles under long contract, and are displaying the same high talents before the cinematograph and against the Southern California background, that have won them fame on the legitimate stage.

The combined investment of all the picture concerns operating there is difficult to compute accurately, but one company may be taken as an example. The Selig company was the pioneer in the establishment of the Pacific Coast studios, starting its plant at Edendale about two and a half years ago. This company now controls a big plot of beautifully-laid-out grounds, including lawns, concrete swimming pool, immense glass studio, office building, property house, engine house, etc., all in mission style and surrounded by a high ornamental mission fence, which illustrates the large permanent investments which these companies are making here. The Selig local plant represents an investment of some $75,000 and the Los Angeles studio expends about $175,000 a year on the productions made here. Its regular pay roll amounts to $100,000 a year. Extra people not on the regular roll cost $15,000. Ten thousand dollars is spent annually for transportation, in addition to the above items.

THE DAILY AUDIENCE.

As has been said, these Los Angeles-made films are exhibited all over the civilized world, the daily audience of the licensed manufacturers alone being computed at 20,000,000, while the "independents" show to millions more. The reels made in Los Angeles are developed there and if found perfect when projected in the local studio, the negative is shipped immediately to the Chicago or New York headquarters, where the hundreds of positive prints are made and from there distributed to the cities of the world, each print of a play to be released simultaneously in the different cities. Two films are made of everything pictured, one for American and one for European use.

Despite the tremendous output of cowboy and Indian pictures, the local directors say that the demand for them, especially in Europe, is still greater than for any other class.

A very interesting and important development of the moving-picture industry is the power it is exerting in advertising Americanism outside of American boundaries. Just at present the British public is tremendously stirred up over what is termed the Americanization of Canada by American film makers; and the chief causes of alarm are the patriotic reels showing the heroic side of American life, such as are largely manufactured right there in Los Angeles.

A Layman Criticizes

A correspondent of the New York *Sun* claims to see some things in pictures that shouldn't properly be there. While his protest is couched in more or less humorous language, there is food for thought in what he says:

To the Editor of The Sun—*Sir*: Never mind how old I am, but suffice to say the multitude of my years should furnish me sense enough to abstain from attendance at vaudeville houses of best repute which incorporate moving pictures as items of entertainment. I still persist.

What I particularly object to is the great disparity of ages and weights between the leading men and the heroines. The latter are generally enacted by mere slips of girls in the early twenties, and the men by huge fellows close to forty, and some wrinkled and almost as bald as I am. In the marriage hunt these extremes find nothing congenial unless monetary advantage.

I desire also to protest as to the ages of the mothers of these heroines, as they need more years and noses more alike to make the relationship possible. While at it, I may as well express my contempt for the girl who will dismiss a plighted lover and accept another in several turns of the crank handle of the exhibiting mechanism. The frequent removal of the hats of the males and the ardent clasping of everybody in promiscuous confusion and sudden forgiveness as manifestation of strong emotion produces in me sensations of vertigo.

Unless the defects in production are remedied I shall institute measures of reforming myself by abstention in attendance, and the beginning of the ruin of the shows will occur.—Realism.

Motion pictures are indeed coming to be a factor in churches. A short time ago at the Highland Park M. E. Church of Chattanooga, Tenn., Ensign Rex Munselle of the Salvation Army entertained the congregation with moving pictures depicting the work of this organization and the life of Christ.

Both the church auditorium and Sunday school annex were filled to overflowing.

The pictures were excellent. They showed the life of Christ, from His birth to His death and resurrection. The work of the Salvation Army was also portrayed. Appropriate music accompanied the exhibition.

Of Interest to the Trade

MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

Second Annual Convention, La Salle Hotel, Chicago, Aug. 11-14, 1912.

Illinois State Branch No. 2 is actively at work to make the National League Convention the biggest thing that has ever been pulled off in the film business. The convention committee is comprised of these well-known exhibitors: Wm. J. Sweeney, Chairman; Samuel I. Levin, Chris. C. Whelan, Crawford L. Hull, George Henry, Robert R. Levy, Louis Schindler, I. Natkin, L. H. Frank, Charles Abrams, A. J. Balaban, M. Hyman, Fred Schaefer, H. A. Hill, J. A. Alcock, John Miller and Charles A. Anderson. Headquarters are at 112 S. State St., Chicago, in the splendid offices of the Orpheum Theater.

"Sunlight" Metallic Cloth Curtains

It is reasonable to conclude that the specialist knows more about his subject than those persons who do not make the same study. The rule applies to all things. Motion picture exhibitors who insist upon good pictures, good projection and a pleased public are apt to frown upon their electric light bills and project their pictures on bad screens. They are too busy to study the screen problem. It is impossible to get a perfect picture on an imperfect screen. The "Sunlight" screen is the culmination of scientific application. The makers know the screen business as specialists. They know the motion picture business from the screen viewpoint. Their literature is broad in its claims and is free to every exhibitor who will ask for it. To see a demonstration doesn't cost the prospective buyer anything. These theaters, and many others, use and recommend the "Sunlight" screens:

Jones, Linick & Schaefer, Chicago, Orpheum, Bijou Dream, Willard and Premier, and fifty other theaters in Chicago and its suburbs.

Scene from Selig's Dramatic Story of a Dog's Devotion, "A Humble Hero."

Scene from the Coming American Film, "The Wandering Gypsy"—a Strong Western Drama.

Marcus Loew, New York, New Greeley Square, Herald Square and Circle.
Marcus Loew, Brooklyn, Royal.
Pearce & Scheck, Baltimore, Victoria.
Cosmos Theater Co., Washington, Pickwick.
S. M. Hexter & Co., Cleveland, Penn Square and Gordon Square.
A. Mahrer, Cleveland, Avenue.
M. Switow, Louisville, Crystal.
M. Switow, Jeffersonville, Crystal.
M. Switow, New Albany, Crystal.
F. Cosman, St. Joseph, Majestic.
Crawford-Flynn, St. Louis, St. Charles.
Frank Talbot, St. Louis, Hippodrome.
Colonial Amusement Co., Denver, Colonial.
Moore & Greaves, Denver, Princess.
E. G. Moore, Great Falls, Orpheum.
Sullivan-Considine, Butte, Majestic.
J. J. Fahay, Jacksonville, Phoenix.
Crute & Ragland, Huntsville, Lyric.
H. Fichtenberg, New Orleans, Alamo.
Joseph Hopp, Dubuque, Princess.
Starland Co., Ft. William, Ont., Corona Theater.
Louis Clarke, Moose Jaw, Sask., Savoy.
W. H. Swanson, Salt Lake City, Gem.
Savannah Photoplay Co., Savannah, Arcadia.
J. W. Sanford, Chamberlain, Motion Picture.
W. L. Gleason, Brookfield, Bijou.

The foregoing list has been made up to include a few of the well-known exhibitors in localities covering a wide area. If you are seriously considering economies that will save electric current consumption, a pleased audience and an additional asset investment, you are referred to the manufacturer of "Sunlight" screens, whose advertisement appears elsewhere in this issue.

News From the American Studio

The American Film Company, Chicago, is in the market for a new batch of scenarios in addition to those produced by its staff of writers. Strong western subjects will receive first consideration. Omer F. Doud, manager of publicity, has assumed the duties of scenario editor for the Chicago offices.

The American Company is planning a number of elaborate two-reel subjects for production in the new Chicago studio now rapidly nearing completion. Some especially good scenarios are under advisement and it is freely predicted that the American has some surprises in store for independent exhibitors. The American will soon be in position to produce subjects of every possible kind and is throwing open its doors for the consideration of every variety of good ideas.

Through the unremitting efforts of C. Ziebarth, the American's mechanic and electrician, a new device has been added to the mechanical efficiency of the company's new Chicago plant, which bids fair to surpass old-fashioned methods in polishing or burnishing film. Mr. Ziebarth has spent a number of months on the new machine which, during the last three or four weeks, has taken the place of the girls usually required to do that work.

In passing from the developing tanks films frequently shows water spots in the drying process. The new machine receives positive prints and passes them through without generating friction on the emulsion side.

Responding to the ever-increasing demand for historical subjects, the American Company announces for the near future a series of elaborate two-reel historical subjects, western in character, in accordance with the American's policy, and promise some astounding effects in the matter of large aggregations of performers. Plans have been perfected that assure the use of 300 trained horsemen.

Lubin May Build in Arizona

The erection of a $75,000 studio near Tucson, Ariz., as permanent headquarters for a corps of motion picture operators, developers and actors, is being seriously contemplated by the Lubin Manufacturing Company, according to advices given the Southern Pacific offices and the chamber of commerce by Wilbert Melville, manager of the Lubin company, which is now enacting photoplays in that vicinity. It has not yet been decided whether the studio will be built at Tucson or at some other point in the border district. The local chamber of commerce will make a serious effort to secure it for Tucson.

A studio in that region has been decided upon as necessary because of the dry, clear atmosphere which renders the pictures distinct and also because of the popularity which attaches to pictures of southwestern life in its true border setting. The demand for photoplays of this kind obliges the company now to take its actors and operators over long distances at great expense to secure the desired setting, and it is considered wise from a standpoint of economy and convenience to have a central studio located somewhere in that district.

Publicity Matter on Selig's "Columbus"

The Selig Polyscope Company publicity department has had its hands full recently preparing an extensive general publicity campaign on the "Coming of Columbus" which will be released through the exclusive control of the General Film Company on May 6, 1912.

A Columbus envelope is mailed licensed exhibitors containing descriptions, cuts, and prices of all the publicity aids available for exhibitors' uses in presenting the film.

The lithographs are pictorial and in four colors, and include two styles of one-sheet, one three-sheet and one eight-sheet. They were drawn from life and are of exceptional beauty and unique design.

The heralds are in two colors. A large assortment of cuts in both newspaper and enameled paper screens and of varying sizes have been prepared. One, two and three column ad cuts of striking design are ready.

The company is also publishing a complete piano musical score, arranged and adapted by the well-known Rothapfel, of the Lyric theater, Minneapolis,

Scene from Selig's Drama, "The Stronger Mind," the Story of a Hypnotic Detective.

Scene from Selig's Comedy, "According to Law," the Story of an Immigrant.

who is called the Belasco of moving picture presentations.

Mr. Cohn of the Selig Polyscope Company started April 18 on a flying trip across the continent to exhibit the films in conjunction with the General Film Company branches in various cities to exhibitors only. He carries samples of the advertising matter, etc., lectures the film and demonstrates how it should be exhibited.

Cross Country Tour Pictures

One of the greatest sets of touring pictures ever obtained are now ready for distribution, following the completion of the ocean-to-ocean tour of the Premier cars, driven by their amateur-owners, who are prominent New Yorkers and Philadelphians. The pictures start with the dipping of the cars in the Atlantic ocean at Atlantic City at the start and with the dipping of the same cars at Los Angeles at the finish. Between these points are shown hundreds of intensely interesting scenes.

Two expert photographers were members of the party. C. Francis Jenkins of Philadelphia, the Franklin gold medalist and inventor of the moving pictures machine, equipped his personal Premier car with one of his cameras and made the entire journey. J. C. Bell, of the William Rau photographic establishment in Philadelphia, also made the entire trip, carrying three fine cameras.

Practically all the interesting scenes in every one of the twelve states crossed in the transcontinental tour were photographed. There are pictures of the visits to President Taft, at Washington, and the various governors en route, pictures of many receptions, and miles and miles of roadway. Particular attention was given the roads, and it will be possible to determine the road conditions in all the states visited by studying the pictures. The abrupt Alleghanies in the East, the plains of the Middle West and West, and the grand and awful Rockies in the extreme West are vividly portrayed.

Although the first ocean-to-ocean tour by a party of pleasure motorists has been ended successfully, with every car and every passenger that started there at the finish, the after-effects will be long-lived. The moving picture film made by Mr. Jenkins is not only interesting in the extreme but it is instructive as well. He believes it will be in great demand during the next several months, particularly in the West, where the good roads question is vital. It will be shown in the moving picture theaters in all parts of the country.

The effect of these pictures on the "good roads" and "see America first" movements is expected to be far-reaching. The forty-odd members of the ocean-to-ocean party, including some of the most prominent residents of Philadelphia and New York, who drove their own cars, are now ardent exponents of the "see America first" doctrine. Many of them were previously well versed in the scenic wonders of Europe.

Mutual Group Buying Film Companies

C. J. Hite of Chicago is at the head of a syndicate which has just consummated the purchase of the entire plant and assets of Thanhouser Company, makers of the famous Thanhouser films. Edwin Thanhouser still remains connected with the company as its general manager. Mr. Hite has been very active in the film business in the past, and is at the present largely interested in the American, Reliance and Majestic companies, and has also large interests in the H. & H. and Majestic film exchanges in Chicago. He is now the second vice-president and director of the Mutual Film Corporation and is a member of its executive committee.

The purchase strengthens the position of the new Mutual group of producing companies in the Independent field wonderfully. Additional purchases are in contemplation. The situation is being watched with interest by the trade.

Young Marvin a Titanic Victim

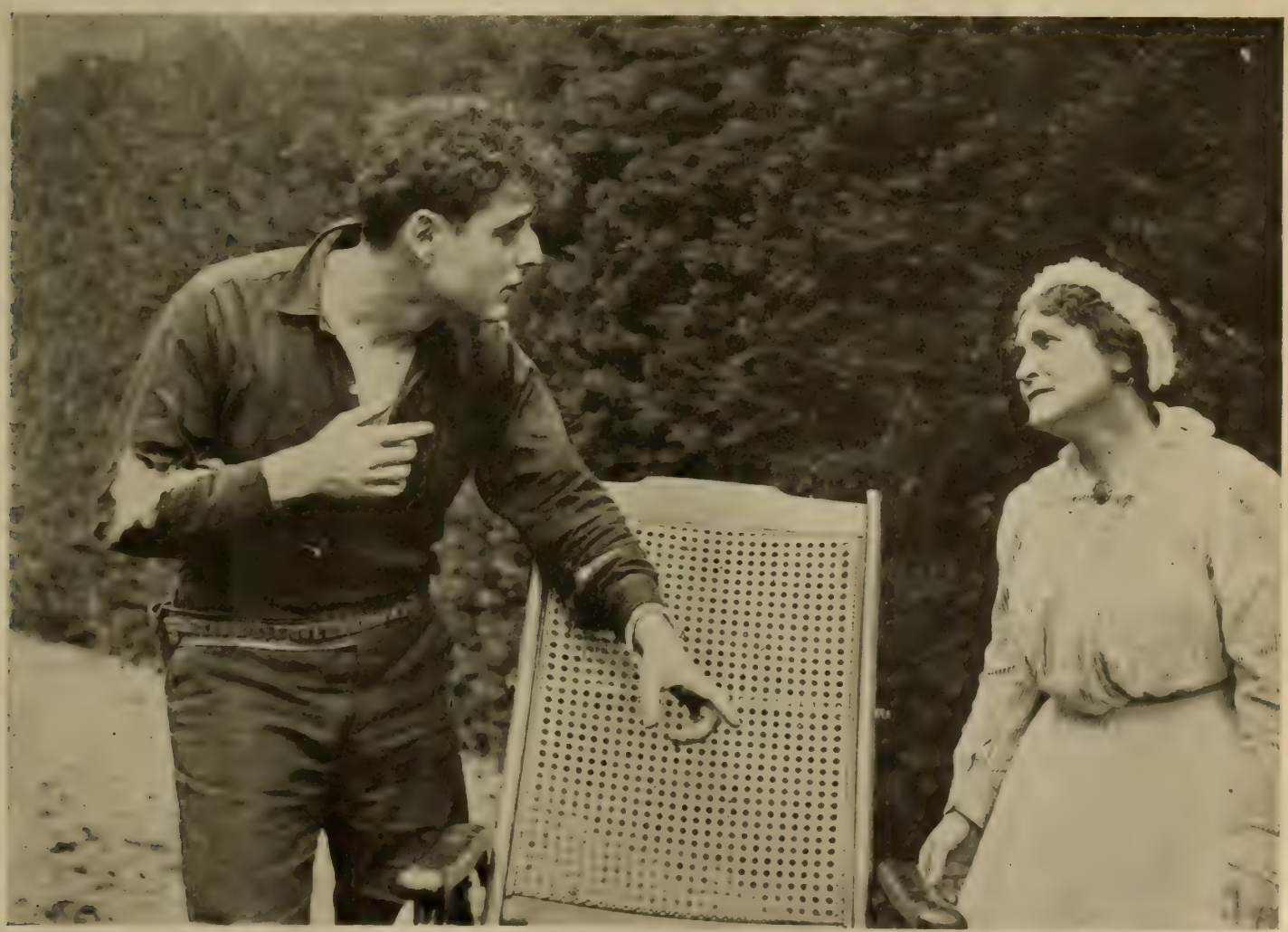
Mr. and Mrs. D. W. Marvin of the ill-fated Titanic's first cabin passenger list are the young bride and groom who a few weeks ago were married in New York with a moving picture machine taking a record of the wedding ceremony. Mr. Marvin's father, Henry N. Marvin, is president of the Biograph Company. Mrs. Marvin is among those saved, but Mr. Marvin's name did not appear among the rescued.

Announcement that the Selig Polyscope Company will not be able to supply busts of Columbus will be disappointing to hundreds of exhibitors who have placed their orders for this unique lobby display feature. The factory was destroyed by fire at a time before the Selig order was finished, entailing a severe loss to all parties.

A firm in France selling furniture at retail and taking contracts to furnish theaters and other public buildings with chairs, informs an American consulate that it would like to receive from American manufacturers catalogues and price lists of such chairs. Correspondence should be in French. Address will be furnished by the Bureau of Manufacturers, Washington, D. C., file No. 8670.

A trading company in the United States writes to the Bureau of Manufactures that it is desirous of communicating with American manufacturers of moving-picture films with a view to representing them for the sale of such products in Austria-Hungary. Correspondence is desired as soon as possible. Address Bureau of Manufactures, Washington, D. C., for further details. Refer to file No. 6259.

Huck & Co., post box 170, Calcutta, India, want (with view to representation) prices on slot machines; cinematographs and films; auxlephoneoscopes, etc.



Scene from "The Thread of Life," an American of Unusual Strength and Charm.

Among the Picture Theaters

PERSONAL NOTES.

Frank Powell, formerly with the Biograph Company, but more recently director of Pathe Freres London studio has been added to the staff of the Powers Motion Picture Company in the capacity of director. Mr. Powell's wide experience has given him athorough knowledge of the business and he will no doubt make a success of his new undertaking.

Colin Campbell, one of the directors of Selig's western studio, is now a member of the lodge of Benedicts. Mr. Campbell was married shortly after he assumed his duties at the Edendale breeding ground of Selig pictures, but his natural bashfulness prevented him from making the fact public, until one day last week when he was surrounded by the inquisitive company and forced to confess. They have taken a bungalow near the Edendale studio.

Walter Lanney Brind has resigned his position with Carl Laemmle and has assumed the duties of general manager for the World's Best Film Company, the headquarters of which have been removed from Chicago to New York.

Henery Reimers, for many years one of the best known camera men in the motion picture profession, has returned to the employ of the Selig Polyscope Company and is now located at the Chicago studio.

Lawrence S McCloskey has recently been appointed managing editor of the Scenario Department of the Lubin Manufacturing Company. Mr. McCloskey is the author of a number of excellent photoplays and has had wide experience in the editorial field. He reports a marked improvement in scenario writing. Story tellers and play-writers of ability find that the game pays and are taking it up in earnest. The consequence is that we are getting strong, melodramatic pictures and the work of the most talented players who now realize the dignity of the moving picture art.

William V. Mong who is well known to followers of the legitimate stage from his past performances of "The House Next Door," "The Clay Baker," etc., and present scenario editor of the Selig Polyscope Company, has been loaned by Mr. Selig to the theatrical producing firm of Rowland and Clifford for their forthcoming all-star production of "Divorce" which is scheduled to open at the Whitney Opera House in Chicago on April 20th.

Noel Malachard, Pathe's Weekly cameraman, was lost on the Titanic. He was assigned to take films of the first trip; was reported saved, but never showed up.

Mrs. W. N. Selig has arrived in Los Angeles for a considerable stay, and is located at the Alexandria Hotel. She brought the family touring car along for use on the beautiful highways of the Golden State.

Gustav Holmberg, inventor of motion picture machines and a close associate of Thomas Edison recently died at his home in Omaha, Nebr., at the age of 51. He had figured prominently in the progress that has been reached in the development of motion picture machines. Nine years ago he conducted the first five-cent moving picture theatre in Chicago on State street. He was a native of Sweden coming from that country to Chicago sixteen years ago and moved to Omaha five years ago.

Miss Phyliss Gordon, a vivacious, beautiful and talented blonde, has been engaged to play leading female parts with Selig's western company. Miss Gordon makes her initial bow as a regular star in the release of April 22nd entitled "The Hand of Fate" or "The Mysterious Blonde." For four years previous to entering the ranks of Selig players, Miss Gordon was a well known prima donna under Shubert management.

Oscar Eagle is to join the Selig producing staff during the month of May. Mr. Eagle bears an enviable reputation as a producer and student of stage direction, and Broadway will loose one of it's best known directors, while Selig's will gain a valuable addition to its already very excellent producing staff.

ROLL OF THE STATES.

ALABAMA.

The Rushton Amusement Company has been incorporated at Bessemer and will conduct a moving picture theater.

A moving picture theater will be opened at Uniontown by William Moon.

The Plaza is the name of a new motion picture theatre recently opened at 16 Dexter avenue, Montgomery, by the Crescent Amusement Company under the management of Henry Boykin.

"The Royal" is the name chosen for the new motion picture theater now in course of construction at Gadsden and which will be ready to open early in the month.

ARKANSAS.

Saul S. Harris, manager of the Gem and Royal motion picture theaters at Little Rock has purchased the Best Theater, 321 Main street, that city. Mr. Harris will improve the house and operate it in connection with the other houses.

The Gem theater recently opened at Pine Bluff by F. M. Jones, has been purchased by J. O. Harrison, who will install a mirror screen and an indirect illumination system, making it the "Daylight Theater" of the city. Mr. Harrison will give the theater his personal management.

The Olympia, a moving picture theater of Camden, has been purchased by James Harrison of Pine Bluff.

CALIFORNIA.

"The Liberty" is the name emblazoned in electric lights on the handsome, up-to-date motion picture theater being erected on K street, between Sixth and Seventh streets, Sacramento, by Charles Godard which will soon be ready to open to the public. The house will have a seating capacity of 650 and will cost $26,500. The house will be fireproof and the ventilation will be perfect.

A. Lawrence Valk, of Los Angeles, is having plans prepared for two motion picture theaters to be erected at San Pedro, one at a cost of $25,000 and the other $15,000.

The Majestic is the name of a new motion picture theater to be opened at 608 Main street, Woodland, by Thomas Ross.

Messrs. William Gardner and C. E. Howard of Marysville, have completed arrangements to open a picture theater at Fifth and K streets, Sacramento, which completes a string of theaters operated by this firm extending from Chico on the north to Sacramento on the south, and to Willows on the west.

The Temple Theater and Realty Company has been incorporated at San Francisco to conduct a chain of motion picture houses; incorporators, J. A. Keyte, Sarah M. Keyte, Martin Albrecht, Herbert W. Barrett and William S. Armstrong.

The Fox Motion Picture Company has been incorporated at Los Angeles with a capital stock of $50,000. The directors are: D. S.. Markowitz, M. Buck, N. Keystall, L. L. Burns and G. Cooper.

The Chaffney Concrete Construction Company is erecting a motion picture theater at Fifth and G streets, San Diego, for the Casino Amusement Company which will have a seating capacity of 800 and will cost $8,000.

CANADA.

G. D. Perry and Company, owners of the Ukun Theater, 962 College street, Toronto, recently gave a free afternoon's entertainment to 300 children from the orphan's home and their nurses. The colored pictures of wild animals in captivity were taken from the Chicago Zoo and greatly delighted the little folks.

COLORADO.

A motion picture theater will be opened at 1036 West Colfax street, Denver, by J. B. Milton.

Dreamland is the name of a new motion picture theater opened at Montrose by Messrs. Price and Martin.

James Milton will open a motion picture theater at Manzanola.

Messrs. Kohn and Faulkner are planning for the erection of a motion picture theater at Colorado City which will cost $125,000.

CONNECTICUT.

Plans have been accepted by J. L. Donovan and S. Newman for a motion picture theater to be erected by them at Wood avenue and Olive street, Bridgeport.

A motion picture theater is being erected at East Main and Arcade streets, Bridgeport, by Samuel Dame.

"The Union Square Theater" is the name of the motion picture and vaudeville house which John F. Cooney of Pittsfield proposes to erect in that city. It will have a seating capacity of 1250 and will be thoroughly modern in every respect.

The Empire, said to be the largest and most attractive motion picture theater in the state, was recently opened at Hartford by E. J. Mahon. It has a seating capacity of 1,400 and is fitted with a most improved system of ventilation.

DELAWARE.

John Tobin will erect a moving picture theater at Newcastle.

DISTRICT OF COLUMBIA.

Patrick O'Hanlon and Jeremiah O'Connor, 1924 Fourteenth street, N. W., Washington, will erect a motion picture theater in that city.

The Cosmos Theater of Washington, of which A. J. Brylawski is manager, recently gave a benefit performance for the District Boy Scouts, at which reels showing the life of the real, live Boy Scouts were shown and a short vaudeville program was given. Each boy was decorated with a tiny American flag by the manager and no one was permitted to enter without this decoration.

FLORIDA.

The Empire Motion Picture Theater at Quincy has been purchased by Harry T. Brown, who will make extensive improvements.

GEORGIA.

A motion picture theater has been opened on Fourth street, near Cherry, Macon, by C. H. Douglass.

The Elite Theater at Savannah has been purchased by T. W. Leftwich.

ILLINOIS.

A motion picture theater will be opened at Main and Marquette streets, Princeton, by Wm. Ater.

The "Idylhour" is a motion picture theater recently opened at Canton by Chas. Kuehan.

The Eureka Motion Picture Theater of Edwardsville has been reopened under the management of G. Schumacker and Company.

A motion picture theater was recently opened at Chatsworth by Charles Rosensweet.

The Dreamland motion picture theater of Elgin has been purchased by W. A. Clendenin, secretary of the Commercial Club.

The Lyric Theater of Freeport has been undergoing important changes which has added much to its attractiveness.

The Family Theater of Princeton will erect a moving picture theater in the near future.

A motion picture theater will be erected at Albion by Messrs. Weaver and Horton.

A motion picture theater will be erected by Roncolli Bros., 2407 West Chicago avenue, Chicago, at a cost of $10,000.

William McFerren, manager of McFerren's Opera House, Hoopeston, will during this spring and possibly throughout the summer, conduct the house as a moving picture and vaudeville theater.

The Boston Theater Company of Chicago has been incorporated with a capital stock of $40,000 to operate places of amusement. Incorporators, John G. Campbell, D. Avery Kimbark and Cyrus Bowen.

The Grand Photo Play House is the name of a new motion picture theater recently opened at Sterling by Messrs. La Gwell and Middleton.

F. H. Franke and E. A. Franke, proprietors of the California Theater, 26th and Trumbull avenue, Chicago, have purchased the Clark Theater, Clark street and Wilson avenue, which has a seating capacity of 1,200, and will conduct it as a first class picture house.

Work has begun on the construction of a new vaudeville and moving picture theater at Princeton to be occupied by W. O. Stevens, manager of the Star Theater, the same to be ready for opening about September 1st.

Hatcher's Theater is the name of a new motion picture house just recently opened at Elmwood by C. A. Hatcher, owner and manager.

The De Luxe Theater Company of Peoria has been incorporated with a capital stock of $5,000 to operate a place of amusement. The incorporators are Charles E. Lamber, Walter W. Whitney and Robert N. McCormick.

The Essanay Film Company of Chicago has moved its western branch from Lakeside to Niles, Cal.

IOWA.

A moving picture theater has been opened at North English by George Hase.

A motion picture theater will be opened at Wellsburg by Messrs. Eells and Chase.

The Cameragraph Theater at Kellogg has been purchased by J. E. Craven.

"The Persian" is the name of a motion picture theater to be opened at Redfield.

The Steele Opera House at Bedford has been purchased by John J. Clark, who will conduct it as a moving picture theater.

"The Lyric" is the name chosen by Messrs. Martin Walker and George Schroeder for the motion picture theater they will open in Muscatine.

The Casino Motion Picture Theater at Clinton has been taken over by Jens Peterson and Peter Ries.

The Dohany Theater at Council Bluffs has been leased by Peter Peterson, who will conduct it as a moving picture theater.

The Northwood Motion Picture Theater, Northwood, has been reopened under the management of G. W. Haight.

A motion picture theater is being erected at New Hampton by C. W. Creamer.

H. W. Savage has purchased the Elite motion picture theater at Marshalltown.

C. W. Cramer, of New Sharon, owner of a string of motion picture theaters, has purchased the Idle Hour Theater at New Hampton and will operate the same.

The Crystal Theater at Waterloo has been taken over by Nick Webber and A. W. McIntosh, who will conduct it as a moving picture theater on the same policy as the Princess has been conducted for the past two years.

The New Princess, 810 Story street, Boone, was recently opened to the public by Messrs. Brown and Anderson, managers of the Vaudette.

The Lyric, a motion picture theater, has been opened at Guttenberg.

KANSAS.

A motion picture theater will be opened at Cherokee by J. R. Gray of Mulberry, the first in the place.

A committee composed of Mrs. J. M. Lewis, Mrs. F. A. Leonard, and Mrs. W. D. Erwin of Kinsley have secured the use of the Elite moving picture theater of that place for a local woman's organization and each Friday evening an entirely educational program will be given, including scenic, historical, dramatic and similar films.

INDIANA.

A new motion picture theater will be opened at 418 South Adams street, Marion, by Sam S. Vigran.

The Exhibitors' Service Company has been incorporated at Indianapolis by W. H. Cleveland, Glen Thompson and Glen O. Dixon with a capital stock of $10,000.

For a consideration of $25,000, M. R. Sutherland has acquired a half interest in the Phoenix motion picture theater and the site it occupies, at Laporte, from James Kolar.

The Orpheum Theater, Main street, between First and Second streets, Vincennes, has been purchased by Herman Becker, proprietor of the Royal moving picture theater of that city, who will make extensive improvements.

The Star and Starette motion picture theaters of Marion have been taken over by Messrs. Lambiotte and Sipe.

The California Auto-Foto Company of Sullivan has been incorporated with a capital stock of $100,000 to do a general moving picture business. The directors are A. Owens, H. C. Hays, Etta Jewell, C. H. Snavly and A. W. Snavly.

Messrs. Stewart and Scott will open a moving picture theater at Peru.

The Arcade moving picture theater at Cayuga has been purchased by Thos. Galbreath and Frank Carsman.

"The Arch" is the name of a new motion picture theater recently opened at Greentown under the management of William P. Knote.

KENTUCKY.

The Pastime Theater was recently opened at Winchester under the management of Arthur N. Bloomfield and Clarence Bloomfield.

Steps have been taken for the organization of the Motion Picture Exhibitors' League of Kentucky, the purpose of which shall be to create more harmony among the proprietors of moving picture theaters throughout the state and to benefit the business in general.

The "Gem" is the name of a new motion picture house recently opened at Owensboro by S. Rothschild.

An airdome is being erected at Twenty-third and Market streets, Louisville, which is unique in that the roof may be added at any time in case of inclement weather.

LOUISIANA.

The new Fairyland Motion Picture Theater was recently opened at Whitecastle by Paul Blanchard under the management of Edward E. Barba.

Julius Bodinger, B. A. Tansey and others of Algiers have secured a site and will erect a motion picture theater in that city.

MARYLAND.

The Empire Theater at Oakland has been purchased by W. G. Marqua, who will convert it into a motion picture house.

MASSACHUSETTS.

The Peabody, a new motion picture theater, has been opened in that city under the management of Aechitler and McKinney of Winthrop.

For the fourth time this season the Central Square Theater in Lynn has changed its policy, opening as a straight picture house, with illustrated songs.

E. L. Knight, manager of the Bijou Theater at Springfield, has been granted permission to erect an open-air theater on Sumner avenue, that city, near the entrance to Forest Park, which will have a seating capacity of 1,200. The program will include motion pictures.

The People's Theater Company, Ltd., of Boston, has leased a site at Washington street and Williams court, that city, and will erect a vaudeville and motion picture theater thereon, the same to be ready for occupancy about July 1.

Prospect Theater, Whitinsville's new playhouse has been opened as a motion picture house by Walker Brothers of that place. The theater has a seating capacity of 850, but could accommodate 1,000 if necessary. It is lighted by fifteen 100-candlepower lights on the ceiling and twelve 50-candlepower lights on the walls. The walls, ceilings, balcony and stage front are all of pressed steel.

Members of the St. Jean Baptiste Society of Webster are planning to convert their hall into a motion picture theater.

MICHIGAN.

The Bijou Theater at Albion has been purchased by T. C. Whitehead, who contemplates a number of improvements.

The National Educational Film Company has been incorporated at Detroit with a capital stock of $10,000.

C. S. Sullivan, owner of the Royal Motion Picture Theater in Escanaba, has purchased the Cosy in Marinette, and will conduct it as a first class motion picture house.

A new motion picture theater will be opened at Manistee under the management of Charles M. Russell, proprietor of the Electric Theater of that city.

The Maple City Theater at Adrian has been reopened after being completely renovated.

A motion picture theater has been opened at Coldwater by Burton D. Nessel.

MINNESOTA.

P. R. Matson is now sole owner of the Crystal Theater of Fairmont, having purchased the interest of his partner, O. C. Davis, who is planning to put a moving picture show on the road, going from place to place where there are no established theaters and carrying a complete equipment to put on a first class show.

Messrs. Hardwick and Wener, managers of the opera house at St. Charles, will open a moving picture theater in that place.

E. H. Powell, of the Slayton Amusement Company, is planning to open a motion picture theater in that town.

The Unique Motion Picture Theater at Breckenridge has been purchased by John Kosek.

The Savoy Theater Company of Wadena are planning to open a motion picture theater in that place.

Charles Nicholas is preparing to open a motion picture theater at Lanesboro.

Plans are being prepared for a motion picture theater to be erected at Little Falls by George Lenz.

Robert McMullen of Hutchinson has purchased the Grand moving picture theater of that place.

The Princess motion picture theater of Winona is nearing completion and will be opened to the public early in the month.

A motion picture theater will be erected at Good Thunder by Messrs. U. F. Ulrich and Max Siman.

J. E. Morgan will erect a motion picture house at Mora.

Nerres Fischenich of Adrian and Henry Fischenich of Ellsworth will erect a motion picture theater in the latter city.

A motion picture theater will be erected at Morgan by Messrs. Fred M. Steinhaus and William S. Steinhaus in a short time.

MISSISSIPPI.

The Lady Rebekahs of Enterprise are planning to conduct a motion picture theater under their own management, the proceeds to be devoted to beautifying the city and improving its sanitary condition.

The Lomo Circuit has been incorporated at Hattiesburg by Chas. Lohmann, V. J. Molliers and others to operate moving picture theaters; capital stock, $50,000.

MISSOURI.

The Farmington Amusement Company has been organized at Farmington and will erect a motion picture theater in that place.

Messrs. A. E. Jarboe and R. S. Minnis, proprietors of the Tip-Top Theater at Carrollton, have leased the Star Theater in that place and will conduct it as a high grade motion picture house. They will also open a motion picture house at Brunswick in the near future.

The Elite, a new motion picture house, has been opened in Carthage by Messrs. Chaffee, Caulkins and Anderson.

A motion picture theater will be erected by George Wirthman at 2440 Broadway, Kansas City.

The Aladdin Motion Picture Theater, South and Pickwick streets, Springfield, has been purchased by E. D. Levy, J. H. Doggerell, Lee Balsley and J. D. Balsley, who constitute the Aladdin Theater Company.

Plans have been prepared for a motion picture theater to be erected at De Ballviere and De Giverville avenues, St. Louis, by the De Ballviere Investment Company.

David P. Leahy, president of the David P. Leahy House and Home Company, St. Louis, announces that a syndicate is being formed to erect a motion picture theater on Florissant avenue, between West Walnut Manor and Jennings Station, which will have a seating capacity of 1,000 and will cost $50,000.

A motion picture theater will be opened at 506 Chestnut street, St. Louis, by Sol S. Renco.

Mr. and Mrs. W. T. Reedy, who formerly owned the Gem Theater at Sedalia, have opened a new motion picture theater in that place.

A. L. Rouze, for the past few months operator at the Grand Theater, Trenton, is now proprietor of this theater and hereafter it will be conducted under the name of the Star Theater.

Mrs. Josie McQuillan, proprietor of the Elite Theater at Trenton, has moved into new quarters.

MONTANA.

The Alcazar motion picture theater at Butte will be reopened under new management as a five-cent house, said to be the only five-cent house in the state.

The Montana Amusement Company recently opened a motion picture theater at Anaconda.

The Orion Theater has been reopened at Anaconda as a high class moving picture house under the management of Casto Brothers. The music will be supplied by a ladies' orchestra. The Princess Theater of that city has recently been thoroughly renovated. The Orpheum is another up-to-date house of that city.

The Globe, Bozeman's third picture house, was recently opened in the Safiley building on West Main street, under the management of Messrs. Thayer and Thayer.

NEBRASKA.

The Little Gem motion picture theater is being erected at Stanton.

The Majestic Theater at Hartington has been purchased by J. H. Hann of Neligh.

The opera house at Hartington has been leased by D. A. Reddinger of West Point, who will conduct a first-class picture theater therein.

Fairbury's only motion picture theater has been purchased by Tom E. Stewart, who will operate the same.

With the opening of another theatrical season the Brandeis Theater, to be erected on Douglas street, between Fifteenth and Sixteenth streets, Omaha, by Brandeis Brothers, at an estimated cost of $100,000, will be ready to open its doors to the public. It will be conducted as a high-grade vaudeville and motion picture house. The Starland Company of Winnipeg, Man., will offer the plans for the erection of the theater and will then lease it for their own operation.

A new motion picture theater will be opened in the near future at 320 North 24th street, Omaha, under the management of H. C. Wright, who has had long experience in the show business.

NEW JERSEY.

Mrs. Young, proprietor of the Kaighn Avenue Palace motion picture theater of Camden, has purchased the property at 926 South Fifth street and will convert it into a theater.

The Elgin Realty Company will erect a motion picture theater at 450 Orange street, Newark, at a cost of $5,700.

A motion picture theater is being erected at 37 Hamburg street, Newark, by Thomas M. Walsh.

John D. Denton will be the manager of the new motion picture theater to be erected at Hackensack Heights and Division street, Hackensack.

Manager Flynn of Young's Pier Theater, Atlantic City, will add motion pictures to his program during the summer.

The Motion Picture Portrait Company has been incorporated at Newark with a capital stock of $50,000. The directors are Charles A. Crummon, Stuart A. Young and John O. Bigelow.

The Lake Hopatcong Amusement and Utilities Company is erecting a splendid moving picture and vaudeville theater at Northwood, which will be known as the Northwood Casino.

NEW YORK.

The Empire Theater at Corning has been reopened under the name of the Gem.

A motion picture theater will be opened at Alexander Bay by J. Claude Ellis.

The Imperial, the pioneer moving picture theater of Newburgh, has been thoroughly reconstructed, which has added to its attractiveness and has also increased its seating capacity.

The Rochester Hippodrome Company, Rochester, has been incorporated with a capital stock of $25,000 to operate motion picture theaters. The directors are M. H. Baker, D. N. Hyman and Josephine Thiel.

Plans have been prepared by Architect W. J. Brockett for a motion picture theater to be erected at Chester which will have a seating capacity of 1,000. It will be under the management of Milton E. Gates, formerly manager of the Genesee Picture Theater.

The Eros Amusement Company, New York City, has been incorporated to conduct moving picture theaters and other places of amusement. The directors are Harry D. Nims, Du Bois Beale, E. Ellis, 617 West 127th street.

William McLaughlin has been granted permission to open a motion picture theater at Madison and Second streets, Troy.

Articles of incorporation have been filed for the Motion Picture Manufacturing and Leasing Company, New York City, with a capital stock of $10,000. The directors are Aubrey M. Kennedy, 8837 Bay Parkway; James L. Carlton, 4 West 101st street, Brooklyn; Abraham I. DeRoy, 250 West Ninety-fourth street.

The Municipal Amusement Company, Inc., 208 East Seventy-ninth street, New York City, has been incorporated to engage in theatrical, vaudeville and motion picture business. The incorporators are John R. Candler, 208 East Seventy-ninth street; Samuel Friedman, 1975 Seventh avenue; Albert Kraus, 557 West 124th street.

The Parlor City Amusement Company has been incorporated at Elmira to engage generally in the theatrical and amusement business. The directors are Malcolm D. Gibson, Ira J. Van Demark, Harry S. Thayer.

The Magnet Amusement Company has been incorporated to own and manage theaters and employ artists in all branches of the theatrical business. The directors are Charles S. Kline, Victor Gray, 203 Broadway, and Julius Blackman, 61 East Ninety-seventh street, New York City.

The Films Leasing and Sales Company has been incorporated to deal in moving picture films and machines. The directors are Jules E. Brulatour, 31 East Twenty-seventh street; Patrick A. Powers, 511 West Forty-second street; Adam Kessell, Jr., 145 West Forty-fifth street, New York City.

The Mapes Amusement Company, New York, has been incorporated with a capital stock of $2,000 to manage moving picture theaters and amusement parks. The directors are Samuel Goldenberg, Rosie Goldenberg, 222 East Fifteenth street, New York City; Joseph Cohen, 1571 Fifty-sixth street, Brooklyn.

Articles of incorporation have been filed for J. J. Sullivan, Inc., Rensselaer, to conduct moving picture theaters; capital stock, $30,000. The directors are John J. Sullivan, Nellie F. Sullivan and Margaret A. Lynch.

The Modern Historic Records Association is the name of a new organization formed for the purpose of recording history by the use of the phonograph and the moving picture camera. The officers of the organization are: President, Herbert L. Bridgman of Brooklyn; vice-presidents, Rear Admiral R. E. Peary, Justice Victor J. Dowling, Dr. George F. Kunz, John Barrett, Colonel D. L. Brainard, Alexander Konta; treasurer, Louis Mansfield, Ogden; secretary, William Trowbridge, Larned; assistant secretary, C. H. Lee. The new organization intends to make it possible for the future historian not only to record the fact that a battle took place, but to be able to reproduce the actual scene. And these are not to be imaginary pictures, but actual reproductions by means of the photographic camera and moving picture machine.

The LaVerne Theater is a new picture house to be erected at Fenmore by Charles Farrell.

The Kinoplastikon Company, Manhattan, has been incorporated with a capital stock of $100,000 for the manufacture of moving picture apparatus. The incorporators are H. Harris and others of New York City.

Plans have been prepared for a new motion picture theater to be erected at Seventh avenue and 116th street, New York City, for Robert Marvin at a cost of $150,000.

The Shea Amusement Company will erect a vaudeville and motion picture theater at Main and Chippewa streets, Buffalo, at a cost of $250,000, which will have a seating capacity of 3,500 and will be ready to open to the public in the fall.

The Star moving picture theater, 284 Central avenue, Albany, has been purchased by Asa Eddy.

The St. Nicholas-Seventh Avenue Theater Company, New York City, has been incorporated with a capital stock of $600,000 to acquire and hold theaters, produce plays, vaudeville acts and moving picture exhibits. The directors are Charles J. Kuhlmann, James McAvoy, Jr., Baltimore, Md.; Robert S. Marvin, 340 Riverside Drive, New York City.

The Lambert-Amen Company of Newark have leased the Grange Hall in that city and will convert it into a moving picture house.

The College Point Lyceum is the name of a new motion picture theater opened at College Point.

The Wilkins Amusement Company, 320 Broadway, New York City, has been incorporated with a capital stock of $2,000 to own and lease theaters for both theatrical and moving picture purposes. The directors are Robert Jablin, 688 Union avenue; Nathan Salsbury, 30 West Ninety-sixth street; Sadie Heiltinger, 980 Prospect avenue, New York City.

The State Rights Film Company, New York City, has been incorporated to deal in motion picture films and apparatus. The directors are George C. Craft, 2515 Avenue D; John J. Colleton, 2666 East Nineteenth street; Robert H. Clarke, 2638 East Eighteenth street, Brooklyn.

NORTH CAROLINA.

The Princess, a handsome motion picture house, was recently opened at Asheville. The house is handsomely decorated, well lighted and ventilated, and no expense has been spared in providing for the comfort of its patrons.

W. V. Humphries of Gaffney will open a motion picture theater at Kings Mountain and later one at Hendersonville.

OHIO.

Messrs. Smittle and Wolfe will open a motion picture theater in Portsmouth.

In order to meet the demands of its rapidly growing business, the F. & E. Film Company of Cleveland recently moved its general offices to 104 Prospect avenue.

The Waldorf Amusement Company, recently incorporated, will open a motion picture theater at Eighth avenue and Depot street, Cincinnati.

The Progress Amusement Company of Columbus has been incorporated with a capital stock of $1,200 by Emanuel M. Newman, Lawrence Lowenstein, Edward Dotter, John S. Gessner, Jerry O'Shaughnessey and Merton J. Dotter.

The Bank Theater is a late addition to Akron's list of motion picture houses.

Hamden is to have a permanent motion picture theater. T. F. Bray of Logan has leased the K. of P. opera house in that place and opened it as a motion picture house.

A motion picture theater will be erected at Middletown by the Gordon Theater Company.

The Casino Theater is a new exclusive motion picture house recently opened at Zanesville by W. C. Quimby. The house has a seating capacity of 748 and every convenience has been provided, there being retiring rooms, free checking room, drinking fountain, free telephone service and other accommodations for the comfort of the patrons.

Fred Smith has opened a motion picture theater at Montpelier.

OKLAHOMA.

The Grand Amusement Company of Tulsa has been incorporated with a capital stock of $5,000 by W. A. Stuart, M. P. Stuart and C. W. Connelly.

The Lyric theater at Oklahoma City has been leased by U. S. Stone of that city, who will conduct it as a vaudeville and moving picture house, operating it after the manner of the Hippodrome of St. Louis. In the summer the Lyric will be remodeled and converted into an airdome.

The American Associated Amusement Company, which has been incorporated in Oklahoma City with a capital stock of $100,000, plans to build one of the largest moving picture theaters in the southwest and from that center will operate a chain of theaters through that section. The house will have a seating capacity of 1,500. Warren Jennings, J. D. Robertson, A. K. Riley, John S. Watson, Renfro Turner and outside capitalists are behind the venture.

Dave Willy of Mulberry will conduct a moving picture theater at Hominy.

The Broadway is the name of a high-grade vaudeville and motion picture theater to be erected in Muskogee by the Homestead Amusement Company during the summer, the same to be ready to open to the public by September 1. The house will have a capacity of 1,000 and will be under the management of R. B. Stevens.

OREGON.

The Arcade is the name of a new motion picture theater opened at Washington and Seventh streets, Portland.

PENNSYLVANIA.

The Exhibitors' League of Pennsylvania will hold its convention in Pittsburg June 24 and 25 instead of Harrisburg, as previously announced.

The Eclipse motion picture theater at Waynesburg has been purchased by Charles F. Silveus.

The Temple motion picture theater at Greensburg has been taken over by R. T. Jennings, an experienced moving picture man, who has had it thoroughly renovated and enlarged and will conduct a first-class exclusive picture house which will be known as the "Grand."

RHODE ISLAND.

Messrs. Spitz and Nathanson, who operate the Empire theater in Providence as well as a number of other houses, will conduct a moving picture and vaudeville house at Bristol.

Charles Allen and Son are preparing to erect a $100,000 moving picture theater at Providence.

Charles Allen and Son of Providence are preparing to erect a motion picture theater in that city at an estimated cost of $100,000.

PENNSYLVANIA.

Altoona will have another motion picture theater. Thomas Weir, who already operates one theater in that city, has been granted permission to erect another one at 811 Ninth street at a cost of $2,900.

The Jumbo Auditorium, a big moving picture and vaudeville house at the northeast corner of Front street and Girard avenue, Philadelphia, will be reconstructed during the summer and when completed will have a seating capacity of 3,000.

The Amber Amusement Company has purchased the motion picture theater at Frankford avenue and Amber street, Philadelphia, at a cost of $20,000.

The Palace Moving Picture Theater at the corner of Church and Market streets, West Chester, has been purchased by the Landon-Fishel Amusement Company of Philadelphia, who will make many improvements.

The Hippodrome is the name of a new motion picture theater recently opened at Williamsport.

The Palace Motion Picture Theater of Allentown, operated by the Lehigh Amusement Company, will be enlarged.

SOUTH CAROLINA.

The Pastime motion picture theater has been opened at Columbia by Rawls Brothers.

The Crescent motion picture theater, 617 King street, Charleston, has been opened by the Crescent Amusement Company.

The Aitken Theater Company has been incorporated at Greenville with a capital stock of $20,000 for the purpose of engaging in the motion picture business. The officers are as follows: President, T. C. Stone; vice-president, Thomas Hitchcock, Jr.; secretary and treasurer, J. L. McCarter.

SOUTH DAKOTA.

The Wardall and Gould moving picture theater at Howard has been purchased by J. A. Holstrom.

A motion picture theater will be opened at Main and Fourth streets, Mitchell, by John Porter and Albert Porter.

H. A. Dubuque will open a moving picture theater at Belle Fourche in the near future

G. C. Sample will open a motion picture theater at Flandreau.

TENNESSEE.

The Tennessee Film Company has been organized at Nashville by R. W. Olsen, Robert White, Ekka Weimer, Will Myers and C. M. Silberman; capital stock, $2,000.

The Rex is the name of a new motion picture theater opened at 423 South Gay street, Knoxville, by W. H. Wassman, who operates the Crystal theater in that city.

R. H. McCullough and J. Morse, who control a chain of vaudeville and moving picture houses, will open another house in Bristol.

The Princess, a new $50,000 motion picture house, has been opened in Nashville under the management of W. P. Ready. The feature of the motion pictures which caught the audience and brought forth rounds of applause on the opening night was the representation of Manager Ready extending a welcome to the new theater.

TEXAS.

The Colonial Motion Picture Theater at Temple has been purchased by E. J. Geehan of Galveston, who will operate it under the name of the Rex.

Hart Brothers of Palestine have leased the Majestic Theater of that city and will convert it into a motion picture house. P. S. Colley, former owner of the Majestic, has leased the Imperial Theater at Waco.

A new motion picture theater will be erected at Del Rio by the Texas Theater Company.

The Crawford Feature Film Company has been incorporated at Waco with a capital stock of $2,500 by C. M. Crawford, Albert P. Birkhead, H. H. Page and G. H. Sanger.

Messrs. Harrison and Dezelle have leased the old postoffice at San Marcos and the same will be converted into a motion picture theater.

The Lyric motion picture theater in course of construction in Corpus Christi will soon be ready to open to the public, as will also the Palm Garden Theater. The latter will be opened by Charles L. Saxon.

A motion picture theater is being erected at Yoakum by J. J. Brooks.

A. J. Sloan will open a moving picture theater at Buckholtz.

A new motion picture theater will be opened at Port Arthur by Jolin I. Pittman of Beaumont.

The Princess, a new moving picture theater, has been opened at Bryan. It is owned by J. M. Carson, treasurer of the A. and M. College, J. B. Crum, of the college, and O. E. Gammill, general manager of the Bryan-College interurban railroad.

Messrs. Kneblick and Baca have leased the opera house at Bastrop and will conduct it as a moving picture theater.

The Jewell moving picture theater has been opened at 505 Travis street, Houston.

The old Dixie moving picture theater of Palestine has been opened up under new management and will be operated under the name of the Star.

The Isis is the name of the new motion picture theater opened at the corner of Main and Prairie avenues by the Fichtenburg enterprises, which operate theaters in New Orleans and Vicksburg.

The Crawford Feature Film Company of Waco has been incorporated with a capital stock of $2,500 by C. M. Crawford, Albert P. Birkhead, H. H. Page and G. H. Sanger.

UTAH.

The Vineyard Amusement Company of Vineyard has been incorporated with a capital stock of $4,000 to operate a motion picture theater. The directors are J. O. Stone, J. J. Madsen, Elmer Holdaway and Conrad Maag.

The Rex motion picture theater, said to be the handsomest in the West, was recently opened in Salt Lake City by William H. Swanson under the management of J. Rush Bronson. The house represents an expenditure of $150,000 and is all that unlimited capital, constructive experience and the latest features in theater building combined, could make it. The organ cost $20,000 and is second only to the Tabernacle organ. Other unusual features are a woman's reception room with a baby department in charge of a trained nurse, and a gentleman's smoking room.

VIRGINIA.

The American Theater was recently opened on Granby street near College place, Norfolk, the first house erected there especially for colored pictures. The house is very attractive as well as comfortable, being splendidly ventilated. It will be operated by the American Amusement Company.

WASHINGTON.

The Lyceum is a late addition to Clarkston's list of moving picture theaters.

A motion picture theater will be opened at 5346 Ballard avenue, Seattle, by M. Bagley.

Plans have been prepared for a $20,000 motion picture theater to be erected at Everett by E. P. Broschl.

The Yesler theater at Seattle has been purchased by A. T. Drake, clerk of the city council, O. A. Bilodeau, E. P. Drake, Jr., and A. M. Summer, who have remodeled the same and will conduct it as a high grade picture house.

The Cyclohomo Amusement Company has been organized in Tacoma with A. B. L. Gellerman president and Bruce Robbins secretary. The company announces its intention to own or operate houses in twenty-five cities of Washington, Oregon, Idaho, Montana and British Columbia. In addition to moving pictures, other high class attractions will be provided, and later on it is the purpose to exploit the beauty of that section by producing films of its scenery for use in their own houses and other houses throughout the country.

A new motion picture theater has been opened at Sprague and Napa streets, Spokane.

J. T. Levesque, architect of Spokane, has prepared plans for a high class moving picture house to be opened in the Bavarian block on Post street, between Main and Riverside.

The Elysian Motion Picture Company, Spokane, has been incorporated with a capital stock of $50,000. The officers are as follows: President, F. C. Descent; vice-president and general manager, F. E. Stewart; secretary and treasurer, L. I. Deffenbaugh.

Mrs. J. B. Thomas will conduct a motion picture theater in Meyer's opera house at Colville.

The Centralia Amusement Company, Centralia, is planning to erect a theater in that place at an estimated cost of $40,000 and a great part of the program will be motion pictures.

M. Ragley will open a motion picture theater at 5346 Ballard avenue, Seattle.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

Date.	Title.	Maker.	Length.
	DRAMA.		
4-5	Charlie's Reform (7010)	Edison	1,000
4-5	The Queen's Necklace	C. G. P. C.	
4-6	A Road Agent's Love	Essanay	1,000
4-6	Love and Hypnotism (267)	Cines	1,000
4-6	The Sins of the Father	Pathe	
4-6	The Unknown Violinist	Vitagraph	1,000
4-8	Fate's Interception	Biograph	
4-8	The Tide of Battle	Kalem	1,000
4-8	The Reformation of Kid Hogan	Lubin	1,000
4-8	Darkfeather's Strategy	Selig	1,000
4-9	The Spanish Cavalier (7003)	Edison	1,000
4-9	Broncho Billy and the Girl	Essanay	1,000
4-9	The Brigand	Cines	
4-9	Driftwood	Selig	1,000
4-9	At Scrogginses' Corner	Vitagraph	1,000
4-10	The Signal That Failed	Eclipse	1,000
4-10	The Torn Note	Pathe	1,004
4-10	A Rich Man's Son	Vitagraph	1,000
4-11	The Girl Sheriff	Pathe	997
4-11	The Redemption of Greek Joe	Selig	1,000
4-12	Church and Country (7015)	Edison	990
4-12	Lonesome Robert	Essanay	1,000
4-12	The Secret of the Miser's Cave	Kalem	1,000
4-12	When the Heart Rules	Selig	750
4-13	Under Mexican Skies	Essanay	1,000
4-13	Madame Roland (270)	Cines	1,000
4-13	Unwelcome Love	Pathe	1,000
4-15	The Female of the Species	Biograph	
4-15	War's Havoc	Kalem	1,000
4-15	In After Years	Lubin	1,043
4-15	The Other Woman	Selig	1,000
4-16	The Insurgent Senator (7017)	Edison	1,000
4-16	The Clue	Essanay	1,000
4-16	The Anonymous Letter	C. G. P. C.	699
4-16	The End of the Romance	Selig	1,000
4-16	The Cave Man	Vitagraph	1,000
4-17	The Unknown Traveler (272)	Eclipse	1,000
4-17	The Adventures of American Joe	Kalem	1,000
4-18	Just Like a Woman	Biograph	
4-18	The Ghost of Sulphur Mountain	Melies	1,000
4-18	The Fisher Maid's Love Story	Pathe	1,000
4-18	The Devil, the Servant and the Man	Selig	1,000
4-19	The Boss of Lumber Camp No. 4 (7019)	Edison	985
4-19	The Rivals	Essanay	1,000
4-19	The Trail of Gold	Kalem	1,000
4-19	The Craven	Vitagraph	1,000
4-20	The Cattle King's Daughter	Essanay	1,000
4-20	Queen Elizabeth's Ring (273)	Cines	1,000
4-20	Captain King's Rescue	Lubin	1,000
4-20	Way of a Man With a Maid	Vitagraph	1,000
4-22	A New Beginning	Lubin	1,000
4-22	The Hand of Fate	Selig	1,000
4-23	The Little Woolen Shoe (7022)	Edison	990
4-23	Jane Shore	C. G. P. C.	994
4-23	The Treasure Cave (274)	Cines	1,000
4-23	The Law of the North	Selig	1,000
4-23	Counsel for the Defense	Vitagraph	1,000
4-24	Joan Milton (275)	Eclipse	1,000
4-24	The Mexican Revolutionist	Kalem	1,000
4-24	The Woman Haters	Vitagraph	1,000
4-24	One Is Business; the Other Crime	Biograph	
4-25	Paying the Price	Lubin	1,000
4-25	True Till Death	Melies	1,000
4-25	For the Papoose	Pathe	954
4-26	An Unusual Sacrifice (7024)	Edison	1,000
4-26	The Queen's Messenger	C. G. P. C.	1,007
4-27	The Indian and the Child	Essanay	1,000
4-27	For His Mother's Sake	Pathe	960
4-27	The Victoria Cross	Vitagraph	1,000
4-29	The Lesser Evil	Biograph	1,000
4-29	The Stolen Invention	Kalem	1,000
4-29	Exposed by the Dictograph	Selig	1,000
4-30	Napatia, the Greek Singer	Essanay	1,000
4-30	Tarot Love and War	Cines	
4-30	The Price He Paid	Selig	1,000
4-30	The Old Kent Road	Vitagraph	1,000
5-1	Won by Waiting	Lubin	1,000
5-1	The Refugee's Hero	Pathe	967
5-1	Sheriff Jim's Last S	Vitagraph	1,000
5-2	A Son's Devotion	Lubin	1,000
5-2	Jack and Jingles	Selig	1,000
5-3	Out of the Dust (7026)	Edison	1,000
5-3	A Sister's Devotion	C. G. P. C.	948
5-3	Old Love Letters	Vitagraph	1,000
5-4	The Gypsy Party (7027)	Edison	1,000
5-4	Broncho Billy and the Bandits	Essanay	1,000
5-4	The Salvationist	Pathe	1,000
5-4	The Hieroglyphic	Vitagraph	1,000
	COMEDY.		
4-8	Burnt Cork	Vitagraph	800
4-9	Laughing Gas	C. G. P. C.	529
4-10	Is He Eligible (7014)	Edison	1,000
4-10	A Leap Year Elopement	Kalem	1,000
4-10	A Pie Worth While	Lubin	1,000
4-11	Their First Kidnapping Case	Biograph	
4-11	Help! Help!	Biograph	
4-11	All in the Family	Essanay	1,000
4-11	That Chicken Dinner	Lubin	400
4-11	His Little Sister	Lubin	600
4-11	Wanted—A Wife	Melies	1,000
4-12	The Jocular Winds of Fate	Vitagraph	1,000
4-13	Winnie's Dance (7016)	Edison	1,000
4-13	Becky Gets a Husband	Lubin	600
4-13	Captain Jenks' Diplomacy	Vitagraph	1,000
4-15	The Pipe	Vitagraph	1,000
4-16	How They Lost Out (271)	Cines	1,000
4-17	The Dumb Wooing (7018)	Edison	1,000
4-17	The Lover's Signal	Lubin	1,000
4-17	Easy Marks	Pathe	692
4-17	Working for Hubby	Vitagraph	1,000
4-18	Sam Simpkins, Sleuth	Essanay	1,000
4-18	A Gay Time in Jacksonville, Fla.	Lubin	1,000
4-19	Bessie's Dream	Selig	650
4-19	A Hasty Honeymoon	C. G. P. C.	584
4-20	How Patrick's Eyes Were Opened (7021)	Edison	600
4-22	The Brave Hunter	Biograph	
4-22	Won by a Fish	Biograph	
4-22	A Mardi Gras Mix-up	Kalem	1,000
4-22	How He Papered the Room	Vitagraph	500
4-22	Marshall P. Wilder	Vitagraph	500
4-23	"Alkali" Ike's Boarding House	Essanay	1,000
4-24	A Tenacious Solicitor (7023)	Edison	1,000
4-24	A Complicated Campaign	Lubin	1,038
4-24	That Houn' Dawk	Pathe	571
4-24	The Doctor	Essanay	1,000
4-24	The New Woman and the Lion	Selig	1,000
4-26	Our Neighbor's Wife	Essanay	1,000
4-26	The Pasadena Peach	Kalem	1,000
4-26	The Pink Pajama Girl	Vitagraph	1,000
4-27	The Butler and the Maid (7026)	Edison	360
4-27	Leah, the Suffragette (276)	Cines	806
4-27	Confusion (276)	Cines	200
4-27	The Lost Dog	Lubin	444
4-27	The Forgotten Pocketbook	Lubin	600
4-29	A Leap Year Lottery Prize	Lubin	1,000
4-30	A La Francaise	C. G. P. C.	423
4-30	Betty's Worse Than Ever	C. G. P. C.	167
5-1	Blinks and Jinks, Attorneys-at-Law (7028)	Edison	1,000
5-1	Percy's Visit	Eclipse	
5-1	Chums	Eclipse	
5-1	A Fish Story	Kalem	
5-2	Widowers Three	Melies	1,000
5-2	The Leading Man	Biograph	
5-2	The Fickle Spaniard	Biograph	
5-2	His Thrifty Wife	Essanay	1,000
5-2	The Cowboy Girls	Pathe	964
5-3	The Chauffeur, the Girl and the Cop	Essanay	1,000
5-3	Getting the Money	Kalem	
5-3	The Katzenjammer Kids	Selig	500
5-3	Red Ink Tragedy	Vitagraph	500
5-4	The Love Germ (279)	Cines	1,000
5-4	The Tin Can Rattle	Lubin	600
	EDUCATIONAL.		
4-9	Wrasses, Dog Fish, Sole and Gurned	C. G. P. C.	470
4-12	The Story of a Cocoanut	Selig	350
4-13	California Ostrich, Pigeon and Alligator Farm	Lubin	568
4-20	The Art of Printing	C. G. P. C.	520
4-24	The Charcoal Industry in Cuba	Pathe	476
4-26	The Los Angeles Fire Department	Selig	750
4-30	Winter Logging in Maine	Edison	1,000
4-30	Abaca, Its Culture and Use in the Philippines	C. G. P. C.	403
5-3	The Potters of the Nile	Kalem	
5-4	The Turtle Industry in Florida	Lubin	400
	TOPICAL.		
3-23	Taft and His Cabinet	Vitagraph	500
3-25	Pathe's Weekly, No. 13	Pathe	
4-1	Pathe's Weekly, No. 14	Pathe	
4-5	The Illumination	Vitagraph	1,000
3-16	Zoological Garden in Rome (276)	Cines	250
3-18	Pathe's Weekly, No. 12	Pathe	400
3-19	The City of Tripoli (276)	Cines	200
3-23	Incidents of the Durbar at Delhi (7020)	Edison	400
4-3	With the Boys of the "Empire Two"	Essanay	500

DAILY LICENSED RELEASES

MONDAY: Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

TUESDAY: Edison, Essanay, Cines, Kleine, Pathe, Selig, Vitagraph.

WEDNESDAY: Edison, Kalem, Eclipse,—Kleine, Lubin, Pathe, Vitagraph.

THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig.

FRIDAY: Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.

SATURDAY: Edison, Essanay, Cines, Kleine, Lubin, Pathe, Vitagraph.

Date.	Title.	Maker.	Length.
4-8	Pathe's Weekly No. 15	Pathe	977
4-8	Pushmobile Races	Vitagraph	200
4-12	Abraham's Sacrifice	C. G. P. C.	813
4-15	Pathe's Weekly No. 16	Pathe	1,000
4-16	The Albertos	C. G. P. C.	282
4-20	Dream Dances (7020)	Edison	400
4-22	Pathe's Weekly No. 17	Pathe	984
4-24	Exhibition Drill of the H. M. S. "Excellent" (275).	Eclipse	
4-29	Pathe's Weekly No. 18	Pathe	1,000
4-29	Frank Coffyn's Hydro-aeroplane Flights	Vitagraph	1,000
5-3	Uncle Sam's Tribute to the Heroes of the Maine	Selig	500
	SCENIC.		
4-12	The Cataracts of Elkfarleo	C. G. P. C.	187
4-17	Training Fighting Cocks in Cuba	Pathe	308
4-19	A Trip to Tihiti in the South Pacific	Selig	340
4-19	An Excursion in New Zealand	C. G. P. C.	397
4-20	Bathing Cavalry Horses	C. G. P. C.	180
4-26	Scenes in Korea	Selig	750
4-27	A Winter Visit to Central Park, N. Y. City (7025).	Edison	640
4-30	Genoa, Italy	Cines	
5-1	Along the Mediterranean	Kalem	

INDEPENDENT

Date.	Title.	Maker.	Length.
	DRAMA.		
4-4	The Dove and the Serpent	Imp	1,000
4-4	Modern Slaves	Rex	
4-5	Blazing the Trail	Bison	2,000
4-5	The Girl of the Grove	Thanhouser	
4-6	The Margrave's Daughter	Gaumont	1,210
4-6	Mother	Reliance	
4-6	A Dual Personality	Republic	
4-7	The Land of Darkness	Eclair	
4-7	The Unending Love	Rex	
4-3	A Mother's Love	Ambrosia	
4-3	The Divorce Cure	Champion	950
4-3	Two Men and the Law	Nestor	982
4-3	The Witch's Necklace	Solax	
4-4	The Agitator	American	1,000
4-8	The Section Foreman	Imp	400
4-8	The Torn Letter	Nestor	1,000
4-9	Little Hands	Eclair	
4-9	Cure for Stage Fever	Republic	
4-9	A Love of Long Ago	Thanhouser	
4-10	The Wedding Dress	Ambrosia	
4-10	Salvation Sue	Champion	950
4-10	The Renegade	Nestor	986
4-10	When the Heart Calls	Reliance	
4-10	The Detective's Dog	Solax	
4-11	The Coward	American	1,000
4-11	A Tangled Web	Rex	
4-12	The Miner's Claim	Lux	960
4-12	An Easy Mark	Thanhouser	
4-13	A Leap for Love	Imp	500
4-13	The Ways of Men	Powers	
4-13	An Opportune Burglar	Reliance	
4-13	A Tragic Moment	Republic	
4-14	A Gypsy's Heart	Eclair	
4-14	The Prairie on Fire	Gaumont	
4-14	The Seal of Time	Rex	
4-15	The Distant Relative	American	1,000
4-15	Rescued by Wireless	Champion	950
4-15	A Pair of Baby Shoes	Nestor	1,000
4-16	A Son's Ingratitude	Eclair	
4-16	Los Anarquistas	Republic	
4-16	The Baby Bride	Thanhouser	
4-17	Her Indian Hero	Nestor	990
4-17	A Question of Evidence	Reliance	
4-17	Saved by a Cat	Solax	
4-18	The Range Detective	American	1,000
4-18	Woman Always Pays	Imp	2,000
4-18	Beauty and the Beast	Rex	
4-19	Into the Desert	Thanhouser	
4-20	Revenge Is Blind	Great Northern	650
4-20	Ethel's Sacrifice	Powers	
4-20	Love Is Blind	Reliance	
4-20	A Severe Lesson	Republic	
4-21	A Generous Pardon	Eclair	
4-21	Driven from the Ranch	Gaumont	
4-21	While Wedding Bells Ring Out	Rex	
4-22	Driftwood	American	1,000
4-22	Winona	Champion	950
4-22	Lottery Ticket No. 13	Nestor	997
4-23	The Legend of Sleepy Hollow	Eclair	
4-23	The Averted Step	Republic	
4-23	Rejuvenation	Thanhouser	
4-24	Reaping the Harvest	Ambrosia	
4-24	Brothers	Champion	950
4-24	The Little Nugget	Nestor	992
4-24	The Burglar's Reformation	Reliance	
4-24	The Sewer	Solax	2,000
4-25	The Eastern Girl	American	1,000
4-25	The Loan Shark	Imp	1,000
4-26	The Crimson Heart	Lux	937
4-26	When Mandy Came to Town	Thanhouser	
4-27	The Dream of Death	Great Northern	
4-27	A Piece of Ambergris	Imp	600
4-27	The Claim Jumper	Republic	
4-28	Miette's Adventures	Eclair	
4-28	Heliogabalus, Tyrant of Rome	Gaumont	915
4-28	The Serpent Eyes	Rex	
4-29	The Pensioners	American	1,000
4-29	The Horse Thieves of Bar X Ranch	Champion	950
4-29	The Lure of the Picture	Imp	1,000
4-29	The Impostor	Nestor	990
4-30	When the Lily Died	Powers	
4-30	The Cry of the Children (Parts I and II)	Thanhouser	2,000
5-1	An Italian Romance	Champion	950
5-1	Return of John Gray	Reliance	
5-1	The Reformation of Mary	Solax	
5-2	The End of the Feud	American	1,000
5-2	All for Her	Imp	1,000
5-2	The Shade of Autumn	Gaumont	
5-2	Fate's Warning	Rex	
5-4	The Musician's Love	Great Northern	652
5-4	His Love of Children	Reliance	
	COMEDY.		
4-4	White Aprons	Eclair	
4-5	Bill Becomes Mentally Deranged	Lux	478
4-5	An Enjoyable Ride	Lux	426
4-5	Billy's Troublesome Grip	Solax	
4-6	During the Carnivals	Great Northern	976
4-6	The Chef's Downfall	Imp	600
4-6	A Change of Stripes	Imp	400
4-6	The Cub Reporter's Big Scoop	Nestor	970
4-6	The New Village Doctor	Powers	
4-7	The Masher Outwitted	Eclair	
4-8	A Caricature of a Face	Champion	550
4-8	Checkmate	American	750
4-8	The Ranchman's Marathon	American	250
4-9	Meeting His Match	Powers	
4-11	A Lucky Holdup	Eclair	
4-11	False to Both	Imp	1,000
4-11	Jimmie Capitulates	Gaumont	
4-11	A Victim of Circumstances	Gaumont	
4-12	Billy's Nurse	Solax	
4-13	Joke on Henpeck	Great Northern	686
4-13	Mr. Smith, Barber	Imp	500
4-13	In Dry Territory	Nestor	950
4-15	Baby's Adventures	Champion	950
4-16	Her Lord and Master	Powers	
4-16	What's the Use?	Powers	
4-17	The Tramp and the Barrel	Ambrosia	
4-17	A Day of Haste	Ambrosia	
4-17	A Gay Deceiver	Champion	950
4-18	Oh! You Ragtime	Eclair	
4-18	A Bet and Its Results	Gaumont	
4-19	An Embarrassing Purchase	Lux	514
4-19	Ching-Chang in Paris	Lux	429
4-19	Billy, the Detective	Solax	
4-20	Lonesome Miss Wiggs	Imp	600
4-20	The Love Trail	Nestor	985
4-22	A Millionaire for a Day	Imp	1,000
4-23	Bang's Burglar Alarm	Powers	
4-25	The Easter Bonnet	Eclair	
4-25	Jimmie Pulls the Trigger	Gaumont	
4-26	Billy's Insomnia	Solax	
4-27	Three of a Kind	Nestor	656
4-27	Bedelia as a Mother-in-Law	Reliance	
4-27	The Schemers	Powers	
4-30	The Revenge of the Silk Masks	Eclair	
4-30	The Five Senses	Powers	
4-30	The Tale of a Kite	Republic	
5-1	The Everlasting Judy	Nestor	986
5-2	Cousin Kate's Revolution	Eclair	
5-3	Bill to the Rescue	Lux	557
5-3	Arabella's Droll Wooing	Lux	377
5-3	A Question of Hair	Solax	
5-3	Miss Arabella Smaith	Thanhouser	
5-4	Melodrama of Yesterday	Imp	600
5-4	Breach of Promise	Imp	400
5-4	Her Corner on Hearts	Nestor	583
	EDUCATIONAL.		
4-8	The Blue Mountain Buffaloes	Champion	400
4-14	Tunisian Fisheries	Eclair	
4-20	Clever Boys	Great Northern	315
4-21	Ancient Dances and Costumes in the Provinces of Minho	Eclair	
4-27	American Lumber Mill, Albuquerque, N. M.	Nestor	346
4-27	The Pygmy Circus	Reliance	
4-28	Fishes of the Tropics	Eclair	
5-5	The Alhambra Granada	Eclair	
	TOPICAL.		
4-8	Bradhurst Field Club Four-Mile Run	Imp	400
4-10	Animated Weekly	Sales Co	
4-17	Animated Weekly No. 6	Sales Co.	
4-21	Portugese Dancers	Eclair	
4-24	Animated Weekly No. 7	Sales Co.	
4-25	The Fashion Review	Rex	
4-27	U. S. Artillery Maneuvers	Imp	400
	SCENIC.		
4-13	Glimpses of Southern France	Great Northern	279
4-13	Old Town, Albuquerque, N. M.	Nestor	
4-17	Bermuda.	Champion	
4-20	Scenic Wonders of Yellowstone Park	Imp	400
5-2	The Banks of the Danube	Gaumont	
5-4	Norwegian Mountain Clefts	Great Northern	280
5-4	Isleta, N. M. Indiana City	Nestor	395
5-1	Animated Weekly No. 8	Sales Company	

DAILY INDEPENDENT RELEASES

SUNDAY: Eclair, Gaumont, Rex.

MONDAY: American, Champion, Imp, Nestor.

TUESDAY: Eclair, Powers, Republic, Thanhouser.

WEDNESDAY: Ambrosia, Sales Co., Champion, Nestor, Reliance, Solax.

THURSDAY: American, Eclair, Gaumont, Imp, Rex.

FRIDAY: Bison, Lux, Solax, Thanhouser.

SATURDAY: Great Northern, Imp, Nestor, Powers, Reliance, Republic.

VOL. VII. JUNE, 1912. No. 6

MOTOGRAPHY

Published Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building, Chicago

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JEANNETTE TRIMBLE
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A thrilling war-drama, showing deeds of bravery and kindness upon the battlefield.

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A powerful story, filled with exciting climaxes, and finally depicting the fury of a woman scorned.

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CINES

MOTOGRAPHY

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Above, Scene from Essanay's "Broncho Billy's Gratitude," with G. M. Anderson in the Title Role.
Below, Scene from Essanay's Comedy, "The Honey Bug's First Quarrel."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

VOL. VII. CHICAGO, JUNE, 1912. No. 6.

NEW PROBLEMS IN CENSORSHIP.

FEATURE films, not released through the regular channels but sold on the state rights plans, have introduced a new problem in censorship. Until they appear on the screen they are seen by no one but their manufacturers, the state rights dealers and the buyers—all inefficient censors because of their nearness to the subject. These feature films, therefore, are responsible for the newly awakened demand for local censorship which has arisen in so many quarters. This does not imply by any means that anything objectionable has appeared, but that the lack of censorship has become known to those prying individuals who delight in seeking windmills at which to tilt, after the fashion of the immortal Quixote. The National Board of Censorship has its value merely as a phrase, aside from the ethical merit of the body itself.

There has been a question in some quarters as to whether the National Board of Censorship had any merit. Being unofficial and wholly voluntary in function, without power to enforce its rulings, the board has labored under a great handicap since its inception. All the more honor to it, then, for its part in the unquestioned improvement in film quality since it began its work. The question of authority need not enter. All of our minor laws are man-made, and after all it is the people, and not the police and the courts, who enforce them. The unofficial board of censorship, with public approval behind it, is just as efficacious as an official, and therefore salaried and more or less political board of similar function—and probably more so. The present board is above the suspicion of any save those who are always skeptical of human integrity. And that the present board has full public approval cannot be doubted. Almost every defense of the pictures which the lay press has felt called upon to make has harked back to the National Board of Censorship as a very Gibraltar of film morality.

Censorship, to avoid constant wrangling and difference, must be largely automatic. The ideal arrangement is that the manufacturers compete for the gratuitous approval of a representative body of men and women whose opinions they respect rather than fear. And this, within human limitations, is the present status of national censorship. Local censorship in addition must inevitably detract from the result and hamper the spirit of the work.

But this does not solve the problem of the feature film. The National Board cannot be everywhere, and all feature film companies do not work out of New York. And on the other hand, we cannot expect local censors to confine their attention to feature films, leaving the regular releases for the National Board.

We do not expect to meet the approval of film men when we say that it is up to them to go to the censors, not up to the censors to come to them. The public is the arbiter in this case, and the public—the responsible part of it—demands censored films. The film man must furnish the censorship guarantee, even if he is forced out of his way to get it. Censorship by the National Board is efficient, undemonstrative, satisfactory. Co-operation with it means less of the agitation for local censorship by ignorant but blatant reformers.

FILMATIS PERSONAE.

IT is quite obvious that the cast of characters, or dramatis personae of a film, should be placed before the public in conjunction with the film itself. We owe it not only to the artists whose good work has made the series of pictures worthy of appreciation, but to those who, witnessing and approving that work, desire closer knowledge of its devotees. The stage would be nothing today were it not for the exploiting of personality, and the photoplay parallels the stage more closely with every release. A few producers of motion pictures have recognized this, and are taking pains to bring their players to the attention of the picture theater patronage.

The most apparent place for a cast of characters on a film is following the title, just before the first scene or sub-title. This location is satisfactory to the "fan" who knows the names of all the players by heart and can identify many of them without any assistance. It is open to the objection, however, that the unacquainted derive little benefit from it, for they cannot memorize it in the time given, and when the characters themselves appear—some early, some late in the film—the cast has disappeared. It has been suggested as an alternative (by the *Dramatic Mirror*, we believe) that the cast of characters be placed at the end of the film instead of the beginning. This merely reverses the objection. It demands that the characters themselves be carried in mind, to be identified afterward. Perhaps it has some advantages over the first idea; but it means that the observer sees the whole film without knowing the characters.

The third system, now in use by one of the licensed manufacturers, provides a sort of sub-title introduction for the characters as they appear. This—to continue on our iconoclastic course—appears to us to be too mechanical in effect, as though an announcer should appear in the wings and call the name of each actor as he got his cue.

This seems to be mostly destructive criticism—which we regret, for we heartily approve the attempt to give the public the benefit of a more intimate knowledge of the players. But it must be admitted that the only satisfactory place for a cast of characters is on a program held in the hands of the audience and visible throughout the film for instant reference; just as the

best place for a title is on a card alongside the screen. This is obviously up to the exhibitor rather than the manufacturer; and under the present system only the "de luxe" shows can use the scheme. Perhaps the system will change sometime, in the evolution of things.

ANOTHER WINDMILL FIGHTER.

DARK corners in the moving picture theaters of Chicago are filled with dangers for young people, according to Mrs. Joseph T. Bowen, president of the Juvenile Protective Association. The association is preparing an ordinance, which will be presented to the city council soon, requiring the owners of all moving picture theaters to keep their places lighted, even while the pictures are being shown.

"The many dark spots of these theaters are filled with dangers for the young," said Mrs. Bowen in her address. "While the pictures are being shown all the light is concentrated upon the screen and the remainder of the theater is left in darkness. In these dark spots young men and women congregate and disaster overtakes many as a direct result. We expect the theater owners to fight the ordinance, but we hope for its passage."

This is only another example of the truth that reformers seldom have any knowledge of the objects of their attack, but rush blindly in; their blows, like the rain, falling on the just and on the unjust alike.

The possibility that Chicago might already have an ordinance requiring picture theater owners to keep their places lighted during the performance never occured to this worthy club-woman, nor to the association which received her suggestion so enthusiastically. The still more important, and much more obvious fact that the ordinance is enforced escaped them completely.

There are no dark picture theaters in Chicago. Therefore the evils of which Mrs. Bowen speaks do not exist. Consequently the Juvenile Protective Association is proven to have no knowledge of picture theaters, and therefore to be incompetent to suggest legislation governing picture theaters.

THE INDEPENDENT SITUATION.

A GREAT many exhibitors throughout the country, and not a few exchanges, have been eagerly anticipating that the recent dissension among the various manufacturers who are members of the Sales Company would bring on a price cutting campaign between the two factions, which would enable them to obtain their films cheaper.

C. J. Hite, vice-president of the Thanhouser Company, one of the active organizers in the Mutual Film Company and treasurer of the Film Supply Company of America, authorizes the following explanation of the recent upheaval which has taken place:

Mr. Hite has been financially interested in several manufacturing companies and has been a large exchange owner for several years. With the keen insight of the western business man, Mr. Hite sought for some method of getting the various film exchanges throughout the country to adopt a standard system and a standard scale of prices. In other words, he was anxious to have the exchange business put on a sound commercial basis, not only for his own protection but for the protection of other reputable exchanges having to compete with unscrupulous renters and junk exchanges.

With no designs on the manufacturing field, Mr. Hite collected about him other commonsense men engaged in the film business and obtained capital which he used in eliminating several junk film exchanges and re-organized others which had not been on a paying basis. The natural trend of this work was the organization of the Mutual Film Company, the parent, or holding organization.

There was no secret about the operations of the Mutual Film Company, nor the purposes for which it was organized, but several of the independent manufacturers thought they saw in its inception a move to deprive them of a part of the outlet for their product, and immediately formed a counter-organization to keep the balance of power among the manufacturers. The Mutual Company was therefore forced to acquire properties in the manufacturing field in order to assure itself of a program.

Mr. Hite was able to interest prominent capitalists in the scope of his ideas, with the result that they purchased the Thanhouser Company, which has long been noted for a product of superior quality.

When news of the purchase was given to the trade, the opposition forces immediately formed what is now called the Universal Film Manufacturing Company, four of the companies which had formerly enjoyed the balance of power in the Sales Company, standing sponsor for this new venture and endeavoring to induce the other members of the Sales Company to join their organization against the Mutual Film Company.

Those companies not wishing to pool their interests or share the fortunes of the Universal Film Manufacturing Company would therefore have been without an outlet for their product.

This led to the formation of the Film Supply Company of America, a combination of manufacturers cooperatively banded together, pledged to produce a high standard of film released through their own organization to insure a full program. The members of the Film Supply Company of America are as follows:

Thanhouser, Gaumont, American, Great Northern, Reliance, Solax, Eclair, Majestic, Lux and Comet, and have as officers Herbert Blache of the Gaumont Company, president; Ingvald C. Oes, Great Northern Film Company, vice-president; Harry R. Raver, Eclair Film Company, secretary; C. J. Hite, Thanhouser Company, treasurer. The board of directors is comprised of the aforementioned officers and S. S. Hutchinson of the American Film Company, William Grey of the Comet Film Company, H. E. Aitken of the Majestic, George Magie of Solax, Paul Hernaud of the Lux, and Seymour Stewart of the Reliance. The capital stock is equally divided between the various companies comprising the corporation.

The company secured an excellent location, the entire third floor of a new building at 133 West 44th street, New York, where the executive and shipping departments will be installed. It announces the following program of releases, orders for which should be sent to the Film Supply Company of America beginning Monday, June 10:

Monday—Eclair (American) Comet, American.
Tuesday—Thanhouser, Majestic, Gaumont.
Wednesday—Reliance, Solax, Gaumont Weekly.
Thursday—Eclair (American) Gaumont, Comet, American.
Friday—Lux, Solax, Thanhouser.
Saturday—Great Northern, Reliance, Comet.
Sunday—Paris-Eclair, Majestic.

In addition to the program of regular releases the

Film Supply Company announces that a regular feature film department has been established and that feature subjects will be released on an exclusive territory basis without any additional cost to the exhibitor.

The release dates will be announced from time to time on these feature films. The features will include the Eclair productions, both foreign and American. The foreign and American Gaumont features, as well as the Great Northern and Film D'Art will also furnish feature films from time to time and the regular releases will include the famous Gaumont colored pictures and the Eclair microscopic and scientific hand-colored subjects.

Any established exchange can secure service from the Film Supply Company. A new departure is promised by the company in the fact that it will lease and not sell its films. All films will be leased for a period covering the life of the copyright, but after one year from the date of the contract between the exchange and the Film Supply Company, one reel of old film must be returned for each reel of new film received. This will undoubtedly take the junk film out of the market. Treasurer Hite states for the benefit of the exhibitors if there be any section of the country where the present exchange is not able or willing to furnish a full Film Supply program a new exchange will be started there immediately to take care of the exhibitors' needs.

The Film Supply Company seems to be conducted in good faith with the earnest intention to furnish the exhibitor the best that can be had in the film market and announces there will be no cut in prices, either to the exchange men, nor by the Mutual Film Company's exchanges to exhibitors, but that the present high quality of the film will be increased as fast as possible, so that the exhibitor will undoubtedly benefit.

The officers of the Film Supply Company of America are methodically arranging their program and making ready for shipment to the exchanges which have already contracted for service, which number is increasing daily. The probable schedule of releases by the Universal Company include films from the Powers, Imp, Nestor, Victor, Republic and Champion companies. No information concerning the release date has been received.

Lecturer Prophesies School Pictures

Alfred Percival Graves, author of "Father O'Flynn" and scores of other popular songs, thinks that the cinematograph will play an important part in the work of elementary schools in the near future. In the course of a lecture which he has given to the national teachers in the training college in Dublin he pointed out that every school under the London county council has a room appropriated for teaching by lantern lectures and Sir Ray Lankaster, a leading authority on education in England, has prophesied that within a year there would be cinematographs in all these schools.

The use of the cinematograph has been made more convenient by the invention of screens upon which living pictures can be shown in broad daylight, methods by which the film can be arrested at any point for five minutes at a time, while the teacher is explaining whatever phenomenon is exhibited. In hot days the screen might be set up in a tent in the playground.

As an educational expert himself, with a long experience of schools in England, Mr. Graves is strongly convinced of the power of the cinematograph to engage and hold the attention of the pupils. The attention of city children whose minds are full of so many things is especially hard to engage, but the lantern lectures in the London schools have never failed to revive the flagging attention of the pupils. With every school a picture house there would be less need for the enforcement of the compulsory education act than there is at present, at all events until the novelty wore off.

Picture theaters are springing up like mushrooms in Dublin and they are all doing a roaring business. They are drawing the people away from the public houses, and as they are quite free from sensational or vulgar pictures their influence on the whole is elevating. This fact has helped to secure attention for the plea made by Mr. Graves for the use of the cinematograph in teaching history, geography and other subjects in the national schools.

Motion Pictures Destroying German Drama

German managers, actors and playwrights have made ready for action against the all conquering motion picture mania. At a meeting of delegates of national associations representing histronic art in Berlin this week, it was decided that heroic measures were necessary to preserve the theater from ruin at the hands of "kintopps," as motion picture shows are called there.

Reports from Berlin and the provinces revealed that many theatrical establishments are on the brink of disaster in consequence of "kintopp" competition. The craze for film shows is not only dealing box offices a deadly blow, but is tempting actors and actresses from the legitimate stage. The case was cited of a Berlin leading lady who has succumbed to the higher salaries offered by film concerns, and who did not hesitate recently to fling herself into a lake to portray the principal role in a "kintopp' melodrama entitled "Tired of Life."

The concensus of opinion was that motion pictures should be confined by law to science and education, and should be debarred from invading the sacred realm of the drama. It was decided that one of the most potent means of fighting the "kintopp" would be to place a prohibitive import duty on foreign films and the imperial government will be petitioned to that end. Meantime, "kintopps" continue to sweep all before them.

The kaiser's impresarios themselves capitulated to a seductive offer for the rental of the obsolete Royal Operetta theater, which will now be turned into a "Kintopp."

Films To Popularize Electric Service

Recently the Chippewa Valley Railway & Light Company has made use of a motion picture film entitled "Every Husband's Opportunity," to popularize the use of electric cooking and heating appliances in Eau Claire and Chippewa Falls, Wis. The picture is generally similar to that first produced for the Commonwealth Edison Company, Chicago. It depicts a young couple's troubles with their servant and their old-fashioned kitchen and laundry, but closes happily with a complete electrically equipped household. The scenes were posed in a small community so as to be more applicable to the average central-station situation than was the original Chicago company's film. The Essanay Film Company, Chicago, made the pictures for the General Electric Company, which loans copies of the film to central stations free of charge.

A. E. Peirce of the Chippewa Valley company, in

ranged with the local nickel shows to exhibt the picture free of charge, in return for electric-light company's offering prizes to be distributed to each holder of a paid admission. A prize was awarded each evening, and these prizes consisted of the winner's choice of percolators, toasters, irons, etc. The central station advertised the event in the local papers so that at each performance the picture shows were filled to overflowing, to the satisfaction of both proprietor and company. Much new interest in electric devices is traceable to this exhibition, according to Mr. Peirce, and at least two house-wiring contracts were directly due to it, for these householders won electric prizes and couldn't use them until they had ordered the wiring done. The only cost to the central station was for the prizes and newspaper advertising.

In other localities where the same film has been exhibited the central station has arranged with the picture show for a large number of tickets at half price, to be distributed among its present and prospective customers. Where necessary some rebate is allowed on the theater's bill for energy.

Railroad Teaching With Films

In the higher education of its men the Central of Georgia Railway is about to engage in the teaching of train operation by means of moving pictures. These have been taken by Dexter C. Buell, who has charge of the educational department and who will arrange the course of instruction.

Pictures a Splendid Institution

Never in the world's history had it been possible, until the era of the moving pictures, for a child or an adult to have news and history visualized for five cents, or for any other price short of tourist expenses, says the Baltimore *Evening Sun*. This one feature alone is sufficient to compensate for all the labor of invention and manufacture that has been put into the development of the moving picture. We read the telegraphic dispatches of a great Durbar, an inauguration, a coronation, world-wide movements, races, certain moving catastrophes. We go to the picture parlor and see incidents fresh from the telegraph keys thrown before us in all their actualities, and we get a sense of proportion and fact.

Again, we see old books and dramas enacted by competent casts; we put into life historical episode and allegory, tradition and fable. The beautiful story of Hans and Gretel is snatched from grand opera and put on the films, and original plays with a clean, wholesome motive and with a direct moral, written and built to modern conditions, are presented with admirable detail. Odd conceits in trick photography make us laugh and wonder, and it is entirely possible to produce straight comedy and farce without a sting or a nasty suggestion in it, worth many times the price of admission for the cheer it gives us. The moving picture, in brief, is a splendid institution. For that reason it should be protected from its worst enemy—the producer who imagines universal standards to be on a par with his own conceptions of amusement.

Scene from Selig's "In Exile." June 20.

The Motion Picture Exhibitors' League of America

Second Annual Convention, Chicago, Aug. 13-16-'12

General Headquarters

703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, Lock Box 15, Cincinnati, O.; Vice-Presidents, S. E. Morris, Cleveland, O.; William Ullman, Detroit, Mich.; H. S. Dickson, Winchester, Ind.; H. C. Farley, Montgomery, Ala.; H. G. Lux, Jr., Utica, N. Y.; William J. Sweeney, Chicago, Ill.; E. W. Waugh, Huntington, W. Va.; C. H. Phillips, Milwaukee, Wis.; Fred J. Harrington, Pittsburgh, Pa.; Orrene Parker, Covington, Ky.; Secretary, C. M. Christenson, Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.

MOTION PICTURE EXHIBITORS' LEAGUE OF OHIO.—Headquarters, 1003 Mercantile Library Bldg., Cincinnati, Ohio. President, M. A. Neff, Cincinnati; First Vice-President, W. A. Pittis, Conneaut; Second Vice-President, J. H. Broomhall, Hamilton; Treasurer, O. B. Weaver, Dayton; Secretary, J. J. Huss.

CLEVELAND LOCAL NO. 1—Headquarters, Commercial Bank Building, Cleveland O. President, S. E. Morris; First Vice-President, F. E. Simmons; Second Vice-President, C. F. Schroeder; Secretary, L. H. Wilk; Treasurer, W. C. Kaspar; Financial Secretary, F. M. Kenny.

CINCINNATI LOCAL—Headquarters, 606 First National Bank Building, Cincinnati, Ohio. President, J. J. Huss; First Vice President, A. J. Carbin; Second Vice President, M. Fishman; Secretary, A. C. Dingelstedt; Treasurer, Otto Leudeking.

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ILLINOIS STATE BRANCH NO. 2—Headquarters, Schiller Bldg., 64 W. Randolph street, Chicago, Ill. President, George Henry; Vice-President, C. A. Anderson; Secretary, Sidney Smith; Treasurer, Wm. J. Sweney; Financial Secretary, Simon Katz; Executive Committee, Robert R. Levy; Chairman, Fred W. Schaefer; Secretary, F. Natkin, L. H. Frank, C. H. Hull, Abe Balaban, C. C. Whelan.

MOTION PICTURE EXHIBITORS' LEAGUE OF INDIANA—Headquarters, Indianapolis, Ind. President, H. S. Dickson, Winchester; Vice-Presidents, H. F. Prentice, Terre Haute; Earl Rife, Logansport; Jos. Bommersheim, Ft. Wayne; Hershel Cannon, Muncie; W. R. Deaton, Warsaw; Secretary, F. J. Rembusch, Shelbyville; Treasurer, Jos. H. Gavin, Indianapolis. Chairmen of Committees: Arbitration, W. C. Yutsey, Lebanon; Grievances, Dr. J. M. Rhodes, Indianapolis; Legislation, H. W. Summer, Anderson; Insurance, Jno. A. Victor, Indianapolis.

MOTION PICTURE EXHIBITORS' LEAGUE OF PENNSYLVANIA—Headquarters, 233 Fifth avenue, Pittsburg, Pa. President, F. J. Herrington, Mt. Oliver; First Vice-President, J. H. Mercer, Monaca; Second Vice-President, Harry McGowan, Pittsburg; Secretary-Treasurer, T. J. Barbin, Millvale; Corresponding Secretary, Harry E. Reiff, Pittsburg.

MOTION PICTURE EXHIBITORS' LEAGUE OF MILWAUKEE—Headquarters, 305 Enterprise Bldg., Milwaukee. President, J. R. Freuler; Vice-President, H. S. Klein; Secretary, B. N. Judell; Treasurer, T. Saxe.

MISSOURI STATE BRANCH—Headquarters, Kansas City, Mo. President, G. H. Wiley; Vice-President, J. H. Sheldon; Secretary, Samuel Taylor; Treasurer, J. Steinens.

MOTION PICTURE EXHIBITORS' LEAGUE OF MICHIGAN—Headquarters, 302 Kirby avenue, E., Detroit, Mich. President, Peter J. Jeup, 399 Hibbard avenue, Detroit; First Vice-President, H. F. Fowser, Lansing; Second Vice-President, J. J. Rieder, Jackson; Secretary, W. Lester Levy, 302 Kirgy avenue, E., Detroit; Treasurer, Carl Ray, Muskegon.

DETROIT LOCAL—Headquarters, 399 Hibbard avenue, Detroit, Mich. President, Peter J. Jeup. Vice-President, Patrick H. Reauhine; Secretary, W. Lester Levy; Treasurer, Fred W. Rumler.

MOTION PICTURE EXHIBITORS' LEAGUE OF WEST VIRGINIA—Headquarters, Moundsville, W. Va. President, M. M. Wear, Charleston; First Vice-President, R. L. Harris, Parkersburg; Second Vice-President, A. L. Cottrill, Point Pleasant; Secretary, L. R. Thomas, Moundsville; Treasurer, P. W. Barett, Parkersburg.

MOTION PICTURE EXHIBITORS' LEAGUE OF KENTUCKY—Headquarters, Lexington, Ky. President, J. H. Stamper, Jr., Lexington; First Vice-President, L. J. Dittmar, Louisville; Second Vice-President, Sherman Arn, Maysville; Secretary, L. H. Ramsay, Lexington; Treasurer, A. J. Wellman, Cattletsburg.

WINNIPEG LOCAL—Headquarters, Winnipeg, Canada. President, W. O. Edmonds; Vice-President, J. A. Schuberg; Secretary, F. Van Alstein.

General League Notes

Arrangements are being made to run two special trains to the Motion Picture Exhibitors' League convention to be held at Chicago, beginning the second Tuesday in August, 1912; one to start from New York City by way of Philadelphia, Baltimore, Washington, Huntington, W. Va., Cincinnati, Indianapolis, Chicago; the other train to leave Pittsburgh by way of Cleveland and Toledo. These special trains will be solid Pullmans and will be fully equipped for the convenience and pleasure of the motion picture exhibitors. All exhibitors in adjoining territory will be notified of the schedule of the trains. Every exhibitor in the

Executive Committee, Second National Convention, Motion Picture Exhibitors' League of America.

Top Row: A. J. Balaban, secretary; H. A. Hill, C. A. Anderson, F. Schaefer, R. R. Levy, C. Abrams, center; John Miller, L. Schindler, J. A. Alcock, F. W. Hartman. Lower Row: M. Hyman, W. J. Sweeney, chairman; I. Natkin, George Henry (ex-officio), L. H. Frank, S. J. Levin and C. L. Hull, also members, are not shown.

United States and Canada is invited to attend the Chicago convention. Big preparations are being made for the accommodation and entertainment of visiting exhibitors.

Arrangements have been made with the La Salle hotel, where headquarters will be established; two large halls will be at the disposal of the exhibitors. The entire eighteenth floor of the La Salle hotel will be devoted to those who wish to make exhibits. All of those who intend displaying their goods at the convention are advised to write the La Salle hotel and make arrangements for reservation at an early date. Headquarters of the local committee at Chicago has been established on the third floor of the Orpheum Theater building.

President M. A. Neff will make a trip east in the interest of the Motion Picture Exhibitors' League of America for the purpose of organizing state organizations, and promoting the interest of the Chicago convention.

The following is the Chicago executive committee on arrangements: W. J. Sweeney, chairman; R. R. Levy, C. L. Hull, C. C. Whelan, C. A. Anderson, S. I. Levin, I. Natkin, C. Abrams, L. H. Frank, A. J. Balabin, L. A. Schindler, J. Miller, M. Hyman, F.

Officers of the Motion Picture Exhibitors League of Kentucky.
L. J. Dittmar, First Vice Pres. L. H. Ramsey, Secretary. Sherman Arn, Second Vice Pres. J. H. Stamper, Jr., President. A. J. Wellman. Orine Rapker, National Vice Pres.

Schaeffer, J. A. Olcock, H. A. Hill. Every member of the Moving Picture Exhibitors' League of America should give the Chicago convention as large publicity as possible. It is confidently expected that not less than four thousand exhibitors will attend the convention at Chicago.

As evidence of the great interest being taken in the League organization, many new states are making application for membership and the Cincinnati headquarters is a bee-hive of activity.

The Ohio State League is in a very prosperous condition. Cincinnati Local held a meeting at the Sinton hotel, Monday, May 13. M. A. Neff presented a part of the new code which is being drafted and so far as it was complete, was adopted. At the next meeting the full code is expected to be read.

The Moving Picture Exhibitors' League of America, Cincinnati Local No. 2, raised $400.00. They decided always to keep a fund in the treasury, not less than $500.00, in order that the interests of the Local might be efficiently looked after.

The state organization of Kentucky reports many new members. G. N. Wesley, organizer for the state of West Virginia, reports that all of the exhibitors in the state are joining the League.

Indiana will hold a convention in the near future. They expect a very large attendance.

The Ohio State convention is to be held at Toledo on the 16th and 17th of July. Toledo confidently reports that they will break all former records and "show the boys just how to handle a convention."

Meetings at Columbus and Cincinnati

M. A. Neff, president of the National League; C. M. Christenson, national secretary; O. B. Weaver, state treasurer, and W. A. Pittis, vice-president of the Motion Picture Exhibitors' League of Ohio, were present at a meeting of the Local Motion Picture Exhibitors' League of Columbus on Tuesday, May 14. After they visited the local organization they, with Max Stearn and the president of the Local, Mr. Maddox, held a counsel at the Chittenden hotel in the interest of the State League.

Big preparations are being made for the Toledo convention. Cincinnati Local No. 2 held a rousing meeting at the Sinton hotel Monday, May 13, at 1:30 p. m. Several visiting members were present and eight new members were added to the list. A motion was passed that every member of Local No. 2 secure the National certificate of membership signed by the president and secretary and hang the card in a conspicuous place in the front of his theater. Every member present paid the required amount, 50 cents, for the card and in the near future every local theater which is eligible in Cincinnati will have a certificate of the National League displayed in front.

The new code which is to govern the motion picture theaters of Cincinnati was read section by section and will soon be ready to present to the proper authorities.

West Virginia Meet

The Motion Picture Exhibitors' League of West Virginia met in Huntington at the Carnegie Library hall at 2 p. m. on May 1, where they held a convention and transacted a large amount of business.

The meeting was called to order by the state president, M. M. Weir, of the Colonial hotel, Charleston, W. Va., who introduced the national president, M. A. Neff, who addressed the convention. Mr. Neff advised the elimination of suggestive pictures and explained the necessity for more educational pictures and more clean comedy. He dwelt upon the importance of an organization and the co-operation of all motion picture exhibitors. His address was enthusiastically applauded.

In the evening feature pictures and high class vaudeville were given to entertain the visiting delegates. On the second the delegates again met at the Carnegie Library hall at 11 o'clock, where they transacted much important business. Members were present from all over the state and a large number of new members were taken into the organization. When the convention met at Huntington there was only one local exhibitor, E. W. Waugh, who belonged to the League. Now every exhibitor in Huntington is a member of

the Moving Picture Exhibitors' League of America They quickly fell in line after meeting the large number of exhibitors present and having the aims and objects of the organization explained to them.

The organization in West Virginia is growing very rapidly. On the evening of the second the Reliance representative, Mr. Cobb; the Gaumont representative, Mr. Kenny, and Mr. Griffin, who represented the Standard machine, were present and exhibited a large number of pictures that have not been released as yet.

A large number of letters had been sent out to the preachers and teachers of Huntington giving them a special invitation to attend the evening entertainment at Carnegie hall. The invitation was accepted by a large number. Mr. Neff addressed the meeting on the educational features and future of cinematography. It was a splendid entertainment and will have good effect, as many of those who attended the lecture and saw the pictures had never been in a picture show, but became enthusiastic and are now friendly, whereas, before they had been doubtful.

At 9:30 o'clock the members of the League and their families met at the Fifth Avenue hotel, where a sumptuous banquet was given. Speeches were made by M. A. Neff, M. M. Weir, L. R. Thomas, E. W. Waugh, A. L. Cottrill, C. A. Johnson, D. B. Hagon, Mr. McCray and others.

It is only a matter of time until every exhibitor in West Virginia will become a member of the Motion Picture Exhibitors' League. G. M. Westley was secured to organize the state and he immediately started out going to Charleston. He and Mr. Weir secured all the exhibitors in Charleston on Friday.

The State League of Ohio is daily taking in new members and in the near future every eligible motion picture exhibitor in the state will be in the Motion Picture Exhibitors' League. The next convention in Ohio will be held at Toledo on the 16th and 17th of July.

A new local Exhibitors' League was organized in Huntington, W. Va., Monday, May 6, and the following officers were elected: R. H. Karnes, Lyric Theater, president; J. A. Burns, Grand Theater, first vice-president; M. Ball, second vice-president; C. A. Johnson, It Theater, secretary, and Haskel Atkins, Royal Theater, treasurer. A. J. Wellman of Catlottsburg, Ky., was made an honorary member of the Local. The Local started out with bright prospects, with every exhibitor in Huntington as a member.

Cincinnati theaters all seem to be doing a good business. M. A. Neff, chairman of the committee elected to write a new code governing picture shows for the city of Cincinnati, reports that the committee is ready to submit the new code.

Oerne Parker of Covington, Ky., will call a meeting of the local exhibitors of Covington and Newport for the purpose of organizing a local in those two towns.

The report comes from Toledo local No. 3 that big preparations are being made to entertain the motion picture exhibitors of Ohio on the 16th and 17th of July, 1912, at their State convention.

The National convention to be held at Chicago beginning the 13th of next August will eclipse all previous efforts and it is expected that not less than four or five thousand exhibitors will attend the convention and preparations are being made accordingly.

Headquarters for the Pennsylvania State convention which will be held in Pittsburgh on the 24th and 25th of June have been established at the Monongahela house. T. J. Barbin, secretary, Millvale, Pa., states that the business men of Pittsburgh are joining in with motion picture exhibitors to make the Pennsylvania convention a grand success, and it is claimed that if the Chicago convention surpasses Pittsburgh in attendance and entertainments it will have to go some.

Pennsylvania Convention, June 24

The state convention of the Pennsylvania Exhibitors' League will be at Pittsburgh, on Monday and Tuesday, June 24 and 25. There will be business of great importance to every exhibitor in the country and the Pennsylvania exhibitors in particular taken up at this meeting. The election of state officers takes place at the convention, also the election of delegates to the National convention at Chicago in August. The state officers should be elected by the exhibitors throughout the whole state; in that way the state would be represented and not only a part thereof, so go to Pittsburgh.

The committee has made arrangements for pleasure as well as business for those who attend. There will be a banquet given by the Heinz Company, of the 57 varieties, and sight-seeing tour of Greater Pittsburgh, and on Tuesday the 25th a parade, also a boat excursion down the Ohio river. An orchestra will furnish music for those who wish to trip the light fantastic. This pleasure will be of no cost to the organization, as "Pittsburgh Promotes Progress."

Warning to Exhibitors

The following letter has been sent to members of the League by President Neff, who also authorizes its publication for the benefit of non-members:

May 7, 1912.

I wish to call attention to information which I have received. I am informed that an eastern firm has purchased a large number of condensing lenses from an Ohio manufacturing firm. These lenses, it is stated on good authority, were purchased for the sum of ten cents each and are to be sold for one dollar each. Every exhibitor is notified that these lenses are defective; too much soda was used in their manufacture, and it is claimed that after they have been used a short time the heat turns them gray and it is impossible to get a good picture as the light will not go through.

I advise all motion picture exhibitors when buying lenses to secure a guarantee that they will hold their color. This is only one of the many things the exhibitors outside of our organization should know.—M. A. Neff.

The president of the Motion Picture Exhibitors' League of America has called a meeting of New York exhibitors to be held in New York City, beginning June 19th, and continuing until a state organization has been perfected.

Illinois State Branch No. 2 lost a member in the death of Brother William Petralous. A number of exhibitors attended the funeral services at Taylor and Johnson streets, Sunday, June 2. Interment was at Elmwood.

The Exhibitors Association of Kansas City, (Local No. 1) is planning a convention July 9 and 10, at which time delegates to the Chicago convention in August will be named. J. T. Hurtt is secretary.

Scene from Essanay's "Broncho Billy and the Indian Maid."

The Exchange Meet at Cincinnati

Cincinnati was a real film center on Monday, May 27th, as representatives of exchanges from all over the country were called to meet there and arrange for a distribution of territory to eliminate the disastrous rate slashing or bonus giving war which has been going on between competing exchanges for some years past.

The Film Supply Company was represented by Secretary Raver of the Eclair Company, and Director George Magie of the Solax Company. The Universal Film Manufacturing Company was represented by Messrs. Powers and Horsley.

From the exchanges throughout the country came Messrs. McMann and Jackson of the Cincinnati-Buckeye Film Exchange of Columbus and Cincinnati; Manager Smith of the Victor Exchange at Buffalo; Manager Thompson of the Victor Exchange at Cleveland; Manager Schnitzer of the Toledo Film Exchange, Toledo; Manager Olsen of the Central Film Exchange of Indianapolis; Manager Beck of the Central Film Exchange, Cincinnati; President Plough of the Anti-Trust Film Exchange, Chicago; Manager Fleckles of the Laemmle Film Exchange, Chicago, and Joe Hopp of the Standard Film Exchange, Chicago. A number of other exchanges were represented by proxy.

After considerable argument pro and con among the rival exchange managers, a satisfactory division of territory was arrived at, each exchange man agreeing to keep out of the other fellow's bailiwick. Plough, Hopp and Fleckles had arguments galore. It was over the division of Evanston, South Chicago, Elgin and Oak Park that these three had their greatest battle. Plough lost his glasses in the mix-up and when the rivals studied the map, Plough couldn't see a thing.

At the dinner in the evening, good fellowship reigned all serene, and Plough created considerable merriment by producing a map, tearing little corners from it and distributing his territory to any who would take it.

The Mutual Film Company was not represented at that meeting.

Baltimore Censors Want Salaries

A new ordinance was introduced in the first branch city council of Baltimore, Md., by Mr. Kilmer, providing for the appointment by the mayor of five censors of moving pictures—one from each councilmanic district and one at large.

The district censors are to be paid, by the terms of the ordinance, $900 a year each, while the fifth, who is to act as president and secretary of the board of censors, is to receive $1,000. Appointments are to be for two years.

No motion pictures are to be exhibited, the ordinance provides, whether an admission fee is charged or not without a permission from the censors.

To pay the salaries and expenses of the censors a fee of $1.50 is to be charged for each film inspected.

On the Outside Looking In

By the Goat Man

I WANT every exhibitor in North America to go to Chicago in August, say about Tuesday, August 13, and stick around the town for the rest of that week. I want them all to know, among other things, there isn't a film manufacturer in that big open-faced city who won't be there with a genuine, whole-souled welcome. In Chicago the manufacturer doesn't say, "T'ell with the exhibitor."

* * *

It is different in New York. I know at least three big manufacturers down there who say that sort of thing. They are proud to say it. Puff up their chests and spell it out plain, so there can be no mistake, and then yell it! Just one of these three manufacturers will be in Chicago during the League Convention week, and he will fawn and frisk about and offer you his idle hand for a shake and tell you with tears in his eyes that he loves you. By then, if you haven't found it out already, you'll know who I mean. This man and the two others who are now so cocksure of themselves will come out of their trances sooner or later. They have been spoiled by an appalling income of gold and are not responsible for their foolish utterances.

So be wise, you exhibitor, and go to your Chicago convention in August. Rub elbows with your brothers. Wear the badges and get acquainted. Find out what problems the honest maker of films is trying to solve and help him. Let him have a clearer idea of your side of the game and watch him help you. And don't forget to drop into Room 1813, LaSalle Hotel, and get a good square look at the Goat.

* * *

Some regular storm down in little old New York, wasn't it? Or should I ask, isn't it? My dope last month about those red-blooded westerners was the near goods, I'm thinking. They've quit shaking hands at all in the neighborhood of 111 E. 14th street. What is the line-up by now—do you get it all straight? And that was some wheeze about "being good enough for somebody that was good enough for us"—yes? Why, that very same day, that "somebody" was gasping in the tired arms of Herbert Miles; he of the extensive wardrobe! Suffering cats! I never saw a great, big balloon go up so fast, did you? Here we had a group of eighteen independent film manufacturers, all turned one way, spooning in the same bed—a berth made by themselves on the co-operative plan and guaranteed to carry safely, when, bing! the bottom fell out and there wasn't a thing left but the Republic and the secretary of the Motion Picture Distributing & Sales Company. But even at that, Herb Miles will continue to draw $200 a week, so what's the odds? You can't beat any man's game who has put in a lifetime at it. However, there isn't a lot left of the Sales Company by now.

* * *

Let us ruminate. The Sales Company, up to a particular minute by the clock, was a regular institution. The last I knew about it, J. E. Brulatour was president; P. A. Powers, vice-president, and Herbert L. Miles, secretary. Maybe Carle Laemmle was treasurer and maybe he wasn't. I never saw a check, and that was the only instrument that was ever signed. I'm still outside. But think of a concern that handled the entire independent program of films being wiped out over night. And think also of the great film exchanges of this country that depended absolutely upon this same Sales Company for its weekly releases. And the first-run customers and the thousand and one other details of a business which did a gross running into millions of dollars per annum. Puff! Just like that, and not even a charred ember left!

What became of the thing? Ask the fellows who know. You have heard me say, time and again, that an outsider can dream, but that's all. This isn't a dream. I'm talking about the wiping out of a tremendously active business that existed up to an unpremeditated moment and then died. There is a corpse, all right, but no obsequies. The happy family who constituted the unity of interests known as the Sales Company just got mad and quit. One bunch sent out some telegrams, and then the other bunch sent out some telegrams—all telegrams going to the same parties, the exchanges, and we now have the Film Supply Company of America and the Universal Film Manufacturing Company. The exhibitor can take his choice of either program. But, there ain't any change in the price, which shows that these men are sensible when they are all het up!

Gertrude McCoy, in Edison Films.

* * *

Let's get at some of this thing in a sober fashion. The Film Supply Company of America at 131 W. 14th street, New York, offers this program: Eclair (American), Comet, American, Thanhouser, Majestic, Gaumont, Reliance, Solax, Gaumont Weekly, Lux, Great, Northern, Eclair (Foreign). It includes the only colored independent films and the popular "Animated weekly."

The Universal Film Manufacturing Co., 1 Union Square, New York, offers: Bison, Powers, Rex, Imp, Nestor, "Animated Weekly" (till Gaumont takes it over to the Film Supply crowd in a little while), Ambrosia, Itala, Champion. An effort is being made to revive the Gem and Victor, which may join the "Universal."

Now we'll look at the men behind. In the same order that the films have fallen in the foregoing paragraphs we find these men of the Film Supply: Raver, Grey, Hutchinson, Hite, Aitken, Blaché, Magie, Prieur, Oes.

And back of Universal there are: Bauman, Powers, Swanson, Laemmle, Horsley and Dintenfass. I am told that some of these men have sold outright to the Universal, a closed corporation which includes in

Yale Boss, in Edison Films.

its officer list Bauman, Powers, Swanson and Laemmle, as president, vice-president, secretary and treasurer.

Take your choice. You are a film man and I'm not. But they do say that Carle Laemmle is getting hump-backed lugging his lawyer around in these hurry-up days.

* * *

Please don't confuse the Mutual Film Corporation with the Film Supply Company. The Mutual is strictly an exchange proposition. The Film Supply is for the manufacturing group of independents.

* * *

It will take money to swing this split in the independent ranks—lots of money. I'm glad to know that the outsider will have a chance to get in and that money will make better films. Better films is the cry of the land. The exhibitor will glory with his public in every improvement.

* * *

It should not fall to me to take sides, and I don't mean to. I've been so far from most of the makers that they all look alike to me. But a goat has its preference, and I'm inclined to those fellows who know what the West is like and what the West likes. I want to see commendable things hammered through to a successful conclusion, and when I know that the business motives are as sound as the men themselves, I like to watch any contest that promises for the betterment of the film game. The present scrap was inevitable. The men instigating it were trying to play a square game. The old Sales Company served a useful purpose, but it outlived its usefulness the minute it started to play "hog" with any one of its individual members. I couldn't stick along on the outside of the film business if I didn't try to make the best of the conditions as I find them. I can't make the thing over. If I hadn't contributed scores of suggestions that have been kicked and cuffed and lambasted, only to be taken up and caressed and cuddled a little later on, I would join the Sales Company right away. It is ready to receive the dead ones.

* * *

There may be a reconciliation. I look for one, because the film business is logically a closely affiliated proposition. Inasmuch as there is no open announcement of price-cutting, there must be excuse for a subterranean arrangement between the two warring independent factions. I have frequently said that the shrewdest men in the world were in control of film-making. Two factions among the independents will improve film quality, if the money holds out. This disturbance can mean one thing for sure—more outside money will get in and it will take more money to improve the films. The same argument would hold with the licensed crowd, but they don't need more money. If they want to chuck from $10,000 to $100,000 into a film subject, they send the janitor into the vault with his scoop, and out comes the coin. On the other hand, if they want to ram through a mushy lot at little expense, the General Film Company must take it, and complaints count for naught.

* * *

One thing commends the Film Supply Company in my eyes particularly. I am told that it is not requiring exclusive contracts with the exchanges. It confirms my good opinion of that western spirit which has always been found willing to give and take.

* * *

Julius A. Leggett, in his suit against the Vitagraph Company, is making a record of something most film men have known for a long time, namely, that the maker got lugs of money for advertisements that appear in regular releases. He cites the case of the American Tobacco Company advertisement in the Jeffries, Johnson fight pictures at $25,000; the Wm. Wrigley, Jr., Company, which agreed to pay $15,000 for a film that showed a near view of a little girl taking a piece of Spearmint from the wrapper. Leggett wants $26,000 for commissions on these and other contracts of like kind which he claims to have landed.

* * *

For a long time we have been threatened with a limited number of strictly "educational" film exchanges where the demand for such subjects might be satisfied. About five exchanges are needed. This talk about not reaching the public will continue indefinitely unless film exchanges are accessible to those theaters which will be confined to the high-brow show. There is a lucrative business for not less than a hundred motion picture theaters which will confine their programs to educational, scenic, scientific and travel pictures, interspersed with an occasional comic or such masterpieces as Selig's "Columbus," or Edi-

son's "Martin Chuzzlewit," or a hundred others that I could name. The reason we do not have these places is very simple. In the minds of the men who control film making and distribution there is a slight doubt that the enterprise might fail, or that it wouldn't pull down the coin from the jump on anything like the basis of the present operating methods. So they pass it up. In the film business there are too few people who would be satisfied with any phase of it which paid a mere 100 per cent profit on the investment. They all fix their eyes on that portion which stacks up the shekels at the rate of 100 per cent a month. Isn't it a shame, Lizzie, that the outsider's money is all counterfeit?

* * *

The last I heard from them, this is the Los Angeles roster of Biograph Company's actor folks: Wilfred Lucas, Fred Mace, Mack Sennett, Chester Mailes, Dell Henderson, Eddie Dillon, Billy Butler, Charles Avery, Harry Hyde, "Spike" Robson, Miss Sweet, Clara McDowell, Dot Bernard, Mabel Norman, the diving girl; Mary Pickford, Grace Henderson and Kate Tanquary.

A motion picture theater has been fitted up in the Royal Palace at Bangkok. The exhibitions are, as a rule, intended only for the royal family, although at certain times the general public is admitted to the theater.

Advocate Court to Judge Films

In Indianapolis, Ind., Mayor Shank's commission voted to recommend to the mayor the formation of a court of appeals to pass on objectionable motion picture films, the decision of the court to be final on all questions appealed to it. The court, according to the plan, would consist of two members, one to be appointed by the mayor and one to be selected by the motion picture question owners and operators.

The commission took up the motion picture question for the second time since its organization after considering the published reports of Miss Kate Davis, president of the National Uniform Censorship League, who condemned some of the films displayed in the Indianapolis five-cent shows. The commission discussed the question after Miss Davis had appeared before it and declared that she would stand by her original assertion that children congregate promiscuously in the theaters, that there are improper exits, that the houses are subjects for an investigation by the city board of health and that films depicting all kinds of crimes are being shown.

The proposed court of appeals would not be to pass on all films, but to judge films to which objection is made. The proposition was suggested by Rabbi M. M. Feuerlicht, a member of the advisory commission, after a long discussion. If the mayor approves the plan, the question will be taken up with the motion picture representatives.

Scene from the American Film "The Wordless Message," a Story of Mistaken Jealousy and Ultimate Reconciliation. June 20.

Scene from Selig's "The Old Stage Coach," a Western Story of the Early 70's. June 11.

Pictures at Convention of Manufacturers

Several thousand employers, factory superintendents, managers and workmen, from every section of the country gathered at the seventeenth annual convention of the National Association of Manufacturers of the United States at the Waldorf-Astoria Hotel, New York City, on May 20, 21 and 22.

Among the special features arranged for the occasion were three motion picture films, each of which had its own lesson on the cause, effect and remedy. The first showed the occurrence of an accident in a factory with its attendant injury, and the logical effect of the casualty both upon the worker and his family or relatives. This film was especially prepared for the National Association of Manufacturers and was followed by a film showing the practical application and use of accident prevention devices on a great number of machines in the plant of the Brown & Sharpe Manufacturing Company, of Providence, Rhode Island. The pictures proved as clearly as would a personal visit of inspection to any plant the practicability of adopting remedies for at least seventy-five per cent of the total number of industrial accidents which occur in the United States every year.

The third motion picture film was entitled "Insuring Safety at Sea," and comprised the results of a careful investigation into the field of practical life-saving apparatus, as promoted by the various trans-Atlantic steamship companies. The pictures also included some of the latest and most adaptable forms of rescue apparatus which are of particular interest at this time.

Pictures of Vesuvius Interior

The world, which has been regaled with about everything possible in the field of action pictures, soon is to witness the display of a film showing the descent into the crater of Vesuvius while that great volcano is in semi-action. The motion picture, taken inside the crater, is the work of an operator accompanied and aided by Professor Maladra of the Vesuvius Observatory. The two men reached the bottom of the crater, a depth of 500 feet, with the utmost difficulty. At the peril of his life the operator secured pictures of the emission of vapors from the fumaroles, the fumes issuing from the fissures, and other interesting phenomena, which prelude the renewing of the volcano.

Moving Pictures For House Arguments

Moving pictures had their first tryout as arguments against legislation before a Congress committee May 27, when the House merchant marine and fisheries committee viewed pictures of hardy fishermen of Gloucester, Mass., in action. Capt. F. G. Robertson of Gloucester and Boston gave the picture show in the committee room as a protest against "beam trawling," by which millions of fish are caught with a single net. The pictures showed the operation of the trawls.

The Hypocrite, Pecksniff, Gets His Deserts.

Their Arrival in America, 1840.

Dickens' "Martin Chuzzlewit" Filmed

An Edison Triumph

REPRODUCTIONS of old literary masterpieces are becoming quite the vogue in motion picture circles. It is not surprising to the student that so many of these works lend themselves readily to visualization; for after all, the dialogue is secondary to the action in most of them, and only in late years have writers learned to perform the feat of entertaining the reader with words alone.

One of the most notable film subjects of this character is the Edison Company's three-reel "Martin Chuzzlewit." Because many of us read our Dickens at so early an age that time has erased the details from our minds, the story as it appears on the screen is given here. It adheres to the original closely. The photoplay is particularly well timed for exhibition during the year of Charles Dickens' centenary.

Old Martin Chuzzlewit, in order to defeat the plans of his grasping and fawning relations, adopts an orphan, Mary Graham. Finding that his grandson and heir, young Martin Chuzzlewit, and Mary are very much in love, thus anticipating his own plans for them, he and his grandson quarrel; and accusing the latter of deceit, he drives him from home and destroys his will made in the young man's favor.

Young Martin, having read the advertisement of Mr. Pecksniff, his grandfather's cousin, for pupils in architecture, decides to study with him, and Pecksniff, thinking him to be old Martin's heir, receives him with open arms, while his two daughters, Charity and Mercy, are most attentive.

Pecksniff, however, has a rude awakening, for old Martin, learning that his grandson is in Pecksniff's care, notifies that worthy man that young Martin and he are strangers and that the former has been disinherited. Pecksniff at once returns home and makes things so unpleasant for young Martin that the young man leaves without further ceremony.

Arriving in London and being without funds or friends, he decides to go to America to make his fortune. He meets jolly Mark Tapley, who was formerly at the Blue Dragon Inn, in London, who begs to be taken along. Martin agrees and, after a farewell interview with his sweetheart Mary, he and Mark embark for America, and after a long, tempestuous voyage, land safely in New York. Here they fall in with a party of swindlers whose glowing accounts of a place out west called "Eden" induce them to invest their little fortune. Upon arriving at "Eden" they find it to be little more than a dismal swamp and Martin's heart is broken.

Meanwhile Jonas Chuzzlewit, old Martin's nephew, tiring of waiting for his father's death to obtain his inheritance, decides to get rid of him and to this end pours poison into his medicine. After the funeral, Jonas, thinking to increase his wealth by adding a comfortable dowry, decides to marry one of Pecksniff's daughters. He finally wins "the lively one," Mercy, who only accepts him to spite her sister Charity, and takes her to his home in London.

Pecksniff, having urged old Martin to come and live with him, tries to get the old man under his influence; and old Martin, seeing through the scheme, plays the part of the weakling so well that he deceives even his constant companion, Mary. Thinking to make his position doubly sure, Pecksniff proposes marriage to Mary who, true to young Martin, indignantly refuses. Mary confides her trouble to faithful Tom Finch, an old servitor of Pecksniff's who thus discovers Pecksniff's baseness. Pecksniff overhears this conversation, decides to rid himself of Pinch and at once discharges him. Tom leaves and goes to London, where he makes his home with his sister, Ruth.

The married life of Jonas and Mercy turns out to be very unhappy. Jonas, through his brutality, has succeeded in completely cowing Mercy, until now she is anything but "a lively one." Jonas reads an adver-

tisement of the Anglo-Bengalee Insurance Company and decides to insure Mercy's life very heavily, for—well—accidents may occur. At the office of the insurance company he meets Mr. Montague, formerly a hanger-on of the other relatives of old Martin but now president of the company.

By revealing to Jonas his methods of swindling the public, he soon induces Jonas to invest in the stock and become one of the directors. Being suspicious of Jonas, Montague puts Nadgett, a detective, on his track to watch his actions.

In the meantime young Martin and Mark have fared badly in Eden. First young Martin is stricken with swamp fever and scarcely has Mark nursed him back to health than he too falls a victim of the dread disease. It is here that young Martin really finds himself. Nursing his comrade night and day, he has much time for reflection; he realizes the supreme selfishness of his past life and decides to make amends. As soon as Mark is strong enough they leave Eden to return to England.

Arriving in England they are received at the Blue Dragon Inn with open arms. Learning from Mrs. Lupin, the landlady, that his grandfather is at Pecksniff's house, he decides to ask the old man's forgiveness and throw himself upon his mercy. But Pecksniff, thinking he has gained a complete control over the old man, interrupts Martin's plea and shows him the door. Mary runs to Martin trying to console him, but he, thinking old Martin has disowned him forever, sadly takes leave of her; and with Mark as his companion, he goes to London, where they are welcomed by Tom Pinch, his sister Ruth and John Westlock, a former pupil of Pecksniff's.

After a number of weeks of closest investigation, Nadgett reports to Montague that Jonas had insured his father's life and that two days previous to the old man's death he had bought a quantity of poison. With this knowledge as a lever it is an easy task for Montague to force Jonas to increase his investment and also help him inveigle Pecksniff into investing. Jonas, fearing that Montague will reveal his knowledge, decides to get rid of him and disguising himself, he follows him to the inn, where he has succeeded in selling Pecksniff a large amount of stock. Montague, escorting Pecksniff part of the way home, leaves him and turns back alone. Montague enters a wood and is seen no more, but the crouching figure of Jonas emerges and disappears in the shrubbery. What had he left within the wood?

Jonas returns home, as he thinks, unobserved; but he fails to see the silent figure of Nadgett crouching in the darkness. He changes his clothes and making a bundle of his disguise drops them into the river. But Nadgett has not lost sight of him and manages to recover the clothes.

Tom has been engaged to catalogue a gentleman's library, but his employer's name has been a mystery until one day he is surprised by the entrance of old Martin Chuzzlewit. Nadgett having recovered the bundle of clothes brings this evidence of Jonas' guilt to old Martin and also tells him that Jonas murdered his father, Martin's brother Anthony. Calling the officers they go to Jonas's house and place him under arrest. Jonas, seeing that it is impossible to escape, commits suicide.

Martin now plans a surprise for his grandson. Gathering all young Martin's faithful friends together, Tom Pinch, his sister Ruth, John Westlock, Mark Tapley, Mrs. Lupin and his faithful sweetheart Mary, young Martin is sent for and upon entering the room is clasped in the arms of his grandfather.

Pecksniff having lost his wealth in the crash of the insurance company, comes to the old man for help, but is quickly and effectively sent about his business. The picture closes with a happy group around Tom Pinch at the organ.

The story is clearly told, the wonderful Dickens types are faithfully portrayed and the photography throughout is superb. Altogether it marks a distinct step forward in film production.

Pictures O. K. For Roman Churches

Moving picture shows on religious subjects may now be given in Roman Catholic churches in America. It is reported that the Vatican has just consented thereto at the request of several bishops.

The conditions are that the Sacred Host be removed from the church during the performance; that the women be separated from the men; and that the church be sufficiently lighted. Magic lantern shows may also be given.

Jonas is Accused of the Murder.

The Relatives Hold a Council of War at Pecksniff's.

Travelogues and Topicals

By E. B. Lockwood

A COMPARATIVELY short time ago, a handful of travelogue lecturers illustrated their lectures with stereopticon views only. The public attended and supported these lectures. Later, motion pictures came into use and most prominent lecturers immediately made the most of the opportunity and began to use them as a new feature.

Moving pictures were something new and entirely different. Lecturers had been looking for a new feature to stimulate their business, and the films filled the bill. They did not realize their value other than that they proved to be a great attraction. The fact that motion pictures illustrated subjects and interested the audience where the stereopticon and description had failed in the past was not thought of. It was not long before it was realized that they not only were an attraction, but that they entertained, illustrated and explained; in fact, were the most valuable asset known in the lecture field. The lecturers saw this very soon after they began to use films, but they were not able to secure the subjects they wanted. Many of them took camera-men with them to foreign countries, where they secured motion pictures to illustrate different subjects.

Today many of them secure a large portion of their motion pictures from the manufacturers. As pictures have been taken of practically all of the most interesting parts of the world, such men as Burton Holmes, Elmendorf, Newman, McDowell, Robertson, and many others prominent in the lecture field spend several months each year securing motion pictures of out-of-the-ordinary subjects which they think will please and interest their audiences. We are familiar with the success of Lyman H. Howe and his companies exhibiting motion pictures of the wonders of the world. These men and their companies entertain hundreds of thousands of people annually; not at five or ten cents admission, but anywhere from twenty-five cents to one dollar and a half.

This demonstrates that the public appreciates this class of pictures. Should the manager of the picture theater in the smaller city or town attend a lecture given by any of the well known travelogue lectures, he could not fail to notice that the audience was made up of people whose faces he seldom has the pleasure of seeing at his theater. Why? The same people have attended a picture theater in their city. They have been entertained with slapstick comedy, western chase, blood and thunder and love romance of the past. They attended again and again, only to see the same class of pictures, and decided that it was not worth their time; but they make the most of the opportunity when they have the privilege of attending a good travelogue lecture.

Many managers doubt the entertaining and drawing qualities of even a good travelogue subject and will only take them from the exchange when they get them in the form of a split reel. Then they would not accept them except that they want the other subject on the reel, which is, in most instances, a short comedy.

I have interviewed managers on nights when they were exhibiting the "weekly" or a travelogue subject. Some are enthusiastic with their praise and claim that the pictures are very much appreciated by their audiences, and an excellent drawing card; while, on the other hand, others feel that the exchange has imposed upon them by sending out this class of subjects.

Have you ever watched the average audience closely while the "weekly" or a beautiful travelogue picture was being exhibited? You do not hear the murmur of voices and exclamations that are generally audible during the exhibition of the ordinary program. The audience is perfectly quiet; you can hear a pin drop. This denotes attentivenes, which proves that the audience is interested.

The motion pictures being released at the present time are far superior to those released in the past. They are all entertaining; some amusing, others interesting and educational. The audience appreciates them. The average manager is passing up a good thing when he fails to exhibit the "weekly" or the travelogue subjects, which would please his present patrons and at the same time solicit the patronage which supports the travelogue lectures.

The public has grown more exacting as it became more familiar with motion pictures. Manufacturers have kept abreast with the demand for a higher class of pictures, until today they are employing the best of talent and reproducing many of the world's literary masterpieces, and a great many of the most important events in history.

The censorship boards have accomplished a great deal in bringing about a high standard of motion pictures. Under present conditions the managers who study their patrons will find little trouble in selecting programs that will not only please their present patronage, but will prove very attractive in bringing new patrons, who have walked by the theater in the past because they did not consider the program worth their while.

The School Board Journal's View

A writer in the *School Board Journal* treats on the subject of "The Motion Picture Problem," based on a study of MOTOGRAPHY's Hand Book and Film Record for 1911. In his analysis he says:

The average school boy and girl are enthusiastic patrons of the motion picture playhouse. In a great many cases their parents lead the way.

While, of course, many fathers and mothers prefer to attend a higher class of amusements, the success of the illustrated lecture, the travelogue and the like, are an indication of the interest and enthusiasm of the "grown-ups."

This might as well be said, just here: that the motion picture play is today the "people's drama." Approximately five million people every day visit, in the United States alone, our five and ten cent motion picture theaters. There is an attraction in pictures and the manufactures have arranged programs which will appeal to every desire and emotion of men and women, especially of those in the more modest walks of life.

I know, Mr. Schoolman, that you are horrified at this statement. You don't like my frankness. I rather think it is the idea and not so much my method of statement. Let

us look at this problem from your point of view, and meet it, if we can.

I have before me a complete catalogue of all motion picture films issued from January 1, 1911, to December 31, last. In a word, this comprises the productions for 1911. All the companies are represented and the films are classified. These do not include films made in 1910 or earlier than that year. There are now on the market thousands of films for sale and rental. Each year marks the production of new films of unquestioned merit. The Board of Censorship does admirable work in examining new pictures and American films are, on the whole, clean.

The problem of motion pictures in the schools, from my point of view, is one of films and of machines. During the past few months, there have appeared apparatus within the reach of every school system, both mechanically and from a cost standpoint. Films can now be had of every kind and variety to meet almost every need in school use.

In the catalogue before me, I find films for history work—The Battle of Bunker Hill, The Declaration of Independence, The Death of Nathan Hale, Death of King Edward III, The Coming of Columbus, etc.

I can hardly begin to enumerate the geographical films which are classified as "Scenic." From Laborador to Africa, everything is pictured. There is scarcely a spot in either the Eastern or Western Hemisphere which has not been penetrated and recorded by the motion picture machine. Here are just a few of the oldest: Scenes in Colombo, Thibet, Heligoland, Along the Niebong River, the Danube, and hundreds of others.

For biology, there is a great variety of pictures on plant life and plant culture. For economies, there are pictures describing practically every industry and its development. For the sciences, manual training, domestic science, etc., there are pictures and others are in process of production, which very shortly will compel the attention of every school board in the country.

It is to be regretted that a complete list of all the pictures cannot be reproduced here. Space will not permit. The manufacturers, in selling equipments to schools, will be obliged to classify their lists and produce catalogues of convenient size and arrangement to meet the needs of all schools.

How films and motion pictures may be best used, educationally, is a matter of study and experiment for the pedagogue. Eventually he will be called upon to solve the problems of when and how to use the pictures, what subjects they shall illustrate, etc. Ultimately, too, he must be asked what pictures he wants, and how he wants them taken. It seems to me inevitable that every school will be equipped with a motion picture machine and that films will be held in a library at the school board offices. Principals will draw on the library for suitable films and return them immediately for further use.

What the result of the introduction of the motion picture machine will have upon school work is a matter of conjecture. Our manual arts studies were introduced to give pupils something to do. If the motion picture machine will help them to live the lives of characters in history, if in geography it will actually take the pupil around the world, if in the other studies the "doing idea" will predominate, we will progress in a new direction, not in opposition to our newer ideas and our modern conception of the school and its work.

An Aid to Mathematical Instruction

We read in *Prometheus* that L. Münch, of Darmstadt, has recently employed the kinematograph for demonstrating certain properties of geometrical figures. Thus, for instance, the transition from the circle to ellipse by the gradual spreading out of the foci from the center can be very nicely demonstrated in a way which appeals to the imagination, as yet untrained, of the novice.

Scene from Selig's "Sheep Shearing in New Mexico," on Same Reel with Katzenjammer Kids No. 8. June 21.

A Record of the Turko-Italian War

A Kleine-Cines Topical

THE popularity of George Kleine's importations, the products of the Cines and Urban-Eclipse factories, seems to be growing rapidly. The many feature productions included among the regular releases have impressed a number of exhibitors with the advantages of using the entire list of Cines and Eclipse subjects in their bookings. Such features give added stimulus to the business, offering an excellent opportunity to advertise extensively; in this way holding the old patrons and at the same time gaining new ones.

From the Cines Subject, "Scenes of the Italian-Turkish War." Released by George Kleine June 8.

Exhibitors in all parts of the country have expressed themselves as more than pleased with the Cines product, especially releases like "Brutus," "Joseph in Egypt," "Madame Roland," "Queen Elizabeth's Ring," "The Moorish Bride," "A Christian Slave" and "Josephine." There is every reason to believe that the high reputation already established will be maintained, and we observe with more than ordinary interest the announcement of the Cines release of June 8, which is to be an authentic picture of "The Italian-Turkish War." It is seldom that photo fans have an opportunity to view reproductions of actual warfare in the world's history, and they will probably take advantage of it.

The actual booming of the cannon is all that is needed to make one believe that he is really on the field of battle, an eye witness of this great struggle. Modern warfare between the "powers" is comparatively rare, and although we believe that we are somewhat acquainted with what actual hostilities are, having read innumerable accounts of deeds of valor in prose and poetry, and having seen more or less accurate reproductions on the stage and canvas, it has fallen to the moving picture to render the most vivid portrayal of such events.

Much of the war is being fought out upon the desert plains of Tripoli, and the film opens with a setting as such. We are first ushered right into the trenches where are located the immense cannon which are bombarding the Turkish position in order to protect the advance movement of the Italian infantry and cavalry. We are so close to the guns that the work of loading and unloading is very perceptible. When we see the immense recoil we hold our breath in suspense, awaiting the deafening explosion, which, somehow, fails to come. The keen-eyed officers are directing the fire with the aid of the telemeter, and a destructive fire it must be, for no sustained response is apparent from the enemy.

Scene from the Kleine-Cines Film "The Girl and the Mayor." June 25.

Our gaze is then turned toward the horizon, where the forward march of the cavalry and infantry is in progress toward Bir Tobras. They proceed in long lines across the desert plains, exposed to the scorching rays of the sun and the danger of sudden attack from an ever-watchful enemy which is composed of excellent fighters, accustomed to desert warfare.

After showing several other land episodes of the conflict. the pictures turn to the war on the sea. We are taken on board the protected cruiser, "Carlo Alberto," whose ten-inch guns are pouring a rain of shot and shell upon the town of Zuara, on the Tripolitan coast. Again we view at close range the action of the engines of war. The begrimmed gunners are loading, firing and reloading with untiring efforts.

We then look out upon the deck where the ship officers are scanning the coast with their glasses, to ascertain the results of the cannonade. The town of Zuara appears to be in flames and pretty well destroyed, for smoke is arising from all sections, making it clear that the aim of the gunners is deadly accurate.

The film certainly ought to make quite an impression upon the moving picture public. People in general are always enthusiastic over war pictures, for they offer, of course, no limit to the possibilities of exciting and dramatic action which is so important for the success of screen productions. However, when a film has these attributes, and at the same time is an accurate portrayal of actual events in the world's history, its importance is multiplied greatly and proves all the more interesting and instructive.

Town Owns Picture Show

Kansas has one of the few municipal picture shows in the country. It is at Haven, a little town in Reno county. An officer of one of the largest American film companies who was in Topeka said that Kansas had the only house of the kind in the country.

Haven was so small that there were no moving picture shows and only occasionally would one be given there by a traveling company. Everyone in the little town enjoyed the pictures. No one was willing to risk his money in building a moving picture house, so all the business men of the town "chipped" in enough to buy the machine and the show was started a month ago. It is a great success.

The pictures are shown in the town hall every night. An admission fee is charged to pay the operator and the license on the films, which are changed twice each week. When the receipts are larger than the expenses free shows are given until the fund is exhausted or additional and special films are purchased and the show is increased and kept going with more pictures until the fund is used up.

The town is now building an airdome theater. This summer the picture shows will be given in the open air and next winter they will be returned to the town hall.

Who's Who in the Film Game

Facts and Fancies About a Man You Know or Ought to Know

OF course, everybody who goes to New York finds Broadway, sooner or later—usually later,—and they are careful to find it all the way from the Battery to Central Park, lingering longer or longingly lingering in the vicinity of say Thirtieth to Forty-second, or Forty-fifth; but it isn't often that you hear of anybody breaking the silence about Broadway as far up as 217th street. There is one thing sure about little old new york; all its people know where Broadway begins. Nobody knows where it ends. At 217th street it becomes interesting to film fans, because that is the geographic beginning of one of the largest single estates in that great city. In the center of this immense private park, standing on the top of a hill, a stately mansion rises above the trees and shrubbery, commanding an almost unobstructed view of the Hudson and Spuyten Duyvil Rivers and the surrounding country.

He Isn't as Handsome as His Picture.

The place, until recently, was known as the Seaman estate, variously estimated as being worth any sum, starting at a quarter of a million and going up. It was just a year ago when a certain independent film manufacturer encountered a disastrous fire which wiped out his plant. You may recall that at the owner's suggestion, the camera man filmed the fire and part of the loss was worked into the next week's release! That was a Powers' suggestion. Every newspaper in the country had something to say about the extraordinary procedure. You might call it advertising! This former Seaman property which you are inspecting at 217th and Broadway is the site of the present Powers' plant. The old Seaman mansion, with its massive colonial porch and chimneys, has been converted into the Powers Duplex Studios. The broad lawns, profusion of trees, rolling hills and rugged cliffs of rocks extending to the river brink, afford plenty of realism for exterior pictures. Powers' pictures are taken and developed at the Powers campus and factory—the home of Powers Picture Plays. And in all the world there is only one Powers whose name stands for motion pictures. It is about this one man you are invited to give pause.

There is always something sky-rockety about film men. None of them just happen to be identified with the industry. They evolute along strenuous lines. This one tackled the bicycle when that game first showed symptoms of doing things and he stuck to it till the craze was at its height, first as an agent and afterwards as a manufacturer. Following the bike, came public favor for phonographs, but this film fan was there first with his line of selling talk, favoring the slumber interrupter and peace disturber. His agency paid so well at Buffalo that he spread out with branches at Rochester and Syracuse and developed quickly into one of the largest dealers in the country. The phonograph led P. A. Powers into the motion picture business.

It was in 1902 when he opened a film exchange in Buffalo and after a time, another at Rochester. The Motion Picture Patents Company was responsible for these exchanges becoming independent, and deprived of the films required by a large clientele of exhibitors, the Irish in him urged the organization of a film manufacturing company. So it was that the Powers Company became the first of insurgent film makers. Starting in 1909, it prospered until 1911, when June 5th it was completely wiped out by fire.

A little incident like a fire was never intended to stop Pat Powers. He was hustling funds for a new start before the smoke had cleared away. Pat is quite as suggestive as any other part of his name. You never saw a lazy Pat anybody and you will not be disappointed when you meet Pat Powers, if you haven't had that pleasure. For Pat is popular with his fellows. He is tall and angular; has a shock of hair showing some gray; nearly shaggy eyebrows; rather rough features, but with an eye that is set steady and a chin that says do or die. He isn't as handsome as his picture. And work—why, it's a shame to see him tearing along!

Patrick Aloysius Powers was born in Ireland, October 24, 1871. He accompanied his parents to America five years later and, through no choice of his own, settled in Buffalo, where he attended the public schools until graduation. He served an apprenticeship in a machine shop and took his degrees as a full-

fledged wheelwright. No wonder he tackled the bicycle business at the start.

If Powers face betrays more age than his years, charge it to hard work. Add to this an utter abandon of care of himself. If he is up and at it, time is the essential and he has been known to hammer along without sleep for two consecutive nights and little to eat in the meantime. Get it done is his slogan. Now that he does have some time that is his very own, he wears out the nights reading ancient history and studying Shakespeare.

P. A. Powers claims to have been first in seeing the possibilities of feature films and also the first manufacturer to employ actors from the legitimate stage. He converted Col. Cody and Major Lilly to the idea of filming their shows as features. Nat Wills did Powers' tramp comedies.

As a film maker, he requires and uses automobiles. He dotes on them and drives like a fire chief. At St. Louis, last summer, something went wrong with the steering gear of a high-power car when it was answering to an imaginary hurry-up call and it took a dive over a sixty-foot embankment. That put a crimp into Powers, and his broken bones gave him opportunity to think it over for several weeks, but he's doing it over again—that driving stunt.

Pat Powers has been all over the world and he hopes to go over it again, two or three times, before he's through. It beats the band how active some men are. He is a member of the Knights of Columbus and Friars Club, New York. For further particulars see the eight sheets and smaller bills or ask Tommy Evans. Tom is Pat's ignition system.

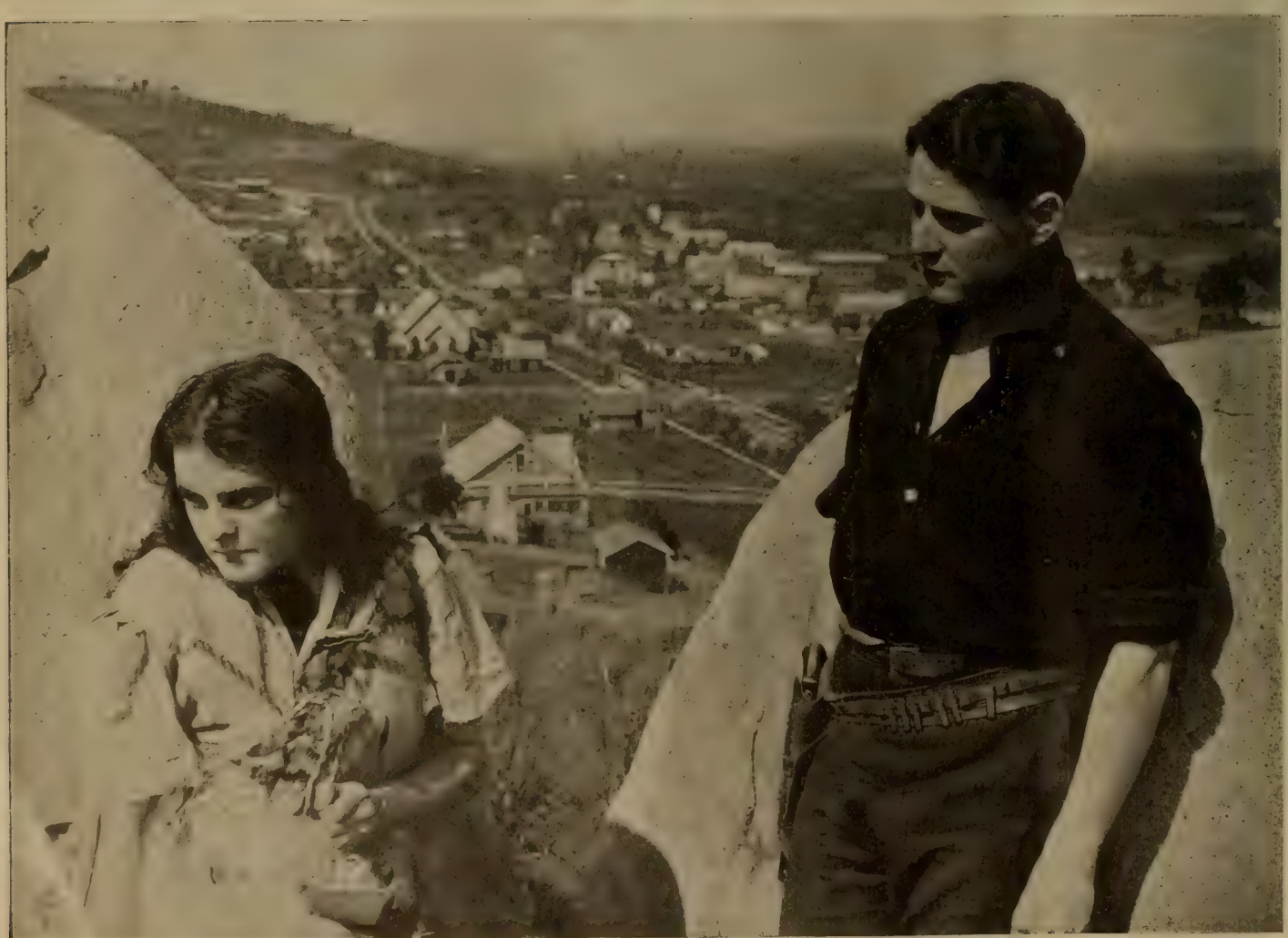
Selig-Press Club Prizes Awarded

Chicago Press Club members have been competing for a series of cash prizes offered by the Selig Polyscope Company through Stanly H. Twist, who is one of the livest members of both the Selig organization and the club. The offer was for articles on motion pictures and the prizes were $100, $50, $25, and five of $5 each. The contest closed April 1.

The judges selected to award the prizes were William M. Roberts, Leroy T. Goble, John Pribyl, James S. McQuade and Ed J. Mock. The prize winners were as follows:

First prize, Robert A. Ward.
Second prize, H. I. Green.
Third prize, De Lysle F. Cass.
Fourth, fifth, sixth, seventh and eigth prizes, Arthur E. Ormes, Roy O. Randall, Charles Lederer, William L. Visscher and H. Bedford Jones.

The manuscripts are now being edited to a uniform style, and will be published shortly.



Scene from the American Film "The Simple Love," the Tale of a Gold Digger and a Trapper's Daughter. June 13

Scene from Essanay's "The Passing Shadow," Featuring Francis X. Bushman as Frisco Sam.

Booth Laws in New Jersey

"State law booths" for New Jersey picture theatres must hereafter be used in all places where the films are shown. The requirements of local bureaus are now superseded by a state law. The requirements of the state law are more rigid than those in operation heretofore.

The new law requires that booths shall be lined with "asbestos or other strong and fire resisting material" which shall be a quarter of an inch thick. Although recently all the booths built in Newark were constructed of steel and were fireproof, the new law will cause alterations, because none of the booths were built of material having the prescribed thickness.

Other requirements in the new law are that the booths must not be less than forty-eight square feet in size and seven feet high. The Newark regulations provided for booths not containing less than thirty-six square feet, although many are much larger. There are other minor provisions in the state law that differ with those in effect.

Need Permit to Show Each Film

Under a new system adopted by Patrolmen Royal Baker and Lester Potter of Detroit, Mich., censors of moving picture house productions, no film can hereafter be shown in Detroit until it has first been inspected and a permit issued.

The principal film concerns submit their films to the national board of censors before they are sent out, and comparatively few eliminations are required when they come to Detroit. The trouble came through "state right" concerns, which sell their films without submitting them to the national censors.

As there are 90 moving picture houses in Detroit, it is almost impossible to prevent some films getting several productions before word comes to the police department, and then it is necessary to make a trip to the offending theater, so that several objectionable picture plays have been put on. Hereafter, when a new film is to be put on, it will be necessary to report to police headquarters, have the film shown and get a written permit which must be kept in the theater. Any patrolman can then demand to see the permit and, if none is forthcoming, order the film discontinued.

Weather Man Predicts Cloud Films

Prof. Willis L. Moore, chief of the United States Weather Bureau, delivered the first of a series of lectures before the Royal institution in London June 1. He said in part:

"By the use of cinematography (photographing of moving objects) we are justified in believing that atmospheric phenomena fifty to 150 miles above sea level are coming within the reach of accurate meteorological observation and calculation. We shall in the near future have a more intimate knowledge of the complex operations of nature in these high altitudes than we have to-da

Alabama Sunday Shows For Charity

Picture shows in Birmingham, Ala., will not be operated on Sunday unless for some charitable purpose, and the proprietor of the show must not realize any revenue from this source. Commissioners Exum and Weatherly took occasion to say that some people had been criticising them for allowing the operation of picture shows on Sunday. They desired it distinctly understood that such action was taken for charitable purposes, and that it did not mean that the operation of the shows on Sunday would become permanent. If the moving picture show men believe they will soon be able to operate on Sunday they will be disappointed, according to statements made by the commissioners.

Canadian Censorship

The simple expedient of transferring the "approved" stamp from one film to another as a means of escaping the watchful censor board, will pass into the discard in Toronto, Can., after June 1. Every moving picture theater must post up outside certificates endorsed by the chairman of the board of censors for each film shown. Films not properly approved may be confiscated and destroyed.

This is one of a number of stringent additions to the moving picture regulations just approved by the government. The regulations have been under consideration for months and the changes and additions have received the general approval of experts in the business.

Hereafter no theater may be kept in darkness during a performance. The regulation requires that for every 350 square feet of floor space there shall be a two-candle power white light around the walls.

According to the new regulations, theaters with a seating capacity of 300 or under must have two aisles running from the front to the rear and three feet in width. With accommodations for 500 or under a theater must have two aisles each 3½ feet wide and over this capacity two aisles each 4½ feet wide. The exits running across the auditorium must be 3½ feet wide regardless of the size of the house.

Explore Amazon For Motion Pictures

A new exploring expedition to the upper Amazon will leave New York early in September for a three years' trip, under the direction of the University of Pennsylvania. It will be in charge of Professor Algot Lange.

One of the chief errands of the explorers will be to obtain motion pictures of the savages—there are about 373 tribes, of whom civilized men know next to nothing—and to make phonograph records of their speech and music.

Professor Lange will spend the summer fitting out his expedition. He will take a steam yacht of light draught, equipped with all things necessary to keep the party comfortable in the soggy weather of the Amazon valley. The boat will have its own refrigerating plant, plenty of mosquito netting at the portholes, electric fans and a wireless equipment.

Scene from Selig's "The Price of Art," a Drama of Seashore and Studio. June 10.

The Playhouse of the Future

By Ford W. Eaton*

THE ORTOPLAY VERSUS THE STAGE.

"ALL the world's a stage." Thus did the world's greatest playwright seek to temper our conceit by making "actors" of us all. To him, the actor-philosopher, the unreality of his make-believe profession was just the thing with which to compare the hollow pretenses and vain aspirations of real folks.

Since his time, thoughtful humanity has been getting glimpses of the wonderfully beautiful gems which he found and cut for us, and which are sure to sparkle in spite of every setting that has yet been given them. Whether we dig them out of an early folio, or sit comfortably in a box seat and have them presented to us with all the ostentation of a nineteenth century tableau, we find them just the same. What matter if the trees are cardboard, the water canvas, the grass and flowers of paper, and the rainbow painted on an off-color sky? These, like the printed words of the folio, we hold to be symbols, whose defects and limitations we have learned to overlook in our eagerness to grasp the ever-beautiful, the ever-true.

THE LIMITATIONS OF THE STAGE.

But why should we tolerate defects and limitations longer than is necessary? Why encumber the delicate imagery of the artist who strives to show us truth, with the least bit of difficulty that can be avoided? The answer is two-fold. Custom and tradition have inured us to the present order, and the new media of expression are not yet perfect, so that playwrights must continue to "enter" their characters from "wings," and lead them over, under, within and around "properties," whose essential virtue is that they shall be portable; and in front of landscapes and seascapes, also portable, whose repose is broken only by seams and wrinkles, or an unwonted breeze from a ventilator, or perchance by a misdirected drive of the festive "hook."

STATIONARY SCENERY.

It isn't so bad when the eternal hills and some houses and fences comprise the stationary landscape, but those painted cows and horses and waterfalls do get on our nerves after awhile, not to mention the little bird that sits on the silhouette tree and stares at us with one eye during the entire scene, oblivious alike of the dialogue, the shooting, and the sundry temptations of yonder wheatfield. And why is the bird? Wait a minute, while the plot thickens, and the shades of evening steal over the hills, and change the colors, but not the attitudes, of the cows, and the horses, and the bird, finally shrouding them in stage-blue moonshine. Listen to the mocking-bird! (or is it a nightingale?) Hear it warble and chortle and gurgle and trill. And look! it is bobbing up and down in evident elation. Wise little bird. With such talent of voice and action, no wonder it was content to wait for its cue.

UNWIELDY PROPERTIES.

Does the story call for a large piece of property, such as a boat or a train, which must move as well as look natural? All right, get some boards and some paper and a scene painter, and build one, and train the stage hands to pull it along, but don't expect to make the audience believe that you borrowed it from the railroad or the steamship company, or that the water is the Pacific ocean. Where is the stage that would accommodate the caravels of Columbus, or the Atlantic squadron in action? How palpably unreal is every stage representation of events which occupied more space than the stage!

In short, the stage is a mixture of the tangible and the intangible, of properties and pictures, people and dummies, still waves and flat skies, artificial thunder and natural (?) voices. The impersonations and the dialogue have about the only chances of being true to life, aside from the tables and chairs and such other properties as actually are what they are supposed to represent.

THE STAGE OUTGROWN.

Think of the lengths to which theater builders will go in attempting to provide appropriate facilities for staging a play. The stage of the Hippodrome, that sinks to form the bottom of an artificial lake, costs a fortune to operate, while the audience waits and waits. In the playhouse of the future a real lake, shimmering in the glowing evanescence of a real sunset, will be revealed to delighted audiences at any desired moment without the slightest effort or inconvenience, and to a hundred or a thousand audiences as easily as to one.

Even in these days when it is desired to stage a current event or a memorial of some historic happening, such as the crowning of a king, or the bruising of a champion, or the coming of Columbus, or the exploits of Hudson and Fulton, we don't even consider the Stage as a medium through which to convey to the people the interesting and helpful messages. It is a choice between going in person to witness the event and looking at the pictures. Formerly we chose to go, now some of us choose both, but bye and bye no one will go except for the trip, or to participate, for instead of being an incidental part of the proceeding, the Ortografic record will be the one important consideration, for the whole world waits to see and hear, and posterity's needs are still more important; so step aside, eager traveler, spoil not the fleeting show, and you shall be rewarded unto the third and fourth generations. Moreover your neighbors and children will probably have seen the whole show before you can get back to your own home town.

HOW ORTOGRAFY HELPS.

The vital difference between the Ortoplay and the Stage is that although both seek to portray life by artificial means, the stage must employ several kinds of artifices which it is practically impossible to harmonize, and which, however well executed, can never create an illusion, while the Ortoplay is nothing but illusion, pure and simple, and its complete success is dependent only upon the technical perfection of the means employed, and the skill of the playwright and the producer-manager. In other words, for example, an audience will always be able to distinguish the painted setting from the people and things that move about the stage, while if *everything*, from the sky to the actors is the *same kind* of a copy, there is less likelihood of disturbing the beholder, and destroying the illusion.

*This is the fifth of a series of articles which began in the February number. Copyright, 1912.

MUSIC MADE TO ORDER.

The same is true of the sounds, and a play that must rely upon chance orchestras or portable noise-making devices, to imitate the acoustic offerings of nature, and mix them with the laryngeal soul-pourings of the prima donna, must continually remind the audience that at least two different kinds of attempts are being made to convince it that something still different is going on. On the other hand let the sounds all be produced, or rather reproduced, in the same general way, and the problem of harmonizing them is made more simple. The original sound-making apparatus if needed, can be more complete and elaborate if it does not have to be portable, and it is more likely to make one good, life-like assortment of noises after deliberate trials and rehearsals, than it would be to repeat them perfectly after the expressman, the freight-handlers and the stage hands all had been given an opportunity to help, each in his own humble but effective way.

THE UNIVERSAL MEDIUM OF EXPRESSION.

In a previous article the Ortoplay was defined briefly as "the ultimate method of depicting life." It will do this by Ortografy, which was also defined as "the art-science of causing, by artificial means, a pre-arranged series of sense impressions which resemble natural impressions so closely as to create an effect of reality in the mind of an observer." Taken together, Ortografy and the Ortoplay comprise an ideal medium for the artist, whether he be painter, poet, or composer, or shall blend such partial talents in the all-embracing privilege of the playwright, for the most important characteristics of the Ortoplay are its limitless scope and its full response to the will of the artist, who at last can express his every thought, unhampered by lack of facility, or the necessity of struggling with such cumbersome and uncertain items as portable properties, strange orchestras, and the skill and condition of his players.

UNLIMITED SCOPE.

The playwright of the future will find it literally true that all the world is his stage, and in several ways not suggested by Shakespeare's subtle and sarcastic sally. Not the world of pretense and of sham, but the world of beauty and of truth. The world of work and achievement, rather than of discord and idle strife. A world bedecked with the radiant jewels of conscious worth, and all a-glitter with the many-colored lights of triumphant endeavor, which it is the playwright's privilege to harmonize and to display, so that ignorance and apathy, groping greed and grovelling selfishness shall perforce lift up their eyes to the light, and round out the world of appreciation that ever awaits the artist who expresses aright the eternal emblems of truth.

WORLD-WIDE AUDIENCES.

Not only a world-stage but a world-audience is the prerogative of the Ortoplaywright. His actors move and speak in every clime and country, while their bodies are resting at home, or rehearsing for another play. One perfect performance is all that is required, and if it is the right sort it soon will be delighting a chain of audiences from Norway to Australia, and from Patagonia to Alaska. Japanee, Chinee and Hindustanee can be reached and entertained and educated, and in fact, they are even now in a limited way. In short the field is universal, and the destiny of the Ortoplay in addition to its power for joy and progress, is to "make all the world akin."

SOUND AND COLOR INDISPENSIBLE.

There are many scenes and occurrences which the motion-picture of today only partially reproduces, and many more which no attempt is made to record, as they would be sure to fall flat if reproduced without sounds and colors. The result is that the photoplay of today is a very peculiar kind of drama. In fact it is little more than pantomime, and the scenario writer is a one-sided specialist who must handle his characters as if they were dumb, and yet could move their lips naturally and seem to speak and seem to hear when some one seems to address them; all of this that an audience may imagine it hears what they seem to be saying.

STEREOSCOPIC RELIEF.

Most any audience can stand for this much, for have we not all seen deaf and dumb people in real life? But who has ever seen a noiseless street car or railroad train except in a picture? And where is the American who fully appreciates a flag that is black, white and black, where it should be red, white and blue? It is equally unreal to see, plastered on a flat surface, a street scene with houses, people and vehicles all in one plane. Neither these nor the other defects of motion pictures, such as flicker and unsteadiness, will annoy the patrons of the playhouses of the future.

FLORAL AND FAUNAL LIFE.

There are whole fields of opportunity that scarcely have been entered by the playwright, or in fact by any other artist. There is animal life, at once intensely interesting and instructive, especially the birds, insects and fishes, in which color plays a most important part. Then there are the plants and flowers whose life-stories are as wonderful as those of the animals and which, were it not for color, would be comparatively barren of interest, or at any rate would lose most of their wonderful beauty.

SUBMARINE LIFE.

The bottom of the ocean is teeming with life so marvelous and weird and strange that it will take us many years to get acquainted, not to say familiar with even a small part of its hidden mysteries. There are submarine gardens so vast, so grotesque and so infinitely varied as to beggar the most versatile imagination, and the same is true of the fishes and other animals that make the gardens their habitat. The scenery is varied by shells and corals and living masses and communities of polyps and crustaceans, with unnamed freaks and monsters galore. And here is color in riotous profusion, hardly surpassed by the myriad-hued butterflies and birds of the tropics.

And don't think it is an idle dream to get pictures of the bottom of the ocean, for even now you may see similar motion-pictures, as for instance one of the American educational films taken near the California coast from a glass bottomed boat, while ordinary deep-sea photographs have been taken many times.

THE TRANSITION PERIOD.

If you doubt that a new era is about to arrive in the evolution of the playhouse, just do a little observing at this day and hour of the transition period. Go and see the bi-colored pictures of the Coronation or the Durbar, and note what color alone can do, in spite of many technical handicaps, and with only two-thirds of the colors. Go and ride with Lyman Howe on his Runaway Train through the Alps, and if your apathetic agnosticism doesn't receive a jolt, you are in a more hopeless condition than the rest of his passengers, even

those to whom "interpretation" is a meaningless word. Go to Maxine Elliott's and hear the fern-filtered offerings of the far-away orchestra, and while you marvel, think!

And don't you remember the Tel-harmonium that, during its brief and brilliant turn along Fifth Avenue and Broadway, made us hear harmonies orchestral and otherwise, that came not from musical instruments, but from a machine miles away, where with one man's direction it started the essential vibrations which issued, as music such as you never heard before, from a cluster of palms at Delmonico's and the ceiling of milady's boudoir?

COMPLETE APPARATUS NECESSARY.

Now, if your skepticism is beginning to yield, perhaps you will ask "When is it coming? How is it coming? Is it colored pictures? Is it talking-pictures? Where can I see a regular sure enough sample?" Have patience! It is all of these and very much more. But Ortografy is a growth, not an accident or an isolated invention. It is the combined result of many discoveries and inventions, through years of patient research, and the Ortoplay is an evolution rather than a phenomenon. You have seen colored pictures and talking-pictures, and perhaps you have seen some fairly good ones, but a picture isn't a play, neither is the sound from a phonograph, and even if they were, there are plays *and* plays, and a really good one cannot have too much help in its production, so let us hope that nothing will be lacking in the new method, of which all the elements soon will be perfected and harmonized.

PREVIOUS AND PARTIAL ATTEMPTS.

There have been many attempts to do partially what Ortografy and the Ortoplay promise to do completely. Heroic efforts have been made to improve the cinematograph and its product, but the utmost efforts of the most skilled producers have been unable to go beyond a certain point, although the motion-picture is now twenty years old in its present form. The progress has been only in the direction of refinement, and it has reached the limit, until wholly new methods are adopted. The same may be said of the phonograph with its somewhat longer period of development and its many improvements, although the artificial sounds are more likely to deceive us than the pictures.

WHAT HAS BEEN DONE WITH TWO COLORS.

One rather startling attempt to make and show naturally colored motion pictures, by the use of two colors only, has been exploited to some extent during the past four or five years, and at least indicates what we may expect where all of the colors are shown. It is interesting to study those epoch-marking ceremonies of the Coronation of King George V of England and his queen, and the thrice-brilliant "Durbar" in India last December. Never in the history of man has there been such an opportunity for the display of color, and all concerned seem to have availed themselves of it. These events were at once a delight to the eye and the despair of photographers. "Oh! for an outfit to record those colors;" and how tame and flat are the pictures compared with the scene.

CORONATION AND DURBAR.

There are those who will tell you that they took them, and you can see what they took on the screen, but go to look at them with somebody who was there, and ask him if India skies are green and if the "Royal Blues" wear black uniforms. The scarlet uniforms and costumes everywhere in evidence appear red enough to suit anybody, and there is enough green to carpet the county of Cork. But where is the purple that everybody over here had been led to believe was the "official color" of the Coronation? And is it really true, as we are sometimes told, that only the more civilized races can appreciate that part of the rainbow which radiates blue, indigo and violet, while these colors are universally tabooed by those dark-skinned hordes, from the "Maharajah of Afghanistan" to the "Elephant-painter of Mysore?"

TWO-COLORS NOT SUFFICIENT.

If such be true it must be that the decorating committee, in acknowledgment of such aversions, eliminated all trace of these colors from everything visible. But how about the sky? Is it possible that in that land of mystery and of magic, of dematerializing mahatmas, and divinely appointed jugglers, some occult power was invoked to vanish the hated blue from the vault of heaven?

Did a rigid censorship pick out the amethysts, sapphires and turquoises from the jewels of the visitors, or did the same occult power simply change them to rubies and emeralds for the occasion?

The strange part of it seems to be that in the so-called "naturally colored" pictures of the previous Coronation ceremonies in England the same limitation of colors was observed, and there surely must have been enough civilized people there to preserve at least the official purple in their neckties, hats and gowns.

MANY COLORS MISSING.

The facts are that there is no process at present in commercial use which will record anywhere near all of the colors, and the "Kinemacolor" process which was most extensively used in photographing these ceremonies is wholly lacking in the third primary color, blue-violet, with the result that while scarlet, orange, yellow and green, with some shades of brown are plainly shown, there is nothing whatever of blue, indigo, violet or purple or the shades of crimson, lavender, maroon and a host of others, which have at least some blue-violet in them.

But even so, and in spite of frequent dimness and the strain on the eyes, look at that magnificent spectacle! Did you ever, in all your observation of the stage, and of parades, and spectacles, and pageants and ceremonies and reviews and celebrations, see anything that approached the Durbar for sheer brilliance and magnificence?

PRESENT METHODS LIMITED.

Now are you convinced that the stage has seen its best days and that we must look to the Ortoplay to satisfy the new desires which the motion-picture has already stirred up in the hearts of the people? But the motion-picture even in its most highly developed form will not satisfy as long as present methods are employed. When you have seen the Kinemacolor pictures of the Durbar you have seen the farthest advance that can be made with the kind of apparatus and film at present in use, and you have noted with some wonder that the colors, incomplete as they are, have been secured at the expense of sharpness and steadiness. This is bound to be the case, and until the new Ortografic process is ready you will have to choose between them and the fairly steady black and white pictures of the better class of producers.

THE "LIGHT" ARTILLERY—PRESENT AND FUTURE.

The camera-man who goes to film an event like the Durbar, and who has upon his shoulders the burden of

posing such a motley assemblage of creatures, and who also must struggle with the limitations and intricacies of such a process, and who succeeds in bringing forth and presenting to the world such a series of pictures as flash before our eyes by the hour at the rate of 30 or 40 per second, and in such infinite variety of arranging and grouping and lighting, cannot fail to elicit the profound sympathy as well as the congratulations of every member of the profession.

In the very near future the vastly simpler devices and apparatus used in Ortografy will do much to lighten the labors of these generals and soldiers in the army of progress, and at the same time increase their reward, for there is no delight to be compared with the joy of the photographer as he takes the first look at a successful negative, unless it be the more complete satisfaction of the Ortografer who looks at the screen and finds it *all* there—all of those delicate shades and tints as well as perfect gradation of light and shadow. All of the movements without any of those "centipede" effects in the foreground. No horses or soldiers with forty-nine pairs of red and green legs obliterating the field of view in rag-time installments.

ENTER—THE ORTOPLAY.

Just as soon as the new Ortografic processes have supplanted the present methods, the greatest educational advance in history is ensured. A million-fold has been added to the riches of mankind, and in one swift shift we have scattered enlightenment, the very keynote of education and progress, throughout the length and breadth of the earth. There still will be echoes of ancient and mediaeval mockeries, and jealousies and tragedies, whose artistic records, like the paintings of the old masters, will be preserved and worshipped by a remnant of the old school, but the great appeal of current problems, and progressive development of popular taste will create a wholly new type of drama.

EXIT, THE ITINERANT ACTOR.

"All the world's a stage!"

Repeat it once more, thou much-betraveled and otherwise overworked disciple of repetition! Thou well-meaning interpreter of the imaginary ravings of kings and princes, as woven into an erotic philosophy by an astute observer of antiquated ailments; and then come with me to an Ortoplay, where, with body at rest and senses delighted, you may encompass the whole work-a-day world-stage, with its wonderful wealth of tone, of form and of color, of acts human and inhuman, of events frivolous and momentous, of people enlightened and otherwise. First let us visit a Schoolhouse and enter one of the classrooms.

THE PEDAGOG'S IDEAL.

Look and listen! See that sunrise. Hear that symphony that seems to swell in sympathy with the dawning of the day. You cannot distinguish the sounds of the instruments any more than you can discern the "technique" of the artist who has brought the sunrise to your expanding vision, and yet the music from a hundred instruments is blended, harmonized and sifted, so that naught but the very essence is permitted to reach your ears. You do not recognize it as an effort on the part of some player or players to please, for it seems of one piece with the gloriously gilded sky, and the scintillating sapphire sea, and the ships that sail on its surface.

"To be or not to be" is no longer a question. We are content to be and to behold.

HISTORY AND GEOGRAPHY.

Look again, and see what tomorrow's sun has revealed! 'Tis a scene from a long-lost yesterday. We are in the city of Herculanaeum on the Bay of Naples. There is Mount Vesuvius with its cloud-like banner, the symbol of uncertainty. There is the Circus Maximus where Nero is wont to give free rein to his infernal appetites, but all is peaceful and serene just now, for the orgies of last night have felled the revellers, and the sun has just risen. Let us not tarry, for you know what is going to happen. How the earth will quake and rumble, and Vesuvius will pour forth liquid and gaseous rebuke, and the ashes of damnation will fall upon the heads and the haunts and the hirelings of those ancient monsters.

AROUND THE WORLD IN 30 MINUTES.

But these little ones with eager eyes and ears are having their history lesson, so let us tiptoe out and cross the street. Just a moment first. Look in here. That is geography up-to-date. We are now hovering over Central Africa and just about to leave Lake Victoria Nyanza for the headwaters of the Nile. "This, children, is where the great naturalist Roosevelt once delighted to collect faunal specimens for his country's museums. This is Abyssinia, those are the Pyramids, and here we are above Alexandria and the Mediterranean."

Come, drop out of the airship, and leave those kids to finish their trip around the world while we take in the Orto Opera across the way. Just a glimpse, my friend, and I must leave you. Let your senses absorb the inspired and inspiring melodies of sound, of motion, of form and of color, while the Muses make merry, and you learn what a real privilege it is just to live.

A POWER FOR PEACE AND PROGRESS.

When you have had your fill of inspiration and have left the opera, just scan the happy, intelligent faces that you meet everywhere. Note the confident bearing and the air of industry, and hear the whistling and the singing which mingle in the streets like echoes from the play.

And now, lest you think that we are dreaming of some far-distant Utopia, let us inform you that all of these things will be with you almost before you know it. In a few short months you will be permitted to witness the inauguration of the new era, and in less than a decade the playhouse of the future will be a privilege of the present.

Then may we say in truth, "The world is mine, and the fullness thereof," not alone with the Psalmist, nor yet with Monte Cristo, but with the little boy and girl who today sit and look at the "movies," in joyful appreciation of these crumbs of the world-feast, which they instinctively feel to be their birthright. Soon they will come into their own, and, free from the prejudices which we grown-ups have gathered from the decadent literature of moss-grown philosophies, they will meet Truth daily, face to face, and she will lead them to the feast whose host is Wisdom, and whose bounty is all that is good and wholesome in the wealth of the whole wide world.

Then will the boys and girls, and children of a larger growth, be immeasurably richer than their forebears, for literally, and in a greater and grander sense than ever had been surmised, the world is theirs.

Photoplays From Essanay's

Features for June

AFTER weeks of preparing scenery and costumes, the Essanay Co.'s special train steamed out of Chicago Wednesday morning, May 29, bearing the mammoth company who are to portray "The Fall of Montezuma," a tale of the conquest of Mexico, which will be released in three reels. Over two hundred people are employed in the taking of this stupendous film-pageant, and the "special" will be their home until the completion of the last foot. Besides the company the train carried attendants, physicians and Red Cross nurses to give immediate attention to any who may sustain injury during the staging of the picture, two cameras with their operators, the two producers who are directing the production and a small army of expert clay modelers who will fashion the massive settings required to duplicate the architecture of the ancient Aztec empire. The costumes needed for this great film taxed the capacity of one of the largest concerns in the country for the space of two solid months, and a score of carpenters were in a turmoil night and day at the big Chicago studio to get out the mammoth sets in time to put them aboard the "special." The Essanay Company is sparing neither money or energy in making this great pageant one of the finest masterpieces ever attempted in film history, and the project assuredly affords striking opportunity for brilliant production.

"Under the Wire!" Scene from "Derby Day at Churchill Downs."

For the month of June Essanay has booked seven great western dramas featuring G. M. Anderson, that master player and director, six sparkling comedies and four striking dramas from the Chicago studio.

The great Kentucky derby, run at Louisville May 11, and won by the fast three-year-old "Worth," was filmed by Essanay, which had three camera operators and a director on the scene. Excellent views of the race, the enormous crowds, glimpses of the stables, grooming of the thoroughbreds for the contest, the group of jockeys, the paddock, judge's stand and the neck-and-neck finish at the wire were secured and will be released as a regular full-reel feature on June 21 entitled "Derby Day at Churchill Downs." One camera, set up on the roof of the grandstand and mounted on a revolving platform, caught the entire race with a long-range lens from start to finish. Nothing is more exciting than a good horse-race, and the dash of the closely huddled bunch of horses into the stretch and under the wire with "Worth" leading by a nose is vividly depicted and will cause racing fans to want to mount their seats and yell themselves hoarse with enthusiasm.

A View of the Grand Stand in "Derby Day at Churchill Downs."

Miss Martha Russell's first appearance in the new Essanay subjects is in "The Return of William Marr," booked for release June 20. The plot is strong, and affords Miss Russell excellent opportunity for the dramatic acting that has won her an enviable reputation. A brief synopsis of the story shows that Marr is a drunkard and out of work. His wife refuses to give him money and he leaves her in a rage. Marr near

meets a tramp who has a flask of whiskey, and gives the fellow his clothes for the liquor. Later the tramp is killed by a train and is identified as Marr by the clothes he is wearing. Marr sees the notice in the paper and decides to allow his wife to believe him dead. Years later she is again married, this time to a man of wealth and happy in her new-found love. Marr turns up, a bearded ruffian, gains entrance to her home, reveals his identity and agrees to remain in obscurity if she will keep him supplied with money. After several visits her ready money is exhausted and she attempts to drive him away with a revolver. He

"Billy Changes His Mind."

wrests the weapon from her and is joking over the matter when the gun is accidently discharged, killing him. Her husband entering, she hysterically explains Marr was a burglar and she killed him in defense of her life, and thus the real truth is never revealed.

Miss Russel portrays the wife with gripping characterization and overcomes the difficulties of the exacting role with countless touches of personal charm. Frank Dayton is splendid as Marr and Francis X. Bushman effective and clean-cut as the wealthy husband.

The famous "Broncho Billy" western series, originated and played by G. M. Anderson, number three among the June releases. All are characteristic features, strong and vital in plot and interpretated in the heart of the far West. "Broncho Billy's Gratitude," released June 18, is a splendid example of Mr. Anderson's superb knack hitting upon gripping stories and transforming them into masterpieces of film art. Mr. Anderson's portrayal of Broncho in this photoplay is the best he has yet done throughout the series, and splendid support is rendered by Vedah Bertram and Brinsley Shaw. "Broncho Billy and the Indian Maid," released June 29, is distinctly a feature, and affords both Mr. Anderson and Miss Bertram opportunity for gripping characterizations.

One of the finest heart-interest dramas for the month is "The Passing Shadow," released June 14, and featuring Francis X. Bushman in one of the greatest roles this popular actor has yet portrayed for his host of admirers.

"Frisco" Sam, a tramp, is beaten and kicked from a farm-yard one morning when he attempts to secure a drink of water. Swearing revenge he limps off down the road and meets a little crippled girl who offers him a luscious apple. With a grim smile he thanks her and goes on to his camp. Glancing over an old paper he finds that his father, a wealthy physician, has died and lawyers are searching for him. Beating his way to the city he proves his identity and finds a fortune of fifty thousand dollars has been left him. With the one thought of securing revenge on the rustics who mistreated him, Parsons now lays his plans. Meanwhile, Farmer Rankin learns he will have to bear the expense of an operation to cure his little daughter's deformity. Not having the money he is in depair, but is crushed when a letter from his lawyer advises him that the mortgage on his farm has been taken over by a New Yorker who threatens eviction unless payment is made by noon the next day. The new owner arrives in the person of Parsons who refuses to listen to Rankin's pleas for mercy and declares his revenge has come. Rankin leaves for town to try and raise the money and Parsons is striding through the house when he suddenly comes upon the little cripple girl and recognizes her as the angel who gave him the apple in his distress. Parsons learns she canot undergo the operation necessary to cure her because Rankin cannot afford the expense. For a moment he fights it out with himself, then tiptoes from the room with the tot's fairy-book in his hand. All thoughts of vengeance leave him, he writes out a check to cover the operation expense, pins it together with the surrendered mortgage to a leaf of the book, steals back into the room, lays it on the little one's lap, kisses one of the tangled curls, then quietly leaves.

This is a beautiful story, and the Essanay Company has made the most of the striking plot. Little Eleanor Kahn, a wonderful child-actress, is splendid in her many tense scenes with Mr. Bushman, who plays Parsons, and the entire production is a distinct feature that will be long remembered by all picture-lovers who view it.

"Billy Changes His Mind," released June 7th, is one of those sparkling comedy gems that are a source of joy to all. Unique in plot, snappy in action, beautifully staged and delightfully interpreted, it is a positive revelation in pure joy. John Steppling, in his ever-popular role of Billy, is splendid, and Lillian Branscombe plays opposite him in a charming char-

Scene from Essanay's "The Return of William Marr." Featuring Miss Marthy Russell.

acterization. Lack of space prevents description of all the good things Essanay has booked for June, and it is sufficient to know that each one is novelty and there are seventeen of them.

The Modern Historic Records Association

History in the future may not be recorded in ponderous tomes and put upon a shelf for future generations to read. A new organization has been formed that proposes to take advantage of the phonograph and the moving picture machine in the work of recording history.

The honorable president of the new organization is President Taft, the acting president is Herbert L. Bridgman of Brooklyn, and the other officers and directors are: Vice presidents, Major General F. D. Grant, U. S. A.; Rear Admiral R. E. Peary, Justice Victor J. Dowling, Dr. George F. Kunz, John Barrett, Colonel D. L. Brainard, U. S. A.; Alexander Konta; treasurer, Louis Mansfield Ogden; secretary, William Trowbridge Larned; assistant secretary, Chloise H. Lee.

The new organization intends to make it possible for the future historian not only to record the fact that a battle took place at a certain place, and on a certain date, but to be able to reproduce the actual scenes of the conflict.

These are not to be imaginary pictures, but to be actual reproductions by means of the photographic camera and moving picture machine. The Modern Historic Records Association has already prompted Frenchmen to consider the possibility of preserving, by means of phonographic records, the disappearing dialects of the French provinces. The newly formed association intends to do the same thing for the American Indian. They point out that the Redman is vanishing and there is no systematic record of him. He enters largely into the moving picture show, in the innumerable spectacular scenes of wild western life, but these records are not what is desired in the way of reliability by the association.

Scientific Use for the Motion Picture

One of the most recent applications of moving picture films in scientific observation is made by L. Hartmann at Paris, and he finds that it is a great aid in the study of the deformation of metals when strongly compressed by the hydraulic press. In some cases he uses a brass tube of 3 inches diameter and 0.04 inches thickness of metal and observes the appearance of the surface when the tube is flattened out by pressure. Sometimes the tubes are filled with a liquid and then compressed. Various figures appear on the surface of the metal, and moving picture views are taken at the rate of fifteen per second. By throwing the views on a screen it is easier to study the effects than by direct observation.

The *Daily Consular and Trade Reports* chronicles a proposal to build a $75,000 picture theater in Vancouver, B. C., Can., by Aubrey M. Kennedy, formerly of the Essanay and American companies.

Current Educational Releases

A Page in Canadian History.—Vitagraph. This picture introduces us to the Duke of Connaught, Governor-General of Canada, a distinguished character, and the Duchess of Connaught as she glides across the royal skating rink, and gives us a good view of Princess Patricia, a charming royal personage. We visit the Privy Council of the House of Parliament where we see the dignitaries of the Canadian Government, also the National Library. As a historical subject this will no doubt be greatly appreciated.

Scenes in Delhi, India.—Edison. Many of the views set forth in this film are of ancient landmarks cherished by the natives because of their connection with a history that dates back for ages. Those of particular interest are views showing a portion of the ancient mosque, a temple, the memorial tower, the "Asoka Pillar" and the shell-scarred Cashmere gate which speaks of past bloodshed. A novel scene is that which shows the natives carrying water across the country on clumsy wagons drawn by domesticated buffaloes. We are also introduced to some of their forms of amusement.

Views in Calcutta.—Edison. A number of interesting views taken within the city including a beautiful temple and the great Banyan tree showing a growth of one hundred and thirty-nine years. The picture also includes views of their majesties, King George and Queen Mary, of England, upon their arrival and departure from the city. The oriental splendor is manifested in scenes from the Durbar.

Life Among the Muruts.—C. G. P. C.

Costumes of Different Periods.—C. G. P. C.

The Art of Silver-Plate Making.—Imp. This film presents an excellent series of views of the actual operations of a silver-plate factory and we see the fashioning of the rough sheet metal into the finished and highly engraved article for table or decorative purposes.

Scenes in Kent, England.—Eclipse. A series of beautiful scenes in and about the quaint towns of Canterbury, Maidstone and Yarling which are located in one of the most picturesque spots of England.

Andalusian Dancers.—Eclair. A scene in the wonderful Sevillian garden of Alcazar, showing the beautiful Spanish dancers in their characteristic poses and steps.

Messina as it is Today.—Cines. A series of scenes showing the progress made in rebuilding the city which was devastated by the terrible earthquake.

Venice, Italy.—Cines. A series of interesting views in this beautiful city including the Paglia and Rialto bridges, the celebrated St. Mark's Square, the Franchetti Palace, the Grand Canal.

Studies of Fish Life.—Eclipse. An intensely interesting and instructive subject showing many of the lower forms of fish life, including pipe fish, sea urchin, pectern, pollock, swimming crabs, lug worm, brittle stars, the Octopus and others.

The Harvest in Sicily.—C. G. P. C. A series of interesting views showing the harvest period when the crops are gathered in Sicily and everyone joins in the mirth and frolic which accompanies the season.

Scenes in Padua, Italy.—Cines. A film showing many of the interesting sights of the city, including the Valleresso Arch, St. Justine Church, the Market Square and ruins of the Roman Amphitheater.

Palace of Fontainebleau.—C. G. P. C. An exceedingly good representation of the French Court as it was during the reign of the Louis', setting forth its magnificence and beauty; including a good view of the marvelous gardens and fountains around the Palace.

Egypt as it was in the Time of Moses.—Kalem. A very interesting and instructive picture as it shows the primitive methods still in use in Egypt along the upper Nile which were used in the time of Moses. The odd system of irrigation is shown in which a native draws water from a well by means of a "shadoff"—a peculiar kind of well sweep—and the ground is irrigated by building small squares and dams which regulate the flow. Sowing and reaping are done by hand or with very crude implements. The scenes include the threshing of the grain, grinding it into flour and making it into bread, the complete process being shown. We are also shown the complete process of brick making, and the making of cloth, including the shearing of the sheep, spinning the yarn, framing, winding, the operation of the loom and the final transaction of buying and paying for the completed product.

From Grass to Glass.—Rex. An illustration of the method by which milk is brought from the model dairy farm to the city table, showing the feeding, grooming and milking; the receiving station, loading and icing cars; transferring the milk from the city railroad terminal to the pasteurizing plant; passing the pasteurized milk over the cooling pipes at the rate of 8,000 quarts per hour; washing and sterilizing cans and bottles by automatic processes; testing for bacteria, and many other interesting points.

The Fighting Dervishes of the Desert.—Kalem. Another very interesting film because it depicts the real life of the desert, the ancient water-wheel, a genuine Arab encampment, an Arabian village, the fanatical Dervishes with their fleet-footed camels, a true presentation of a Coptic religious service—one of the earliest and most primitive forms of Christianity—and the ruins of a Pagan temple of unknown antiquity.

Types of the Caucasus.—Eclair. The film gives us a glimpse into a very interesting land which is seldom visited by the traveler and introduces us to some of its inhabitants, which include timber merchants, Circassians, Persians and Bohemian Muscovites.

Fiume, Hungary.—Cines. A series of beautiful views of the town, including the theater, St. John's Cathedral and many quaint buildings and romantic waterways.

The Sponge Industry.—Lubin. A picture showing how sponges are gathered by divers and hook pole fishers. The cleaning and shipping process is also shown. A very instructive subject.

Scenes in Cuba.—Selig. An interesting and instructive travel subject made up of a series of scenes in and about the present day Cuba.

Arabian Manners and Customs.—Eclair. A very interesting travel subject consisting of a series of processions which depict very vividly some of the customs and habits of this distant people. It is headed by a procession of gaily caparisoned camels with a picture of the chief of the protocol at close range and includes both a Moslem and Jewish funeral procession, showing the notable contrast between the two. The film closes with the procession of professional mourners whose antics are quite amusing.

Tropical Creatures.—Eclipse. An exceedingly interesting film showing several species of queer creatures, resembling sticks, inhabiting the trees in the tropical regions.

Fiume, Hungary.—Cines. This film presents a series of views of this beautiful city which have been selected with an eye to beauty and picturesqueness and include St. John's church, the city markets, streets and avenues and portions of its shore line with its mossy canals, harbors and bays.

Culture of Manioco and the Making of Tapioca in the Philippines.—C. G. P. C. A very instructive and interesting film showing the complete history of this very popular food product.

Rope Making by Hand in Kent, England.—Eclipse. An extremely interesting subject showing the complete process of rope making including the preparation of the raw hemp, the weaving of the strands and the completed product.

Glimpse of Belgium.—Eclipse. A series of remarkable pictures showing views of Brussels, Liege and Namur, scenes along the canals and the picturesque countryside.

Rome on the Tiber.—Cines. A pleasing scenic showing many of the interesting parts of the Eternal city, including many of the famous bridges spanning the Tiber, which are regarded as some of the most interesting sights of the city.

Fountains of Rome.—Cines. An extremely interesting colored topical subject showing the many beautiful fountains for which the city is noted.

A Citizen in the Making.—Selig. A strong story of unusual interest and as the film is taken from actual scenes and surroundings which greet the newly arrived immigrant it is one of educational value also.

Picturesque Scenes in Padua.—Cines. A charming scenic showing a number of interesting subjects, including the Ragione Palace, St. Anthony's Church, the banks of the river Bacchiglione, and many other places.

Oil Fields of California.—Nestor. The picture gives one a very good idea of the extent of the oil industry in California. It consists of a series of views, giving a general view of the plain, studded with hundreds of derricks, also wells drilled in the surf of the ocean and others some distance from the shore. It shows a reservoir in course of construction which will have a capacity of one million barrels when completed.

Estudillo House.—Nestor. A California house made famous by the story of "Ramona," being the house in which that character's marriage took place, and is kept up for tourists to visit.

Our Lying Senses

Almost all training of the senses in children is subconscious and self-attained—generally in games and at play, say the *Scientific American*. A certain amount, also of such training is done methodically in schools. Thus, there are two tests of the sight sense; the event test and the picture test. In the first a fully enacted scene is presented before a witness; and either immediately or soon after the event he is asked to recall and describe what he has seen. The picture test was first demonstrated in America at Clark University, by Prof. William Stern of Breslau, the pioneer in this field. By this test a picture is shown the subject for a brief period, after which he describes what he has seen, and is further questioned, as in the event experiment. It is now purposed to combine these in the moving picture test.

We may not here consider further these tests, except to observe how they demonstrate that people do not see a fraction of the things they confidently believe they see; and that one person's report of what he has seen almost never coincides, not even in the main, with another's report. And yet here is demonstrated no new thing. Historians and students of human affairs find hopeless discrepancies among eyewitnesses of a given battle or any other great event. Seeing is by no means always believing. The statement of a perception can be sound only when the latter has passed muster before dispassionate reason. And it is amazing how much an individual's temperament oftentimes colors a simple fact. The senses are by no means invariably a sure guide; the very best they can do is to appreciate phenomena. Reality, that is indubitable fact, is possible only when emotionless reason, bringing memory and experience to bear upon the perception conveyed to the cerebrum, has given judgment.

Our estimable contemporary, the *Moving Picture World*, remarks editorially in its issue of June 8 that the word "photoplay" "is being so seldom used that it may soon be forgotten." The objectionable word appears in that very same number not less than twenty times, to say nothing of a few "photodramas." Have to edit closer than that to kill it.

Of Interest to the Trade

MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

Second Annual Convention, La Salle Hotel, Chicago, Aug. 13-17, 1912.

Illinois State Branch No. 2 is actively at work to make the National League Convention the biggest thing that has ever been pulled off in the film business. The convention committee is comprised of these well-known exhibitors: Wm. J. Sweeney, Chairman; Samuel I. Levin, Chris. C. Whelan, Crawford L. Hull, George Henry, Robert R. Levy, Louis Schindler, I. Natkin, L. H. Frank, Charles Abrams, A. J. Balaban, M. Hyman, Fred Schaefer, H. A. Hill, J. A. Alcock, John Miller and Charles A. Anderson. Headquarters are at 112 S. State St., Chicago, in the splendid offices of the Orpheum Theater.

New Feature Film Company

The Crown Feature Film Company is the name of a new concern recently organized in New York City to release feature films. The organizer of the company, C. V. Henkel, is well and favorably known wherever good films are known and states that this business is going to be a regular thing for his company from now on.

Mr. Henkel is emphatic in denouncing those feature film companies which open up with one film, make the best auction price and then go out of business; and he is showing evidence of being sincere in his remarks by making the price on his first release, "St. George and the Dragon" so reasonable that he has succeeded in convincing film men in general that he is on the level and here to stay.

The Crown Company wants to get in touch with genuine state right buyers for this first release. It does not care to deal with any of the so-called buyers who exploit a state with fake features and bring disrepute on the film business, and for this reason the prices have been made low enough to attract the earnest, reputable buyers. Briefly outlined, the story is as follows:

ST. GEORGE AND THE DRAGON.

The scene of this beautiful legendary drama is laid in Italy, the land of blue skies, back in the hundreds of years before Christianity, where dragons, ogres, elfs, fairies and other mythological beings and animals infested the earth and interfered with the daily routine of mortals.

It being understood that it was the custom in those days to sacrifice the most beautiful maiden in the kingdom each year to appease the gods during the ensuing year, we can now go on with our story.

The Roman Centurion, George, is banished from Rome and the opening pictures of the film show those impressive scenes. George leaves his native land and sallies forth on his horse to new countries and adventures and soon finds himself in the Kingdom of Ozillo to which he offers his sword and services and is accepted.

The scenes of the king's court are very beautiful and illustrate the extreme care the makers of this film took to obtain realistic production.

Several beautiful pastoral scenes follow, showing the king's daughter, Angisa, with her handmaidens.

It is about the time for the priests to make the selection for the sacrifice and after due thought and deliberation they inform the king that his daughter is the most beautiful maiden in the land and therefore the one to

The Priests Tell the King of His Daughter's Fate.

The King Bids Farewell to Princess Angisa.

be sacrificed to the dragon this year according to custom.

The king is first horror stricken, then the monstrosity of the choice seizes him and he arises from his throne and clutches the high priest by the throat. At this sacrilegious act the guards rush forward and save the priest, the king exclaiming "Is there no other maiden in all this kingdom that will serve your foul purpose?" The priests claim no one else will do and remind the king that if he forbids his daughter's sacrifice he will be responsible for the awful consequences that will be visited on the populace.

The following scenes show Centurion George riding up the country road on his beautiful white horse and entering town through the arched gateway. On visiting the royal castle he hears of the choice of the priests and hastens to condole with the king.

Scenes illustrative of Angisa's happiness show her weaving flower wreaths in the royal gardens where the centurion happens upon them, and being introduced to

George Slays the Dragon.

Angisa falls desperately in love with her. Meanwhile the king emerges from the castle to inform his daughter of the priest's decree, which George overhears.

Angisa bravely tells her father that the king's daughter can not refuse to sacrifice herself where the best interests of the kingdom are at stake and tells the king she will go on with it. The strain proves too much for the king and he goes mad. Tearing the royal robes to tatters and stamping on the golden crown he seizes a torch from a light bearer and driving every one out sets fire to the tapestry, throne and rooms and rushes out into the forest.

The centurion, George, in his anxiety learns of the king's flight and with searchers finds King Ozillo and watches over him. Leading him to a sheltered nook he persuades the king to go to sleep while he stands guard over him. As the king sleeps a heavenly vision appears unto George, angels come forth and hand him a magic lance, informing him that with this lance he can slay the terrible dragon and deliver the princess.

After assuring himself that he is awake and really has a lance, he awakes the king and tells him of the heavenly visitation and the two return to the castle where Angisa has completed her preparations and is engaged in a final prayer with her handmaidens.

The old king takes a touching farewell of his daughter and she, decked with flowers, is escorted to a garlanded float drawn by two oxen and the procession to the place of sacrifice begins. Among the crowd following the float we see the faithful centurion astride his steed bearing in his hand the magic lance.

In a deep, rock strewn ravine before the fearful dragon's cave Angisa is chained to the rocks and the populace retreats to the hills, George being securely hidden behind a convenient rock.

Tremendous bursts of flame issue from the cavern and shortly the dragon comes forth—a real live dragon, snapping his tremendous jaws, glistening with rows of teeth, fire and smoke pouring from his nostrils and glaring eyes.

Sighting the chained Angisa he rushes towards her, when George spurs his steed into the clearing and rushes into battle with the terrible monster, plunging his magic lance into the dragon again and again, his frightened horse rearing and plunging to get away.

After a considerable struggle George finally vanquishes the dragon and releases the princess from her chains. The populace come down from the surrounding hills and congratulate them both.

Although not shown in the films it is accepted by the inhabitants of Italy that George married the beautiful Angisa and that the old king gave George the throne, where the two ruled long and happily over a contented people.

The film is an example of painstaking care, excellent photography and exquisite setting. Over 4,000 people are used in the scenes around the castle and in the hills around the dragon's cave.

The film, being made by Milano of Italy, needs no comment on the perfection of the acting forces. Every film man knows the Milano Company is composed of actors and actresses the best in their lines, artists everyone of them, who have formed a co-operative film producing company.

The whole story is in three reels, aggregating over 3,000 feet of film and will make an instantaneous hit wherever it is shown.

Industrial Company's Remarkable Booklet

The energetic Watterson R. Rothacker, general manager of the Industrial Moving Picture Company, Chicago, has just issued a remarkable booklet. It is, first of all, of extraordinary but delightful appearance—some feat in itself today, when someone has tried everything at least once. The covers, front and back, as well as the center two pages, are made up of replicas of some of the notable films produced so far by the company.

As to the text of the booklet, should arguments alternate with testimonial letters—and some of these are in themselves remarkable, for they show beyond parley the conversion to the method of prominent men who control industries and public utilities.

Lay the booklet down anywhere and the first man along will pick it up and look all the way through it. It is one of those sadly few works of publicity art that can not be tossed into the waste basket. That in itself is a pretty good recommendation for a company doing publicity work by any method, isn't it?

She Removed Her Hat

A man entered a picture show and was not seated long before a woman entered, moving forward under a very large hat. She sat in front of the man and she didn't remove her hat.

The man dodged to right and left, but his range of vision was like that presented by looking down a cellar hole. Then the man had a bright idea. He put on his own hat and stretched his neck.

"Take off that hat! Take off that hat!" bawled a dozen voices behind him. And the woman, thinking the voices were directed at her, removed the gaily decorated outfit she carried on her head.

Booming Home Cities With Motography

Frank Smith, manager of the Gaiety Theater, Springfield, Ill., and L. M. Rubens, manager of the Crystal Stairs Theater, Joliet Ill., have recently had moving pictures taken of their respective cities which they exhibited at their theatres, reports E. B. Lockwood. The pictures were taken by the Industrial Moving Picture Company and are exceptionally fine. The photography is excellent and the scenes very interesting.

Mr. Smith and Mr. Rubens are both public spirited men, with the welfare of their cities at heart. They were among the first to take upon themselves the expense of having pictures taken of their cities, therefore they deserve a great deal of credit. The public demonstrated its appreciation by packing the theaters while the pictures were being exhibited. Many patrons were turned away several times, but later had the privilege of seeing their city and many of its citizens projected upon the curtain.

These managers have demonstrated that moving pictures of their home cities are not only a profitable investment but that they are a great benefit to the city at large. They exploit the industries, business sections, parks and boulevards, and the beautiful residential districts.

The pictures are to be turned over to the commercial clubs to be used in promoting and advertising the cities, and will be shown to the smaller towns in the adjacent territory, in addition to their use at conventions and gatherings of commercial executives.

Picture Publicity for Australia

The government of Australia is keenly alive to the necessity for effective advertising in order that South Australia may develop her export trade and secure the full share of the emigration from the United Kingdom and other parts. With this object in view it has been decided to take a series of cinematograph views of the state and forward them to the agent-general for exhibition throughout Great Britain. It is believed that in this way the people will become better acquainted with the scenic and industrial attractions of the state.

Scene from Essanay's "Billy and the Butler."

Thanhouser's "Called Back"

The Thanhouser release of June 21 is a two-reel entitled "Called Back." Gilbert Vaughn, a wealthy young man, was suddenly stricken blind, and although his physicians told him that in time they might be able to restore his sight, he chafed bitterly at his condition. While tossing about restlessly in his room one night, he suddenly decided that he could go out in the street by himself, and eluding his nurse, he stealthily left the house.

By carefully counting his steps, and feeling his way with his cane, he found for a time that he could walk up and down the block in safety, and was much elated thereat. Finally he lost his bearings, rushed around frantically, and became more and more bewildered every minute.

At last he came to a stoop that he thought was that of his own house, and he stole up the steps. Blind though he was, there was one test—his latch key. It opened the door, and he stepped into the hall, confident that his troubles were all over. Still he had a feeling that he was in the wrong place, and when he heard a woman playing the piano and singing, he knew that his fears were justified.

Undecided whether to appeal for help or not, he stood in the hallway. The song continued. Suddenly he heard a gasp and a groan. The music ceased suddenly and the piercing cry of a woman rung out, a frightful change from melody to discord. In the excitement of the moment, Vaughn forgot that strength and courage could avail him nothing, but stumbled into the room, eager to aid the woman. He fell over a body on the floor; some one grabbed him, and he heard the click of a revolver. Then he called aloud, "Spare me, I am blind."

The assassins satisfied themselves that he told the truth, and led him out of the house, after he had taken on oath never to betray them. As a matter of precaution, they conducted him far away, and then turned him loose in the street. Later the police found him and took him home. Vaughn feared to tell his story, for he doubted if any one would believe him. Sometimes he thought, himself, that it was a dream.

The work of skilled physicians bore fruit in time, and Vaughn's sight was restored. He searched all over London, hoping that chance might lead him to the house again, but in vain. Yet often and often his thoughts turned to the crime, and the song of the woman that had suddenly turned into a piercing cry of horror.

Later, Vaughn went to Italy for a pleasure trip. There he was smitten with love at first sight when he saw a beautiful girl at prayer in a cathedral. He did not know who she was, but often thought of her, and on his return to England was surprised and delighted to meet her one day on the street. Obeying an impulse, he followed her and found that she lived in a lodging with her old uncle, and a woman servant who never left the girl out of her sight. To be near his divinity, Vaughn engaged rooms in the same house, and was at last able to make her acquaintance. He found her to be strangely apathetic, but his passion knew no bounds and he announced to the uncle that he was a suitor for the girl's hand. The uncle, after satisfying himself that Vaughn was rich, consented, on condition that the marriage be celebrated immediately. After the ceremony, the uncle disappeared and Vaughn found to his horror and despair that the woman who now bore his name was apparently hopelessly insane.

Scene from Thanhouser's "Called Back."

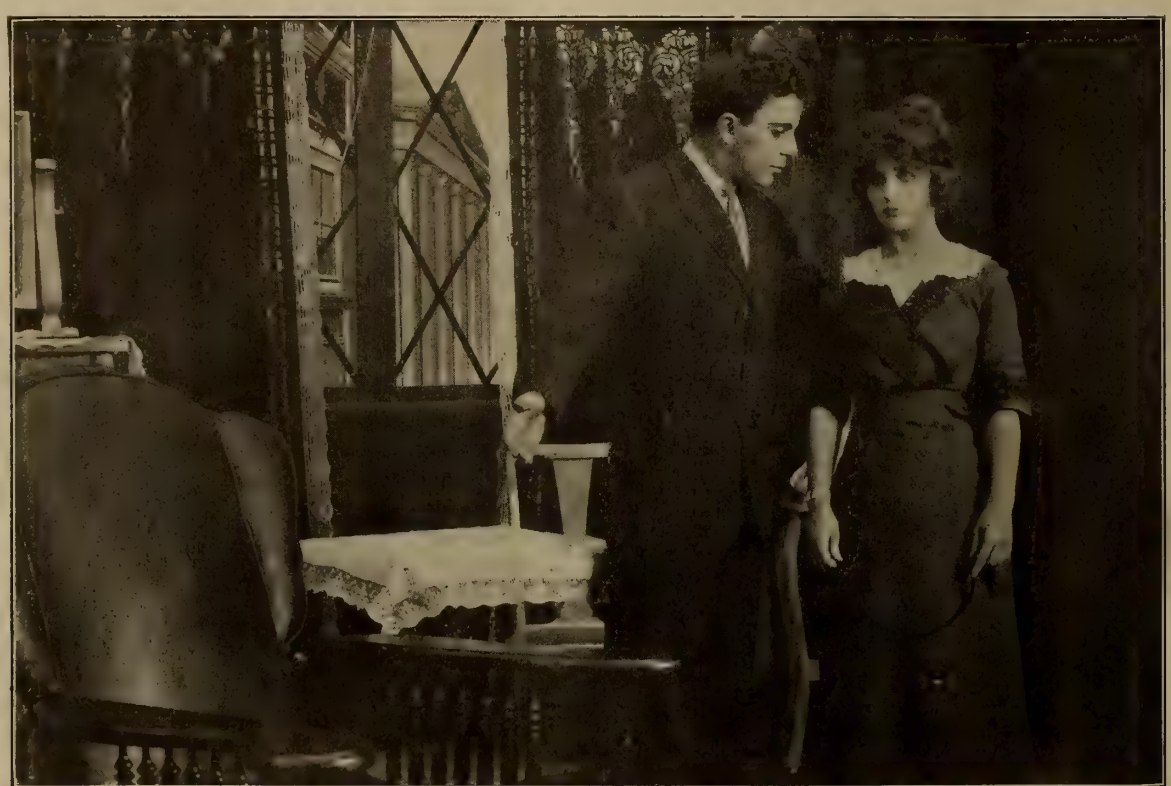
A shock restored her reason in time, and through it the mystery of the murder, heard but not seen by Vaughn, was revealed. The victim was the girl's brother, and she was in the room at the time. The shock drove her mad, and her uncle, the accomplice of the real slayer, cared for and protected her, never dreaming that some day his sin would find him out. He permitted her marriage to Vaughn, knowing she would be well provided for, and did not recognize him as the man who had stumbled into the room, crying, "spare me, I am blind."

The real slayer in the meantime had ingratiated himself with Vaughn on the plea that he was the mad woman's brother. He called one day to find that vengeance had overtaken him, and that the two persons he regarded as his dupes, were the ones who could fasten the chains of justice tightly around him. The wife, restored to reason, found her husband was the one man in the world, and reciprocated the unselfish love he had long had for her.

The photoplay follows closely the original work familiar to readers of novels.

day, June 10. It is a masterful portrayal of a heroic subject—Mother Love. A mother and her husband, two boys and two daughters, are guilty of running an illicit still in the forest. When one of the daughters has an excellent opportunity to marry the chance is almost spoiled by the dread of discovery. The mother grieves in secret—sees her two boys slowly becoming addicted to their own poisonous brew and the father more indifferent to the unlawful features of his business. Then comes the supreme test of mother love. She reports the illicit still to the United States Marshall in the hope of saving her boys from the drunkard's end and ultimately saving the father. The picture is well acted, teaches a great lesson and combines all those fine points of story-telling that go to make a memorable film.

One of the really big feature pictures of the year will be announced by the American Film Company as the product of the newly completed Chicago studio, for release in the near future. This is a two reel production, historically correct, and making use of such splendid American characters as Abraham Lincoln, Jefferson Davis, Zachary Taylor and General Winfield Scott; also an Indian whose name is a by-word in American history.



Scene from Thanhouser's "Called Back."

American Hires Actors For Big Subjects

Patrons of American films have no doubt wondered as to the identity of the new face seen in Western pictures of the American Film Manufacturing Company. The newcomer is M. A. Nillan, a young man of promising ability who has already scored a notable triumph under the "Flying A" banner. Nillan has been playing second leads for the last four or five weeks. He is well known in Western theatrical circles.

"For the Good of Her Men" is the title of a coming release of the American Company, scheduled for Mon-

Jos. I. Sullivan, formerly of the Selig forces, is the newly engaged producer under whose management the film was produced. Mr. Sullivan did some remarkably good work in the selection of well known actors to interpret the difficult parts of the play. Among those who will be seen in the role of great Americans will be the famous and inimitable Harry Lawnsdale, whose reputation in the role of Abraham Lincoln is nation-wide. Mr. Lawnsdale was formerly of the Selig forces, was with Nat Goodwin for a number of years

Scene from the American Film "The Weaker Brother," a Split Reel Subject. The Other Half is "Fifty Mile Auto Contest," June 17.

and is known for his remarkable resemblance to the great president. David Fischer plays Jefferson Davis Mr. Fischer is a splendid type, closely resembles Jefferson Davis, and will make a sensation, it is predicted, in that role. C. E. Gould, of comic opera fame, was cast for General Winfield Scott. Miss Barber plays Sarah Taylor, daughter of the then Col. Zachary Taylor, while Nell Morgan plays Elizabeth Taylor, the younger sister. George Cole, well known for his excellent work in "Paid in Full," "Man of the Hour" and "The Penalty," handles the difficult role of Zachary Taylor.

In Jos. I. Sullivan the American possess a producer of reputation and wide experience. Mr. Sullivan will be remembered as having been the leading man at the Bush Temple, Chicago, for three seasons, Thanhouser, of Milwaukee, two years, Dearborn stock, Chicago, Boyle stock, Nashville, etc.

Amid the hustle and bustle of arranging for this big two-reel subject, entitled "The Fall of Blackhawk," the American Film Manufacturing Company moved its offices from the bank floor to the fifth floor of the Ashland Block, Chicago. The new offices are beautifully appointed with a series of private offices for officials and a large ante-room.

"The Fall of Blackhawk" occurred in 1832. He surrendered to Col. Zachary Taylor after a fierce guerilla war-fare extending over a period of two years. In presenting this great subject to the American public, the American Company has felt called upon to adhere to the best reference books for historical data of those strenuous times.

The subject will create a sensation for many reasons. Not only do the great personalities of Abraham Lincoln, Jefferson Davis, Zachary Taylor and General Winfield Scott stand out as great features to advertise, but also the picture has been prepared with an eye to portraying some of those spectacular bits of work which go to make a film memorable.

There is the signing of the treaty of July 15, 1830, by which the Fox and Sac tribes relinquish all claim to lands east of the Mississippi. There follows the scenes of the white settlers arriving north of the Rock River, their quarrels with the indians and Blackhawk's decision to fight. Then comes the enlistment of troops, in which Harry Lawnsdale, impersonator of Lincoln, gathers together a handful of men and joins Scott's command.

What follows shows the days of suffering in the long march to Ft. Crawford, Wis., and it is during this journey that Lincoln gains his first fame as a wrestler.

Blackhawk, hearing that Scott is on his way, decides to surrender, and many old Wisconsin settlers repeat the incidents their fathers recited of how Blackhawk, after sending his four Indians with a peace message to Scott, waged unrelenting war when he heard that his

four Indians had been ruthlessly shot down by drunken rangers.

Those historic scenes around Ft. Crawford are reproduced as accurately as possible. The St. Louis home of Col. Zachary Taylor and his two daughters and their sudden decision to go through the Indian infested country to their father, are made a part of this subject. The capture of Sarah Taylor by the Indians, her thrilling rescue by Jefferson Davis and her sister Elizabeth who does a most remarkable lassoeing feat from the limb of a tree in a critical moment when death faces her sister, are all "thrillers."

Cines and Eclipse Releases

George Kleine's Cines players are shown in the release of Tuesday, June 11, in a very unusual war drama called a Soldier's Heart, which is based on what is said to be a true incident of the Italian-Turkish war. It is a photoplay with a keen human heart interest involving a little Arab girl whose parents fell in the attack by the Italian Army on their little village in Tripoli, and a young Italian soldier of such tender heart that he cannot see the child, bereaved of her parents, suffer, and who, in order to protect and care for the little waif, risks the displeasure of his colonel and violates army regulations. She soon becomes the pet of the regiment and the idol of all the soldiers.

A short scenic is added to complete the reel and the subject chosen is very appropriate as it describes scenes in Italy of Messina as it is today. Everyone will recall the terrible catastrophe that occurred when that picturesque city was destroyed and partially buried under an avalanche of boiling lava when Mt. Pelee poured forth its devastating rain of fire and ashes. It is a remarkable series of scenes.

The Wednesday, June 12, Eclipse is a three-subject reel containing a capital farce-comedy full of highly amusing accidents which should evoke many laughs. "Percy's First Camera" is the title and that in itself will suggest the possibilities for amusing entertainment which an awkward amateur might create in snapping views and developing his plates. On the same reel is an industrial subject which shows the process of "Making Silk Hats," an instructive as well as interesting film; taking us through one of the leading manufactories of London, England, and showing us the various operations from raw product to the finished, shiny silk beavers as turned out with the utmost care by expert workmen. To complete the reel a short scenic has been added showing views "Through Saskatchewan" on the Canadian Northern Railway. This beautiful and fertile valley, in the southwestern part of Canada, is one of the most wonderful grain-producing sections on this continent, if not in the world.

The Saturday Cines, June 15, contains two subjects on the reel, a rippling comedy and a beautifully colored scenic. "Leah, the Telephone Girl" shows this popular Cines comedienne in a new role as a switchboard operator, where she succeeds, by her laxity in so enraging the Colonel that he secures her discharge, and then has a change of heart. The scenic, "Venice, Italy," completes the reel and shows with beautifully colored

Scene from the Kleine-Eclipse Film "The Music Hall Singer." June 26.

Scene from Selig's "The Vision Beautiful," adapted from Longfellow. June 13.

views the interesting sights on the lagoons, Grand Canal, the many historic bridges, St. Mark's square and a number of palaces; street scenes and natives.

In order that the names of the popular players of the Cines stock company may become more familiar to the picture theater goers, excellent photographs have been prepared, designed for lobby display. These will, no doubt, prove a welcome addition to the publicity plans of exhibitors all over the country.

Selig's Greatest Animal Picture

The Selig Polyscope Company has announced its intention of releasing, sometime in the very near future, "Kings of the Forest," which is without a doubt the most daring and elaborate wild animal picture ever produced by the company. The story deals with the wanderings of a lost child through the jungle country. In producing this picture the Selig Company used practically every animal it owns. Every facility of the vast Selig animal farm was turned over to the producing department of the Los Angeles studio and W. N. Selig gave out word that no expense was to be spared in making this picture as thrilling and elaborate as possible. Exhibitors throughout the country have been looking forward to the release date of "Kings of the Forest" with much interest.

The energies of the Selig Polyscope Company's Pacific Coast studios are now directed toward the production of what promises to be one of the most elaborate and dramatic spectacular features ever released by the house of Selig. It is understood upon good authority that the production, when completed, will be more than one reel in length and the Selig people modestly say that it will be known as their classic masterpiece.

The Selig Company has been busily engaged recently in the production of several elaborate single-reel war pictures. Famous incidents during the Spanish-American war have been produced with realistic fidelity in the present series. The battle of San Juan will be among the first released. "Baby Betty," the first of the series, will be released on June 27.

The company will soon release a dramatic one-reel feature, written and produced by Miss Kathlyn Williams, the popular Selig leading woman. It is called "The Dancing Girl."

One of the companies of Selig players working from the Los Angeles studios was delightfully entertained at luncheon May 13, by Manager D. M. Linnard of the Hotel Maryland, Pasadena. In the course of a photoplay, based on one of the great international polo matches, for which Pasadena is famous, it became necessary for Director Campbell to use the facade and grounds of a fashionable hostelry. As the Maryland is one of the world-famous hotels of the winter resort community, which is known as "the richest suburb in America," Mr. Linnard was approached by Manager McGee of Selig's Pacific Coast branch on the subject

of allowing the players to enact scenes at the very seat of Pasadena's social activities.

Mr. Linnard not only extended the privilege, but invited the entire company to luncheon, provided the members with handsome suites of rooms in which to "make up" during the two days' work, and put the entire corps of hotel servants at the director's disposal for use in scenes. This incident gives an idea of the courtesy with which the higher class moving picture producers are received everywhere in Southern California.

Manager James L. McGee of the Selig plant at Los Angeles spent the last week of April in San Francisco making final arrangements for a spectacular three-reel production shortly to be put on by the Western forces. This production of one of the most widely known melodramas of modern times will require the entire strength of the three Los Angeles companies and hundreds of extras. A tremendous outlay of special costumes will be necessary and a full-rigged ship will be chartered on which to make shipboard scenes on the open ocean outside the Golden Gate. Colin Campbell will direct.

The Selig Polyscope Company has prepared an unusually artistic set of photographs of popular Selig players. These are not reproductions, but are original contact prints made direct from artistic retouched negatives by Sykes of Chicago, and Estep & Kirkpatrick of Los Angeles.

A convention of exhibitors of the state of New York is to be held in New York City June 19.

The "Martin Chuzzlewit" Cast

The cast of characters in "Martin Chuzzlewit," which will be released by the Edison Co., June 10, is as follows:

Martin Chuzzlewit, the elder.....William West
Young Martin Chuzzlewit, his grandson.....George Lessey
Mary, his ward.....Bessie Learn
Mr. Pecksniff, an architect and relative of Chuzzlewit....
..... Charles Ogle
Charity } His daughters..... { Elizabeth Miller
Mercy } { Mary Fuller
Tom Pinch, Pecksniff's faithful servitor.....Harold Shaw
Ruth, his sister.....Bliss Milford
Montague Tigg, afterwards Mr. Montague, president of the
Anglo-Bengelec Insurance Company....Marc Macdermott
Anthony Chuzzlewit, old Martin's brother....John Sturgeon
Jonas, his son.....Guy Hedlund
Chuffey, his clerk.....Edward Boulden
Mrs. Lupin, landlady of the Blue Dragon Inn..Marion Brooks
Mark Tapley, of the Blue Dragon.....Bigelow Cooper
John Westlock, a former pupil of Pecksniff..Frank Sylvester
Fips, a solicitor.....Robert Brower
Nadgett, detective employed by Montague...J. Charles Haydon

Chuzzlewit's Relatives, Immigrants to America, Constables, Etc.

Scene from Selig's "The Professor's Wooing," a Story of Beautiful Catalina Island. June 17.

Thanhouser Activities

Edwin Thanhouser recently stated that in an answer to a circular letter mailed by him to every independent exhibitor in this country he received over 200 replies a day from exhibitors stating that they had built up a good patronage on Thanhouser films and would insist on getting them from their exchanges. Mr. Thanhouser's reply was to the effect that if any exchange was unable or unwilling to furnish Thanhouser films that arrangements would be made to establish an exchange to take care of them.

In rearranging the Thanhouser producing forces George Nichols resigned from this company. Mr. Nichols is a valuable man and will undoubtedly be able to make connections with a good company very soon. He carries the best wishes of the company.

The Thanhouser Company has enlarged its developing rooms and is prepared to take excellent care of the increased business an additional reel per week will bring.

Thanhouser has employed a new director which now gives the company three and it intends to produce three reels a week shortly. A big historic subject is promised for the very near future. The company now has three stages and enough company to produce three excellent reels per week.

W. N. Selig Acquires a Mansion

A notable Chicago residence deal was closed in the purchase by William N. Selig, president of the Selig Polyscope Company, from the estate of Mrs. Carrie A. Vilas of the property at 2340 Lake View avenue for $52,500 cash. The lot fronts 98 feet, with an average depth of about 200 feet, and the house is a handsome three-story and basement cut stone front structure containing about twenty rooms. After extensive alterations in the building, Mr. Selig will occupy it as his residence. The deal was negotiated by Cremin & O'Connor.

An American consul in Russia reports that a business man in his district desires to obtain the sole agency, covering the territory of Siberia and Northern Manchuria, for American moving picture films. His idea is to introduce the films by means of establishing a film exchange, and with that end in view would be pleased to receive catalogues and enter into correspondence with American manufacturers of this article as to terms and conditions. —Bureau of Manufactures, Washington, D. C., file No. 8896.

An American consul in a Mediterranean country reports that a merchant in his district desires to represent American cinematograph firms. It is stated that a good business is carried on in imported films, as the moving-picture shows are some of the chief amusements. Correspondence may be in English, and full particulars should be sent as soon as possible. Bureau of Manufactures, Washington, D. C., file No. 8868.

In Alameda, Cal., the East End Improvement Club and the Lincoln School Mothers' Club have presented a motion picture projection machine to the Lincoln school.

Among the Picture Theaters

PERSONAL NOTES.

If there is another film man—a real vigorous, short-armed, short-legged—or what matters it what length his limbs? I say, if there is another film man anywhere who studied for the priesthood, will he please raise his hand or his foot, or even his voice? Not that studying for the priesthood isn't an all right sort of thing to study—dear me, no; but the drift from there to film making is rather an extraordinary cruise, I'm thinking.

But if you put in a whole year as a criminal investigator—now that's more nearly like it—and followed it up with another year as office manager of a private detective bureau, why, you get the connection without so much eye-batting and forehead wrinkling. Somehow the Patents Company stalks in upon such an occupation, and possibly there are others.

Well, anyway, Charles Simone—you pronounce that last name nearly like "some money"—did both the things, or, rather, the three things, that have been mentioned. And he did more than that. Listen! Charley Simone—and he is the shortest film man of the lot—meaning inches—was born in Castellana, Italy, November 18, 1874. He was educated over there, winning the highest honors in every class and finishing the public schools at the age of eleven. The first year out of school he studied under the direction of Prof. Nicholas Rossi, a writer of note among his people. By now, young Simone tried teaching on his own account, devoting his energies to private and night classes. It was right here that he put in a year and a half in a seminary with an ambition for the ministry. At the mature though tender age of fourteen and a half Simone came to America to subdue the red men. New York looked so good to him that he brought his adventures to a close by breaking into school for six months. At fifteen he engaged as clerk in a private bank and organized dramatic clubs. He resided in Jersey, and among the more conspicuous of his clubs were the "Edwin Booth," Newark; the "Eleonoro Duse," New York, and the "Manhattan," Brooklyn. He also found time to write monologues and vaudeville sketches. Quitting the banking business, he toured the United States, Cuba and Venezuela with various repertoire companies, playing juvenile, light comedy and character parts. When he got back to Gotham he married Miss Rosabel Metzler on the day he was nineteen years and eleven months of age. And in his own words he says: "Then I buckled down to serious work." How many of us do—when we get married! But Simone made a regular business of his seriousness. He's got five boys and a girl! Talk about your hustlers. But his real work took the form of reportorial work on New Jersey daily newspapers, which engaged his time for two years. He then tackled advertising, associating himself with a large New York piano house as office and advertising manager. He managed the business of the United States Encyclopaedia for a year before he became private secretary to Wm. M. Clemens, the American Lombroso. The following two years found him sleuthing—fitting himself for the film game—but he got enough and went back to office managing and stalling off the ad men. This time it was coal. What's the use advertising coal? Wasn't it like films? Didn't folks have to have it? Surest thing, you know. Which now brings Charley Simone to his present job with David Horsley—he of the Nestor films. If that isn't a hot-foot, zig-zag career for a little fellow only about so high, I'm a poor guesser. Simone's hobby is theatricals. He

coaches histrionic talent and stages plays and passes on scenarios and runs the Nestor plant when Horsley is out West. And he does all these things famously well. He says his biggest success is yet to come. That will be when he gets Horsley's power of attorney to sign the checks, maybe! At any rate, Simone is a good little scout—and he has to be, for his boys would put it all over him if he wasn't.

Carl L. Gregory, formerly of the Thanhouser Company, is president of the Feature Film Manufacturing Company, recently incorporated by himself at City Island, N. Y.

C. Lang Cobb, sales manager for the Reliance Company, New York, recently completed a successful business trip for the company extending from New York to the Pacific Coast and embracing some 10,000 miles of travel.

Hal Reid, the well-known actor and director, has resigned his position with the Reliance Company and, it is stated, will enter the manufacturing field on his own account.

G. P. Hamilton, general manager of the St. Louis Motion Picture Company, recently paid Chicago a flying visit.

K. W. Linn called at MOTOGRAPHY's office en route from the Pacific Coast to New York, whence he set sail June 1 for Europe, going direct to Hamburg. He will return to the United States at the close of September. Until that time his address will be Rhaunen, Bez, Trier, Germany.

George W. Peters, expert camera man, formerly with the Selig Polyscope Company, has joined the forces of the American Film Manufacturing Company.

John Bunny, the well-known comedian of the Vitagraph Company, in company with Lawrence Trimble and Arthur Ross, recently sailed for England, where it is the purpose to take pictures of some real scenes to be used in connection with Dickens' works. Mr. Bunny will assume the role of Pickwick, while Mr. Trimble and Mr. Ross will direct the work.

George Gebhart, formerly director of the Lux Company at Hollywood, but more recently leading man with the Nestor Company, has joined the Pathe Western Company and will take all the leading Indian parts, for which role he is especially fitted.

Jean Hathaway, formerly character woman with the American Company, has accepted a similar role with the Bison Company.

The Bison Company has secured Harold Lockwood, formerly with the Nestor Company, to assume the parts of leads and heavies with its Western company.

S. L. Rothapfel, formerly of the famous Lyric Theater, Minneapolis, Minn., who resigned that connection a month ago, is in Chicago, preparing to open the Lyric Theater in that city with his "de luxe" system of projection. First night will be Sunday, June 9. It is reported that admission prices will be from 25 cents up. While we fear Mr. Rothapfel has chosen an unfortunate location for his project in Chicago, we welcome him and his perfect projection.

ROLL OF THE STATES.

ALABAMA.

The Tupelo Theater Company has been incorporated at Tupelo with a capital stock of $10,000 by D. W. Robins, R. A. Weaver and others.

ARKANSAS.

Messrs. Marin and Keaton will erect an airdome at Paragould for the season.

The Olympic Theater at Camden has changed hands again, having been purchased by Messrs. W. A. Jackson and J. J. Stanley, who contemplate improving the same.

A new motion picture theater has been opened at Corning under the management of Mack Ward.

Hot Springs' oldest motion picture house, the Lyric, has been taken over by a company with a capital stock of $10,000, at the head of which is Harry H. Hale, present owner of the Lyric. The new company plans many improvements.

H. B. Ingram is preparing to open a picture theater at Conway.

ARIZONA.

A new theater will be erected at Williams at a cost of $20,000.

A new motion picture theater has been opened at Phoenix by Messrs. Marks and Cox.

CALIFORNIA.

C. F. Booth, 125 West Ocean avenue, Long Beach, and J. D. Slemons will erect a motion picture theater in that city.

A new up-to-date motion picture theater has been opened at Escondido by George Emmott. It is located at Grand avenue and Lime street.

Frank K. Mott, mayor of Oakland, is at the head of an enterprise to build a motion picture theater in that city. The building will be ambitious in design and will mean an expenditure of from $12,000 to $15,000. Others connected with the venture are Senator John W. Stetson, J. P. Edoff, Frank J. Edoff and Henry Wieking. It will be located at 1116 Broadway.

The Globe Moving Picture and Advertising Company has been incorporated at Los Angeles with a capital stock of $50,000 by William H. Lynch, E. R. John, William Pigott, D. H. Wagar and P. F. Rice.

The Walker Theater at Los Angeles will undergo extensive improvements and will be opened up about September 1 as an exclusive feature film theater, the admission price being 10, 15 and 25 cents. The name will be changed and all employees will be women. Only the best feature films will be shown and each film or set of films will be given a two weeks' showing. It is the purpose to send these feature films to the different cities with a fully equipped corps of managers, lecturers and operators, thus making each presentation complete. Harry Scott, formerly with Drew & Campbell of Cleveland, O., and Harry Davis of Pittsburg, and more recently New York representative of the Mozart circuit, are representing the enterprise. The corporation is formed of well-known theatrical promoters, who, in connection with the Walker theater, are forming a number of feature film one-night and week stand theaters.

The Globe Amusement Company, inaugurated at Los Angeles for the purpose of conducting a number of high-class vaudeville and motion picture houses, has signed a long lease on a beautiful $50,000 theater to be erected at Pablos Verdes and Sixth street, San Pedro, by Luke Kelley, and will be known as Globe Theater No. 6. This house will be in perfect harmony with the other fifteen houses the company proposes to operate. Globe Theater No. 1, Fifth and Los Angeles, one of the oldest motion picture houses in that city, will be replaced in the fall by a ten-story office building by Chapman Bros., and will have a capacity of 1,400, but the house will still be known as Globe Theater No. 1. Globe Theater No. 2, at Central avenue, near Jefferson, is rapidly nearing completion. This house will have a capacity of 800 and will cost about $35,000. Globe Theater No. 4 is being erected for the company at Eighteenth and Main streets by S. F. Spaulding at a cost of $75,000 and will be completed early in July. H. W. Nixon, general manager of the Globe Amusement Company, has had long experience in the show business. He is rapidly completing contracts for the rest of the houses to complete the circuit, and claims when completed it will be the biggest chain of moving picture theaters on the coast.

The Clune Theater Company has been incorporated at Los Angeles with an authorized capital stock of $2,000,000. The new company takes over the three Clune theaters—the Main street theater, the Broadway theater and the Pasadena theater—together with all film rights and other properties, and it is planned to construct three new theaters. The officers of the company are: President, W. H. Clune, one of the most successful motion picture men in the United States; vice-president, Theodore Newman; secretary, Don W. Carlton; directors, E. L. Leavitt and Anna Brown. Clune's Pasadena theater has a seating capacity of 1,400, and one night each week is occupied by some of the highest class theatrical companies that visit the coast.

The Los Angeles Women's Photo-Play Theater is the name of a new motion picture theater in Los Angeles to be built, owned and managed entirely by women and for women. It is being promoted by Mrs. Hester Grant Giles of the Nestor apartments of that city and the estimated cost is $80,000. The films will be scenic, educational and humorous. Mrs. Giles conceived the idea upon visiting the theaters and observing the class of films that were shown. They appealed to her as being very crude. She felt that in a theater owned and managed by and for women subjects of special interest to the feminine sex could be shown.

CANADA.

G. W. Bedell, 130 Adelaide street, Toronto, has been granted permission to erect a motion picture theater at the northwest corner of Elcor street and St. Clarens avenue, that city, at a cost of $25,000.

COLORADO.

The Lyric motion picture theater, formerly owned by Theron Crowninshield at Colorado Springs, has been purchased by Hugh King of Quincy, Ill., for a consideration of $8,000.

A new theater is being erected at Ellsworth and Broadway, Denver, by H. H. Quine at a cost of $50,000.

G. H. Graves, of the Moore-Graves Amusement Company of Denver, will erect a motion picture theater at Colorado Springs, which will be ready for business about the middle of July.

Samuel L. Baxter of Denver, owner of the Isis Theater in that city, is erecting a new motion picture theater on Curtis street, between Seventeenth and Eighteenth, that city, at a cost of $100,000.

The "La Junta" is the name of a new theater to be erected at La Junta.

CONNECTICUT.

Poli's Theater is a new motion picture theater recently opened to the public at Bridgeport by S. Z. Poli. Mr. Poli is also building a picture house at New Haven on the site of his Bijou Theater, which was destroyed by fire, which will have a capacity of 2,500. He has completed plans for the erection of about twenty-five theaters within the next two years at an estimated cost of over a million dollars.

The Century motion picture theater has been opened at East Hartford by the Century Amusement Company. The promoters of the enterprise are Philip Dunn and Erastus C. Geer, Jr., who are connected with the Western Film Exchange of New York City.

C. Ferrucci, 78 St. John street, New Haven, is erecting a new motion picture theater, the Orpheum, in that city. It will have a seating capacity of 400.

The Star motion picture theater at Putnam has been purchased by H. H. Durgin of the Spa Theater of that place.

The Circle Theater of Hartford has been purchased by Lee McPhartland.

The Bijou motion picture theater of New Britain has changed hands three times in the last six months, having just been purchased by Miller Bros

DELAWARE.

A new theater will be erected at 617 North Duncan place, Wilmington, by Nicholas Ertel.

The Bijou Amusement Company of Wilmington has been incorporated with a capital stock of $25,000 to conduct moving picture theaters and other places of amusement.

DISTRICT OF COLUMBIA.

The Circle Theater Company of Washington, which operates the Circle Theater, 2103 Pennsylvania avenue, is planning to improve and enlarge the theater, making it one of the most up-to-date, exclusive picture houses in the city, and will mean the expenditure of about $15,000. William P. Herbst is president of the company.

The Chester Avenue Amusement Company will erect a motion picture theater at Fifty-fifth street and Chester avenue, Washington.

FLORIDA.

The "Prince" is a handsome new motion picture theater erected at Main and Forsyth streets, Jacksonville. The front will be unusually attractive. It will consist of illuminated columns with white Italian marble trimmings. The house will be well ventilated by four immense exhaust fans and twelve oscillating fans, and it will be lighted by the indirect lighting system. It will be operated by the United Amusement Company under the management of O. P. Hall. A ladies' waiting room with a maid in attendance will be a feature. Music will be furnished by a six-piece orchestra.

GEORGIA.

Thirty thousand dollars a year for a period of six years is the lease contract signed by the management of the American Theater. 100 Whitehall street, Atlanta. The American under its present management is clean and wholesome and deserves the splendid support it is receiving.

ILLINOIS.

The Empress Theater Company, Chicago, has been incorporated with a capital stock of $150,000 to operate a theater. The incorporators are Edward B. Healy, Frank H. Graham and Wilbur C. Benton.

A new theater will be erected at 123 North Nineteenth avenue, Melrose Park, by Messrs. Schnerts, who are now operating the Melrose Park theater. It will be built for a moving picture theater, but will also have stage room for dramatic productions; seating capacity, 500.

The Dreamland Theater at Streator has been purchased by George Close.

The Hippodrome is a new theater recently opened at Murphysboro. It is located at Ninth and North streets and will be devoted to motion pictures, vaudeville and stock companies.

The Cuneo Amusement Company, Chicago, has been incorporated with a capital stock of $30,000 to operate theaters and other places of amusement. The incorporators are Frank Cuneo and Lawrence Cuneo.

The Adascope Company, Chicago, has been incorporated with a capital stock of $2,500 to manufacture and deal in stereopticons and other devices. The incorporators are Rudolph Mueller, James P. Coughlin and J. K. Hortubise.

A new motion picture theater has been opened in the Saul building at Lewiston by Ezra Beers of Ipava.

The Feature Film Sales Company, Ltd., Chicago, has been incorporated with a capital stock of $200 by D. I. Graham, M. E. Visen and J. E. Letts.

Messrs. Reece and Oppleman, proprietors of the Majestic Theater at Rushville, have opened another theater at Gillespie, which will be under the management of Mr. Oppleman.

D. C. McClellan has added to his chain of theaters in Pekin by leasing the Standard for the season dating from June 1.

A motion picture theater will be erected at 636 Hampshire street, Quincy, by A. Urban & Sons, having a seating capacity of 800.

The Majestic Theater at Peoria will be conducted as a motion picture house during the summer.

The Parkway Theater, North Clark street and Diversey boulevard, Chicago, erected about a year ago for a vaudeville house, has been leased for a term of ten years by F. E. Neilsen, formerly owner of the Kimball, who has made extensive improvements and reopened it as a moving picture house; admission, 10 cents. The improvements include an indirect lighting system. A $3,000 pipe organ has been purchased and in addition there will be a grand piano.

The Ole Theater at Mt. Carroll has been purchased by James F. McCray, who will conduct it as a motion picture house.

The La Salle Enterprise Company, La Salle, has been incorporated with a capital stock of $25,000 by I. Guthman, F. W. Koenig and M. N. Goldsmith.

The Warrington Theater, Oak Park, has been purchased by George H. Hines, owner of the Lydia Theater of Chicago, who will present de luxe pictures during the summer at 10 cents admission. The Lydia will also run through the summer under the management of Mrs. Hines, while the Warrington will be under the management of Mr. Hines.

The directors of the Illinois Theater Company of Urbana have decided to conduct the Illinois Theater of that city as a moving picture house during the summer, returning to vaudeville in the fall. On April 28 this theater gave a benefit performance for the survivors of the ill-fated Titanic.

The Majestic, a vaudeville house of Springfield, will be devoted to pictures during the summer.

The Family Theater, having a capacity of 250, has been opened at Princeton by William Ater.

The Glickman Amusement Company, Chicago, has been incorporated with a capital stock of $25,000 by Adolph D. Weiner, Henry S. Goldsmith and Theodore C. Mayer.

The Grant motion picture theater of Morris has been purchased by J. K. O'Neill of Chicago.

Peter Berkins, 1518 West Sixty-third street, Chicago, will erect a motion picture theater.

The Electric Theater, Manteno, has been purchased by Richard McFadden.

The Elks' Theater of Taylorville was recently reopened under the management of the Elks' Quartet, which consists of Messrs. Frank Hunter, Clifford Hunter, William Daigh and Lyle Thompson. It will be conducted as a motion picture house during the summer.

Messrs. Kaufman and Weiss have leaased the opera house at Coal City and will conduct the same as a first-class moving picture and vaudeville house.

The Lincoln-Belmont Theater Company, Chicago, has been incorporated with a capital stock of $150,000 by John P. Price, Martin C. Anderson and Theodore Johnson.

Messrs. Peterson and King will open a vaudeville and picture theater in Sycamore. The firm will also open an airdome in Genoa. They have had several years' experience in the business.

A stock company of which E. G. Newman, proprietor of the Majestic of La Salle is in charge, has been formed in that city with a capital stock of $25,000, and will erect a new vaudeville and motion picture house some time during the summer which will have a seating capacity of between 1,000 and 1,200.

C. O. Omen will erect a new motion picture theater on South Main street, Princeton.

O. M. Otloe of Pana has purchased the Star Theater at Assumption and the same will be operated in connection with the Otloe by H. C. Taylor.

The Theater De Luxe, 231 South Adams street, Peoria, has been reopened under the management of Walter W. Whitney.

IOWA.

E. M. Byers, proprietor of the Princess Theater at Cedar Rapids, will erect another motion picture house in that city.

A new motion picture theater will be erected at Estherville by F. H. Graaf.

Messrs. J. P. Broderson and J. P. Galuska, proprietors of the Pastime moving picture theater at Maquoketa, and M. Rice, owner of the Grand opera house, will erect an airdome having a seating capacity of 1,000.

"The Olympic" is the name of the new motion picture theater recently opened at South Third street and Twelfth avenue, Cedar Rapids.

A motion picture theater will be erected at Clarion by Jesse Stewart.

The Electric Theater at Rockwell City has been purchased by F. G. Winston, who will make improvements.

The Temple Grand Theater of Creston has been taken over by C. C. Struble.

W. F. Smith, who has operated the Family Theater in Clarion very successfully for several years, is planning to erect a new house, the same to be ready to open to the public about September 1. No effort will be spared to provide for the comfort of the patrons and the house will be thoroughly equipped.

The Wonderland Theater at Cherokee has been purchased by C. E. White and W. Guyon.

The Magic Theater at Fort Dodge is now devoted exclusively to moving pictures.

R. E. Benton of Albia has leased the Auditorium at Hedrick and will open the same as a motion picture theater.

The Bijou Electric Theater at Muscatine has been purchased by Clay Kneese, who has completely overhauled and improved it.

E. M. Henle will open a motion picture house in Clinton which will have a seating capacity of 1,000.

The Idle Hour Theater at Vermillion has been purchased by E. M. Valentine of Yankton.

The Electric Theater at Conrad, conducted by Murl Moore, has been purchased by Guy Fitzgerald.

F. W. Young of Cedar Rapids has contracted to lease a new motion picture theater now in course of construction at Fort Dodge, and will open same to the public about August 1. No name has yet been selected, but it is the idea to select the name by a contest.

INDIANA.

A new motion picture theater will be erected at Bluffton in the near future by Ed Foust.

Plans have been prepared by Benjamin Herman of Marion for a $50,000 vaudeville and motion picture theater to be erected in that city by the Independent Theatrical Company of Chicago, recently organized.

The Central Amusement Company, which is composed of B. B. Barton, Jesse M. Barton and Charles M. Olson, is erecting the Lyric, a new $75,000 moving picture and vaudeville theater, at 133 North Illinois street, Indianapolis, and expect to have the same ready to open by August 1. The theater is elaborately furnished and no expense has been spared to provide for the comfort and pleasure of its patrons.

A new motion picture theater will be opened at Rochester by F. S. Hubbard of Peru.

KANSAS.

The Victor Film Advertising Company has been organized at Topeka by C. H. Strawn, R. C. Strawn, H. P. Childs and O. W. Lamb. Motion pictures were taken of the various business and manufacturing concerns.

Messrs. Smith and Hartle have opened the Star Dome, a motion picture house, at Lyons.

A new motion picture theater was recently opened at Cottonwood Falls by M. K. Harman.

The Aurora moving picture theater, 814 Kansas avenue, Topeka, has been purchased by Mrs. Maude Gandy and son.

W. M. Harwood of Hutchinson will conduct a moving picture theater at Kinsley.

KENTUCKY.

The New Orpheum theater has been opened at the corner of Main and Limestone streets, Lexington, under the management of J. M. Stanger, Jr.

"The Band" was the name chosen from the list of 1,000 names submitted to the Third Kentucky Band for the moving picture theater recently opened in Hopkinsville by that concern.

The Kentucky Feature Film Company has been formed in Louisville by the consolidation of the Princess Amusement Company and the Broadway Amusement Company. The new company's headquarters will be in the Hopkins Theater Building and Irvin Simon of the Princess company will direct the affairs of the company.

Plans are being prepared for a new motion picture theater to be erected at Owensboro by George A. Bleich which will have a seating capacity of 800.

The Sun theater, a motion picture and vaudeville house was recently opened at Eighteenth and Gallagher streets, Louisville, by the Pastime Amusement Company.

The Pineville Amusement Company of Pineville has awarded the contract for a handsome new moving picture theater to be erected at a cost of $25,000; work to be completed as soon as possible. When completed it will be one of the finest theaters in that section of the state.

The Alamo is the name of an attractive new motion picture house opened at Paris by the Colonial Amusement Company of Lexington.

The New Frankfort theater is the name of a model new motion picture house recently opened at Frankfort by E. K. Lyons of Lexington.

The "Hipp" theater at Jackson has been purchased by Sewell B. Williams and Frank Osborn who will conduct it as a first class motion picture house.

The "Gem" is a high grade motion picture house opened at Maysville by Sherman Arn and is one of the handsomest houses of its kind in that section.

The People's theater at Owensboro has been leased by A. D. Rogers and Ernest Foote who will conduct it as a moving picture and vaudeville house during the summer.

The Bijou Dream, one of Louisville's prettiest and best known picture houses, has been purchased by the Princess Amusement Company who will continue to operate the same.

H. H. Phillips and Woodson Moss of Winchester, owners of the Lyric, are planning to open another motion picture theater in that city which will be one of the handsomest motion picture theaters in the central part of the state when completed.

LOUISIANA.

The Victory theater at Lutcher has been overhauled and remodeled, which has increased its capacity and added to its attractiveness.

MARYLAND.

The Northern Exhibition Company has been granted permission to erect a motion picture theater at 1627 Harford avenue, Baltimore, at a cost of $7,000.

The property at 619 Duncan place, Baltimore, has been purchased by Nicholas P. Burns, and Charles Bender who will erect a motion picture theater thereon.

The Home Amusement Company will erect a motion picture theater at Sparrow's Point, Baltimore, at a cost of $20,000.

MASSACHUSETTS.

A new motion picture house has been opened at Whitinsville by Messrs. Walker Brothers which has a seating capacity of nearly 1,000.

J. H. Finn, manager of the Walnut theater at Woburn, has purchased Lyceum hall in that place and will operate both houses.

The St. Jean Baptist Society of Webster will convert its convention hall into a motion picture theater.

The Lawler Bros. Theater Company has been incorporated at Greenfield with a capital stock of $25,000 by Nicholas J. Lawler and Thomas L. Lawler.

The Beacon Theater Company, which operates the Beacon theater in Boston, has leased the old home of the Boston Daily Herald, 255 Washington street, Boston, for a period of thirty years and will convert it into one of the most up-to-date motion picture theaters in the country.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

Date	Title.	Maker.	Length.
	DRAMA		
5-6	The Old Actor	Biograph	998
5-6	The Outlaw	Kalem	1,000
5-6	The Coming of Columbus	Selig	3,000
5-6	Dr. LaFleur's Theory	Vitagraph	1,000
5-7	Billie (7031)	Edison	1,000
5-7	A Humble Hero	Selig	1,000
5-7	Thou Shalt Not Covet	Vitagraph	1,000
5-8	The Squire's Fate	Eclipse	
5-8	The Salted Mine	Lubin	1,000
5-8	The Empty Grave	Pathe	984
5-8	The Serpents	Vitagraph	1,000
5-9	A Lodging for the Night	Biograph	999
5-9	The Violin's Message	Lubin	1,000
5-9	The Strongest Mind	Selig	1,000
5-10	Treasure Island (7033)	Edison	1,050
5-10	Out of the Night	Essanay	1,000
5-10	Suppressed Evidence	Kalem	1,000
5-10	Henry IV. and the Woodchopper	C. G. P. C.	630
5-11	The Dead Man's Claim	Essanay	1,000
5-11	Josephine (282)	Cines	1,000
5-11	The Parachute Maker	Pathe	
5-11	The Greatest Thing in the World	Vitagraph	1,000
5-11	The Parachute Maker	Pathe	1,000
5-13	Fighting Dan McCool	Kalem	1,000
5-13	The Wooden Bowl	Lubin	1,000
5-13	The Love of an Island Maid	Selig	1,000
5-13	Love in the Ghetto	Vitagraph	1,000
5-14	The Bank President's Son (7035)	Edison	1,000
5-14	The Eye That Never Sleeps	Essanay	1,000
5-14	The Spider's Web	Vitagraph	1,000
5-15	Under the Sway (284)	Eclipse	1,000
5-15	A Mexican Romance	Lubin	1,000
5-15	Orphans of the Plain	Pathe	935
5-15	A Page in Canadian History	Vitagraph	500
5-16	His Lesson	Biograph	1,000
5-16	A Soul Reclaimed	Essanay	1,000
5-16	The Swastika	Melies	1,000
5-16	The Justice of Manitou	Pathe	945
5-16	The Vagabonds	Selig	1,000
5-17	The Convict's Parole (7038)	Edison	1,000
5-17	The Pilgrimage	Kalem	1,000
5-17	The Greater Love	Vitagraph	1,000
5-18	A Romance of the Ice Fields (7039)	Edison	635
5-18	The Sheriff and His Man	Essanay	1,000
5-18	Honor and the Sword	Lubin	1,058
5-18	From the Lawyer's Window	Pathe	1,000
5-20	When Kings Were the Law	Biograph	1,000
5-20	A Railroad Engineer	Lubin	1,010
5-20	A Citizen in the Making	Selig	1,000
5-21	Fatima (286)	Cines	800
5-21	Rivals	Selig	1,000
5-21	Fortunes of a Composer	Vitagraph	1,000
5-22	Her Better Nature (287)	Eclipse	810
5-22	Her Convict Brother	Kalem	1,000
4-22	Darby and Joan	Lubin	1,055
5-22	Sing Lee and the Bad Man	Pathe	1,000
5-22	Their Golden Anniversary	Vitagraph	1,000
5-23	The Girl with the Lantern	Selig	1,000
5-24	The Sunset Gun (7043)	Edison	1,000
5-24	Detective Dorothy	Essanay	1,000
5-24	Under a Flag of Truce	Kalem	1,000
5-25	A Western Prince Charming (7044)	Edison	1,000
5-25	The Desert Sweetheart	Essanay	1,000
5-25	A Mysterious Telephone Call (288)	Cines	965
5-25	The Prospector's Sweetheart	Pathe	974
5-25	The Redemption of Ben Farland	Vitagraph	1,000
5-27	A Beast at Bay	Biograph	1,000
5-27	The Fighting Dervishes of the Desert	Kalem	1,000
5-27	The Senorita's Butterfly	Lubin	1,045
5-27	The Tree of Knowledge	Selig	1,000
5-27	The Triumph of Right	Vitagraph	1,000
5-28	Jim's Wife (7045)	Edison	1,000
5-28	A Child of the Wilderness	Selig	1,000
5-28	An Innocent Thief	Vitagraph	1,000
5-29	For the Honor of the Name	Pathe	1,000
	COMEDY.		
5-6	Little Boy Blue	Lubin	1,000
5-6	According to Law	Selig	1,000
5-7	Alkali Ike's Bride	Essanay	1,000
5-7	Automatic Moving Company	C. G. P. C.	344
5-7	A Contest and No Prize (289)	Cines	
5-8	Aunt Miranda's Cat (7032)	Edison	1,000
5-8	Hypnotic Nell	Kalem	
5-9	In Quarantine	Essanay	1,000
5-9	Finding the "Last Chance" Mine	Melies	1,000
5-9	The Unexpected Reception	Pathe	767
5-10	The Katzenjammer Kids No. 2—They Go Tobogganing	Selig	500
5-10	When Daddy Was Wise	Vitagraph	1,000
5-11	Every Rose Has Its Stem (7034)	Edison	1,000
5-11	Brave, Braver, Bravest	Lubin	576
5-11	Wasted—A Baby	Lubin	481
5-13	Five Bells Rang	Biograph	500
5-13	[illegible]	Biograph	500
5-13	[illegible]'s Convalescent	C. G. P. C.	643
5-14	Two Weary Willies (283)	Cines	500
5-14	The Substitute (283)	Cines	500
5-14	The Turning Point	Selig	700
5-15	A Personal Affair (7036)	Edison	1,000
5-15	Ranch Girls on a Rampage	Kalem	600
5-15	Leap Year Proposals	Vitagraph	300
5-16	Just Married	Lubin	668
5-16	All in the Wash	Lubin	397
5-17	After the Reward	Essanay	1,000
5-17	Brains and Brawn	Selig	500
5-17	The Katzenjammer Kids No. 3	Selig	500
5-17	A Royal Whim	C. G. P. C.	935
5-18	Family Jars (285)	Cines	1,000
5-18	The Man Under the Bed	Vitagraph	1,000
5-20	Professor Optimo	Vitagraph	1,000
5-21	Their Hero (7041)	Edison	1,000
5-21	A Western Legacy	Essanay	1,000
5-21	Hollowhead as a Magician	C. G. P. C.	574
5-22	The Artist and the Brain Specialist (7042)	Edison	1,000
5-23	A Close Call	Biograph	450
5-23	Helen's Marriage	Biograph	500
5-23	A Good Catch	Essanay	1,000
5-23	A Bachelor's Waterloo	Lubin	1,050
5-23	All Is Fair	Melies	1,000
5-23	'Tis Mother	Pathe	941
5-24	The Lost Hat	Selig	500
5-24	The Katzenjammer Kids No. 4—They Entertain Company	Selig	500
5-24	Foxy Cupid	C. G. P. C.	692
5-24	Diamond Cut Diamond	Vitagraph	1,000
5-25	Dream of a Lobster Fiend	Lubin	662
5-28	Margaret's Awakening	Essanay	1,000
5-28	The Musketeer's Duel	C. G. P. C.	502
5-28	The Lottery of Love (289)	Cines	760
5-29	The Passion Flower (7046)	Edison	1,000
5-29	Slippery Tom (290)	Eclipse	350
5-29	The Gent from Honduras	Kalem	500
5-29	The Puppet's Hour	Lubin	1,000
5-30	The White Hope	Essanay	1,000
5-30	The Honeymooners	Lubin	1,000
5-30	The Leading Lady's Baby	Pathe	659
5-31	The Part of Her Life	Selig	500
5-31	The Katzenjammer Kids No. 5—They Go to School	Selig	500
5-31	His Wife's Whims	C. G. P. C.	571
5-31	The Picture Idol	Vitagraph	1,000
6-1	Eddie's Exploit (7049)	Edison	500
6-1	The Bogus Professor (291)	Cines	690
6-1	Revenge	Lubin	500
6-1	The Rube's Easter at Atlantic City	Lubin	500
6-1	A Whirlwind Courtship on Bradon's Ranch	Pathe	994
6-1	An Eventful Elopement	Vitagraph	1,000
6-3	Tomboy Bessie	Biograph	
6-3	Algry, the Watchman	Biograph	
6-3	Who's to Win?	Vitagraph	1,000
6-4	The High Cost of Living (7050)	Edison	1,000
6-4	Max Sets the Fashion	C. G. P. C.	567
6-4	The Trifler	Cines	815
6-5	Very Much Engaged (7051)	Edison	1,000
6-5	Dream of a Moving Picture Director	Pathe	
6-5	The Texan Twins	Pathe	
6-7	Billy Changes His Mind	Essanay	1,000
6-7	The Pugilist and the Girl	Kalem	1,000
6-7	Mistaken Identity	Selig	500
6-7	School Days	Selig	500
6-8	The Shadow on the Blind (7053)	Edison	1,000
	SCENIC.		
5-7	Palace of Fontainebleau	C. G. P. C.	617
5-7	Palace and Fountain of Versailles	C. G. P. C.	
5-7	Fiume, Hungary (280)	Cines	
5-8	American Tourists Abroad	Kalem	
5-10	Seeing New Orleans	Selig	500
5-14	The Harvest in Sicily	C. G. P. C.	351
5-14	Scenes in Cuba	Selig	300
5-15	Scenes in Kent, England (284)	Eclipse	
5-15	Egypt, the Mysterious	Kalem	400
5-18	Scenes in Delhi, India (7040)	Edison	365
5-21	Scenes in Padua, Italy (286)	Cines	185

DAILY LICENSED RELEASES

MONDAY: Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

TUESDAY: Edison, Essanay, Cines, Kleine, Pathe, Selig, **Vitagraph.**

WEDNESDAY: **Edison, Kalem, Eclipse,—Kleine, Lubin, Pathe, Vitagraph.**

THURSDAY: Biograph, **Essanay, Lubin, Melies, Pathe, Selig.**

FRIDAY: **Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.**

SATURDAY: Edison, Essanay, Cines, Kleine, Lubin, Pathe, **Vitagraph.**

Date.	Title.	Maker.	Length.
5-28	Fountains of Rome (289)	Cines	240
5-29	Glimpses of Belgium (290)	Eclipse	300
5-29	Luxor, Egypt	Kalem	500
5-30	Siam—Its Rivers and Canals	C. G. P. C.	328
5-30	Views in Calcutta, India (7047)	Edison	1,000
6-1	Rome on the Tiber (291)	Cines	285
6-4	Picturesque Padua (292)	Cines	170
6-7	The Irbith Fair, Siberia	C. G. P. C.	233
	TOPICAL.		
5-6	Pathe's Weekly No. 19	Pathe	1,030
5-13	Pathe's Weekly No. 20	Pathe	1,027
5-20	Pathe's Weekly No. 21	Pathe	994
5-22	The Jumping Champion, Macmoreland (287)	Eclipse	185
5-24	The Silvere Sisters on the Double Trapeze	C. G. P. C.	305
5-27	Pathe's Weekly No. 22	Pathe	1,000
6-1	The Westminster Kennel Club Dog Show, New Grand Central Palace, New York City	Edison	500
6-2	Pathe's Weekly No. 23	Pathe	1,000
6-2	Life with a Circus	Selig	1,000
6-7	The Enchanted Fifer	C. G. P. C.	768
	EDUCATIONAL.		
5-8	Tropical Creatures	Eclipse	
5-10	Cod Fishing off Iceland	C. G. P. C.	361
5-15	A Page in Danadian History	Vitagraph	500
5-19	A Samouri School	Pathe	213
5-20	Egypt as It Was in the Time of Moses	Kalem	1,000
5-21	Culture of Manico and the Making of Tapioca in the Philippines		426
5-25	The Sponge Industry	Lubin	392
5-28	A Lesson in Liquid Air	C. G. P. C.	485
5-29	Rope Making by Hand in Kent, England (290)	Eclipse	375
5-31	Life Among the Muruts	C. G. P. C.	417
6-4	Costumes of Different Periods	C. G. P. C.	417
6-8	Scenes of the Turkish-Italian War	Cines	1,015

INDEPENDENT

Date.	Title.	Maker.	Length.
	DRAMA.		
5-6	The Wedding Dress	American	1,000
5-6	Realization of a Child's Dream	Champion	950
5-6	On the Shore	Imp	1,000
5-6	The Ten of Diamonds	Nestor	940
5-7	The Raven	Eclair	2,000
5-7	The Baby's Shoes	Republic	
5-7	The Saleslady	Thanhouser	
5-8	Lucky Jim	Champion	950
5-8	The Recoil	Reliance	
5-8	The Wooing of Alice	Solax	
5-9	The Myth of Jamasha Pass	American	1,000
5-9	The Land of Promise	Imp	1,000
5-9	Drawing the Line	Rex	
5-10	Retribution	Powers	
5-10	Love's Miracle	Thanhouser	
5-11	Uncle and Nephew	Great Northern	1,000
5-11	The Staff of Age	Imp	600
5-11	The Miser's Daughter	Reliance	
5-11	From the Path Direct	Republic	
5-12	A Useless Sacrifice	Eclair	
5-12	The Lost Ring	Gaumont	
5-12	The Eternal Conflict	Rex	
5-13	The Other Wise Man	American	1,000
5-13	What Might Have Been	Champion	950
5-13	Jim's Atonement	Imp	1,000
5-13	The Counting of Time	Nestor	1,000
5-14	Saved from the Titanic	Eclair	1,000
5-14	Jilted	Thanhouser	
5-15	The Mother of a Soldier	Ambrosia	
5-15	The Sheriff's Round-up	Nestor	996
5-15	Prince Charming	Reliance	
5-15	Souls in the Shadow	Solax	
5-16	The Haters	American	1,000
5-16	Lady Audley's Secret	Imp	2,000
5-16	Attacked by a Lion	Gaumont	1,000
5-16	Lost Years	Rex	
5-17	The Convict's Sister	Lux	1,000
5-17	His Neighbor's Wife	Powers	
5-17	The Little Shut-in	Thanhouser	950
5-18	A Close Call	Great Northern	551
5-18	Mixed Identities	Reliance	
5-18	Trifle Not with Fire	Republic	
5-19	Her Folly	Eclair	
5-19	The Fate of Mothers	Gaumont	
5-19	What Avails the Crown	Rex	
5-20	The Thread of Life	American	1,000
5-20	The Cashier's Ordeal	Champion	950
5-20	The Power of Melody	Nestor	996
5-21	Chamber of Forgetfulness	Eclair	
5-21	The Old Chief's Dream	Republic	
5-21	On the Stroke of Five	Thanhouser	450
5-21	"Jess"—Part I	Thanhouser	500
5-22	Mrs. Alden's Awakening	Champion	950
5-22	The District Attorney's Conscience	Reliance	
5-22	The Glory of Light	Solax	
5-23	The Wandering Gypsy	American	1,000
5-23	The Clown's Triumph	Imp	
5-24	The Smuggler's Dogs	Lux	685
5-24	The Ring of a Spanish Grandee	Thanhouser	
5-25	A Cry in the Night	Great Northern	
5-25	The Housekeeper	Powers	
5-25	Father Beauclaire	Reliance	
5-26	Stars Their Courses Change	Rex	
5-27	The Reward of Valor	American	1,000
5-27	The Ranch Woman	Champion	950
5-27	The Thirst for Gold	Imp	1,000
5-27	The Foreign Spy	Nestor	
5-28	Feather Top	Eclair	
5-28	The White Brother's Test	Powers	1,000
5-28	The Soldier's Last Call	Republic	1,000
5-28	"Jess"—Parts II and III		2,000
5-29	The Ghost	Ambrosia	
5-29	Heroes of the Blue and the Gray	Champion	950
5-29	The Scanawag	Nestor	
5-29	Curfew Shall Not Ring Tonight	Reliance	
5-29	A Message from Beyond	Solax	
5-30	The Brand	American	1,000
5-30	The Peril	Imp	1,000
5-30	Zanetto's Marriage	Gaumont	
5-30	Grandfather's Clock	Rex	
5-31	The Apache Ball	Lux	698
5-31	Whom God Hath Joined	Thanhouser	
6-1	The Sheriff Outwitted	Nestor	
6-1	His Second Wife	Powers	
6-1	His Mother's Son	Reliance	
6-1	The Other Man	Republic	
6-2	The Chestnut Grove Mystery	Eclair	
6-2	The Midnight Wedding	Gaumont	
6-2	Ashes of Hope	Rex	
6-3	The Derelict	Champion	950
6-3	The Breakdown	Imp	1,000
6-3	The Half-Breed's Way	Nestor	
6-3	Green-eyed Monster	American	
6-4	Reparation	Republic	
6-4	The Diamond Path	Rex	
6-4	The Hardest Way	Eclair	
6-4	Dottie's New Doll	Thanhouser	
6-5	A Squaw Man	Champion	
6-5	The Old Violin	Solax	
6-6	The Return of Captain John	Imp	1,000
6-6	The Price of Peace	Rex	
6-7	After Many Years	Lux	
6-7	Her Secret	Thanhouser	
6-8	The Outcast	Bison	2,000
6-8	Hats and Happiness	Powers	
6-8	A Western Triangle	Republic	
6-8	The New Teacher	Great Northern	
6-8	Kain Tuck	Reliance	
	COMEDY.		
5-7	A Bridegroom's Troubles	Powers	
5-8	The Thespian Bandit	Nestor	990
5-9	Her Week of Anguish	Eclair	
5-9	Jimmie, the Bold Buccaneer	Gaumont	1,000
5-10	The Lassie from Aberdeen	Lux	521
5-10	Bill and the Detective	Lux	390
5-10	Auto Suggestion	Solax	
5-11	Let Willie Do It	Imp	400
5-11	A Game of Bluff	Nestor	1,000
5-14	Grandpa's Specs	Powers	
5-14	A Pair of Suicides	Powers	
5-14	President Incog	Republic	1,000
5-16	Roses and Thorns	Eclair	
5-17	In the Year 2000	Solax	
5-18	A Doubtful Pleasure	Great Northern	373
5-18	Henpecked Ike	Imp	600
5-18	Cupid's Victory	Nestor	697
5-20	A Cave Man Wooing	Imp	1,000
5-21	For the Good of All	Powers	
5-22	The Diamond Earrings	Ambrosia	
5-22	A Countryman's Experience	Ambrosia	
5-22	How the Ranger Was Cured	Nestor	965
5-23	The Beauty Spots	Eclair	
5-23	Tommy Becomes a Toreador	Gaumont	
5-24	Arabella's Flight	Lux	291
5-24	The Knight in Armor	Solax	
5-25	The Maid's Stratagem	Imp	600
5-25	Her Birthday Roses	Republic	700
5-26	Married Without Knowing It	Eclair	
5-26	Two Fools There Were	Gaumont	
5-29	The Optician's Dream	Ambrosia	
5-31	Hamfat's Success	Eclair	
5-31	Arabella Works Too Hard	Lux	285
5-31	Just a Boy	Solax	
6-1	Love at First Sight	Great Northern	
6-1	Up Against It	Imp	600
6-2	The Great Boggs Hair Grower	Majestic	
6-2	How He Won Her	Majestic	
6-5	The Mountain Daisy	Nestor	
6-5	Babies Three	Powers	
6-5	There's Many a Slip	Powers	
6-5	Uncle Hiram Visits Washington	Reliance	
6-6	Cupid Through Padlocks	American	
6-6	Suffrage and the Man	Eclair	
6-6	The Virtuous Horse	Gaumont	
6-7	If I Were King	Ambrosia	
6-7	Billy Boy	Solax	950
6-7	The Dog-gone Question	Solax	
	SCENIC.		
5-7	Scenes from Naples	Powers	
5-12	Upper Bavaria	Gaumont	
5-13	Niagara the Beautiful	Thanhouser	
5-15	The Duck Hunt	Champion	930
5-18	English Hunting Scenes	Imp	400
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5-12	Arabian Customs	Eclair	
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VOL. VIII. JULY 6, 1912. No. 1.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

MISS MYRTLE STEDMAN
LEADING WOMAN SELIG'S EASTERN
COMPANY

KLEINE

Cines and Urban-Eclipse Films

put the quality touch to the progressive theatre man's program.

July and August are going to be great months for the showmen who look out for our releases, some of which may be noted on this page.

CINES
JULY 16, 1912

Disowned

The story of a girl who marries against her parents' wishes, attempts self-destruction, but is finally restored to her parents. A well acted drama.

ECLIPSE
JULY 17, 1912

The Grandmother

A tender story of a child's innocence and a grandmother's love. The film will soften a heart of stone.

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George tries to rush all the girls, but fails to make good. A splendid comedy, well acted. Book it and give your patrons a good laugh.

CINES
JULY 30, 1912

The Inventor's Secret

A powerful, gripping drama, depicting the undoing of a genius, by the wiles of a fascinating vampire.

Ask your exchange for the special three-sheet posters!

CINES
August 10, 1912

The Danger Line

A strong society drama, telling of a charming wife, who falls into temptation through her husband's neglect, but is saved by the intervention of her brother.

Special three-sheet posters for this subject.

Advance Synopses Free--Write to

GEORGE KLEINE

166 North State Street
CHICAGO, ILL.

KLEINE

Licensed by Motion Picture Patents Company

CINES

THE TRUTH ABOUT THE INDEPENDENT SITUATION

When the Sales Company was formed in the La Salle Hotel at Chicago it was said by a disinterested party that the Independent movement could not progress and maintain its equilibrium if the "disturbing element" of the Patents Company were to hold the balance of power in the new Independent organization.

Strange to say, not many weeks passed before certain manufacturers found themselves facing a situation which if left to expand would grant to a favored few almost absolute control of the Independent field.

THE ASSOCIATED INDEPENDENT FILM MANUFACTURERS was then formed and fifteen brands were delivered from the Sales Company until its o..cers began to see the light of day and hastened to change the policy of the Company.

The two warring factions were united after this was brought about and everything moved along more or less serene for a year.

Under the protecting cloak of the Sales Company men who knew little or nothing about film making were able to market any old kind of picture by simply owning a few film exchanges. Other manufacturers also owned exchanges, therefore an ARTIFICIAL MARKET was created which was not of the exhibitors' making.

There were a number of manufacturers who had had no exchange interests and no matter how badly an exhibitor wanted their brands of film he was unable to get them through the MANUFACTURER-OWNED EXCHANGE.

To illustrate this point, a certain maker of films who devoted most of his time to exchanges and "politics" forced the sale of his product to the extent of nearly $8,000 weekly, even though he often admitted his films were ordinary.

When the Mutual Film Corporation entered the field, realizing the necessity for exchanges that would serve the exhibitor with the goods he wanted, certain exchanges became alarmed and hurried steps were taken to throttle this new organization.

A meeting of exchanges was therefore held in Pittsburgh another in New York, an at one of these meetings—none of which was attended by manufacturers who had no exchanges, NO INVITATION BEING EXTENDED—it was agreed to appoint THREE MEN TO BUY ALL THE FILMS USED IN UPWARD OF THIRTY-FIVE EXCHANGES.

By this method each exchange manager lost his identity as a buyer.

Right on the heels of this move came the first definite assault on the Mutual exchange interests.

Forty-three cancellations were hurled at the Thanhouser Company within one week. Every exchange in the agreement deliberately deprived his customers of a popular brand of films just because a stockholder in the Mutal was also interested in the Thanhouser Company.

The next move was made by the Universal Film Manufacturing Company, a corporation formed by Messrs. Baumann, Powers, Swanson, Laemmle and Brulatour, by which the Imp, Bison, Rex and Powers were amalgamated into one operating company, the owners taking stock and bonds for their equipment and good will

The Universal plan was considered a good one by those interested because it was claimed films could be made CHEAPER and profits would be INCREASED.

BRULATOUR invested his CASH in the scheme.

All this was "pulled" while the other manufacturers were "out of the room," so to speak.

Then it was decided to deal with the "outside fellers" and emissaries were sent out to interview them one at a time.

The Eclair and Gaumont companies were the only ones in the East actually owning real estate and buildings, all other plants being operated in lofts and other "rented" locations. Solax also owned property and was erecting a fine studio.

To these three concerns the first offers were made to "come in." Mind you, the exchanges had been led to believe that the Universal was already able to furnish a program, as they knew nothing of the inside workings of the Universal.

Eclair was offered a sale of thirty copies of each release, providing a price lower than ten cents a foot would be given.

This offer presented a peculiar phase of the situation.

Evidently the Universal intended to resell Eclair films to the exchange at a profit to themselves, thus forcing the maker to reduce negative costs to the detriment of the product.

Great Northern was offered a heavy sale at a low price per foot.

Gaumont and Solax were similarly approached with the Eclair.

In other words the Universal preferred not to invite others to participate in their amalgamation on an equal basis at this stage of the game, but felt they were strongly entrenched with the exchanges and could force the "outsiders" to accept the terms offered or go without a market.

Meanwhile the Universal declared their intention of withdrawing from the Sales Company.

The same day six "outside" manufacturers formed the Prudential Film Company for mutual protection. Two days later four others became interested and the Film Supply Company of America was created as an active distribuitng agency.

Telegrams were sent to all exchanges announcing the new program just two days prior to a meeting called by the Universal, at which time contracts were to be signed by the "outside" exchanges for the Universal "program," as it was supposed to be.

It is needless to say the Chicago meeting was anything but a harmonious one, and the exchanges did not sign when they learned the true state of affairs.

The Film Supply Company began doing business without loss of time. Then the Universal sprung the famous "Sales Company being demoralized" bluff. Immediately the Sales Company became valuable to the Universal and announcements were made that certain manufacturers had withdrawn from the Sales Company and that those remaining would continue to protect its interests.

These announcements were made under the name of the Sales Company.

About this time the value of Eclair and Solax began to increase by leaps and bounds.

The Universal was sadly short of releases as well as plants. Eclair jumped from $125,000 to nearly a half-million in less than two weeks, for now the Universal were willing to deal with the Eclair on an equal basis.

Finally the president of the Eclair Company embarked for France, presumably with two contracts in his pockets, both subject to ratification of the Board of Directors in Paris.

Meanwhile the Universal, being in the majority, kept the Sales Company alive until the Eclair could act, and Eclair films were neutral until a cable was received declaring the Universal contract ratified. The Film Supply Company thus lost Eclair to the opposition and "Sales Company" announcements immediately ceased, the Universal Company taking its place as was originally intended.

The Film Supply Company is purely a clearing house for the product of those who market films through it. It does not manufacture or rent films. It insists on keeping competition for better quality alive. It intends to fight junk and keep it off the market if possible.

The Film Supply Company intends to safeguard its market by satisfying the exhibitor first of all .

To do this each manufacturer must improve his films in story, action, settings and photography so that theatregoers will easily distinguish Film Supply Company brands from others and patronize theatres where they are shown.

This will ultimately INCREASE orders through a natural demand.

Exchanges who lease films from the Film Supply Company are thoroughly investigated before an agency is granted.

The exchange must buy a sufficient number of releases weekly to supply a complete program to the average high-class theatre. The applicant must bear a good reputation and prove his ability to operate a rental office properly.

All films are leased to the exchange and not sold.

For each new film received by the exchange an old one must be sent to the Film Supply Company.

This is done to gradually eliminate junk films from the market.

WHAT DO YOU THINK ABOUT IT?

Scene from Essanay's "The Smuggler's Daughter," Featuring G. M. Anderson.

Scene from Essanay's "White Roses," Featuring Francis X. Bushman.

MOTOGRAPHY

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Changes of advertising copy should reach the office of publication not less than ten days in advance of date of issue. Regular date of issue, every other Saturday. New advertisements will be accepted up to within five days of date of issue, but proof of such advertisements can not be shown in advance of publication.

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REMITTANCES—Remittances should be made by check, New York Draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order, or sent to our London Office.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

LONDON OFFICE.....36 Maiden Lane, Covent Garden
S. RENTELL & Co., Representatives

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CHICAGO, JULY 6, 1912

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MOTOGRAPHY EVERY OTHER WEEK.

THE casual observer may not notice immediately upon picking up this number of MOTOGRAPHY, that it is different from its predecessors. Of course there is that new, handy list of releases with the spaces for exhibitors' comments, and perhaps one or two other improvements—for it is always proper to inaugurate a new volume with improvements of some sort. But the vital change is more subtle than that, and is most apparent only in the date line. "July 6" is the date of this issue—the first Saturday in July. July 20 will be the date of the next number. In short, MOTOGRAPHY will be issued hereafter *every two weeks*, instead of every month.

No need to tell a film man that his business is founded on a weekly basis. The whole amusement industry is so reckoned. A year in this field is not twelve-months, but fifty-two weeks. So MOTOGRAPHY, the monthly magazine, has been a little of a misfit—not seriously so, of course, but enough so to make it advisable to change it.

Without due consideration of the problem, we might have jumped at the conclusion that the only alternative was a weekly paper. But we may as well confess at the outset that we do not like a weekly, despite the fact that we have a number of excellent contemporaries in that class. Personally we have never had time to read any weekly paper as it should be read. They accumulate unopened on our desk—and we see them in the same condition on the desks of others. Everybody is busy nowadays, and the film man is the busiest of all.

Now, circulation is a mighty fine thing, and with a weekly we might have had an even larger circulation than we have enjoyed as a monthly. But *unopened* circulation is another thing. It has no value whatever to the advertiser—yet he has to pay for it. And editorially, we confess to a decided antipathy to the prospect of doing a lot of work in putting good material onto pages that are never opened and finally fall into the waste basket. And that is just the objection to the weekly paper.

There is no necessity for weekly publication in the motion picture field today. The only thing that happens with seven-day regularity is the release of new films. And every film manufacturer has his releases listed more than two weeks in advance—most of them four to six weeks. So the bi-weekly can give advance release listings just as well as the weekly, and perhaps better. The news feature, when real news does come along, is more apt to be reliably handled at two-week intervals than every week; for we notice that when our weekly contemporaries rush

into print with "the latest," it is generally wrong, or at least indigestible.

We have already remarked that a large proportion of the issues of a weekly paper are never read. This neglected portion will be found in actual practice to be nearly fifty per cent.; which makes the bi-weekly publication just right.

The value of advertising in any publication depends not alone on the numerical circulation, but on the kind of circulation and on the consistency with which the publication is read.

An advertisement in a bi-weekly appearing twenty-six times a year *is read* twenty-six times a year.

An advertisement in a weekly appearing fifty-two times a year is read not to average over twenty-six times a year; but if the advertisement appears only twenty-six times a year (every other number) it is still worse off, for half the readers never see it at all.

An advertisement in every number of a bi-weekly *costs only half as much* as it does in a weekly, has just as many or more readers, and is given more time and thought.

It is not our intention to change the style of Motography materially from the old monthly, because everybody seems to like it as it is. Since we went onto the newsstands of the country their demands for copies have doubled, and doubled again, and then again. The more we print the faster they go, until we cannot keep enough in the office for our files, and our best friends have to ask in vain for a few extra copies.

But that doesn't mean that we are content. To stay at the head of the class we must keep on improving—and that's what we're here for. With the more frequent issues we will have more room for improvements and new ideas. Seven hundred pages a year was the quota of the old monthly. Seems like a lot of space to fill when you look at it that way, doesn't it? But it isn't. We've got a hundred pages of good material in type now that we have never found room to use. Fifteen hundred pages a year will give us a chance to get it out of the print shop and into places where it will be useful.

Another change besides the date line, it will be noticed, is the price per copy. To preserve the old rate of two dollars a year we are making the per copy rate ten cents. So the subscriber gets twice as much reading, delivered to him twice as often, for the old price. And in spite of the prevalence of the fifteen-cent rate for newsstand copies of magazines, we still regard ten cents as the popular price. It represents a single coin, of comparatively insignificant value, which is never missed when it is spent.

As to what we have in mind for future issues of Motography, we are satisfied to let those features speak for themselves as they appear. It is enough to say that it will be all addition—no present department will be subtracted.

CHICAGO HOUSES DENIED LICENSES.

BUILDING Commissioner Ericsson of Chicago has prepared a list of eighty picture theaters which he declares are violating the strict rules of safety in one way or another. These theaters were denied license renewals for July by City Collector Cohen at the request of Mr. Ericsson. The charges are: Failure to provide sufficient exits, failure to mark exits properly, crowding of seats, blockading of exits, reduction of aisle space, insufficient stairway and fire escape width, blockading of aisles, and faults in material used in construction and repairs.

Mr. Ericsson carried his fight before the city council in the effort to get legislation prohibiting theaters above the ground floor. There are eight such theaters on the second floors and one on a third floor in Chicago.

Representatives of the Motion Picture Exhibitors' League were present, and Alderman Frank Klaus presented an order directing the city collector to issue the licenses. This order was passed and the licenses will probably issue, but it is said the fight on upper story theaters will be continued. At present they are within the law.

MOTOR DRIVEN PROJECTORS.

UP to the present time, the principal objections to motor driven projectors have been those raised by the insurance companies and municipal authorities because of the supposed increase in fire hazard, incident to motor stoppage. In view of the many advantages offered by motor drive, it seems strange that the exhibitors and manufacturers have allowed such regulations and restrictions to be passed without an effort on their part to remove the few and simple obstacles that stand in the path of this improvement.

Every exhibitor knows of the many objectionably features of hand "cranking" which are due principally to the involuntary speed variations of the operator, and to the shifting of the machine under his efforts. In hand operation it is only natural that the downward movement of the crank should be made at a higher speed than the upward, as in the former case, the speed is accelerated not only by the muscles of the arm, but by the weight of the body as well, which imparts an irregular and jerky motion to the image on the screen.

This jerking, together with the side-to-side sway, which results directly from an insecure attachment of the machine to the floor, detracts greatly from the natural effect of the pictures and tires the eyes of the spectators. Motor drive, on the contrary, is free from these defects, as a uniform speed is insured with no tendency to accentuate certain parts of the revolution nor to cause the machine to "creep" on an uneven floor.

So far nothing has been said regarding the effect of the motor on the efficiency and convenience of the operator—vital points in a successful show. We have often observed cases where considerable annoyance might have been spared the audience, had the operator both hands free, with his attention concentrated on the screen instead of on the crank.

The fact that the highly inflammable film would be ignited should it remain stationary in the concentrated rays of the arc, is no more an argument against motor drive than against the hand driven type, as carelessness in either case would have the same result; the odds being in favor of the man having both hands in readiness to cut out the light and handle the extinguisher.

In case of trouble with a hand operated machine, the operator is as likely to drop the crank and leave the switch on, as the operator of the power machine would be to leave his motor running. An accident of this kind occurs so suddenly that an easily excited operator would in our opinion have about an equal chance in either case.

While it is true that a hand driven machine automatically requires the continual attention of the operator, it is equally true that he may be present in body rather than in spirit, and while in aminated converse with a friend is just as likely to have the film break and unconsciously grind out a few hundred feet of film onto the floor or onto the lamp as is his brother operator with the motor driven machine. The law can dispense with the motor drive and can make the use of the irregular flickering crank machine compulsory, but it can never make a careless and indifferent operator attend to his business, no matter what equipment is used.

Safeguards can be easily attached to a motor that will make the presence of the operator as essential to the operation of the machine as the crank, should the law be troubled with visions of the attendant forsaking his superheated apartments, but in our opinion such attachments are superfluous.

The best safe-guard, with any type of drive, is a reliable and vigilant operator.

BAUMANN BOLTS UNIVERSAL.

WE were glad of the friendship of the man who sent us the following message from New York:

June 28, 1912.

Brulatour has withdrawn from Universal; sailed for Paris, Thursday. New York Motion Picture pulled out of Universal yesterday. Free for all fight last night between Baumann, Powers, Kessel, Laemmle and others. Mailing particulars.

Quite naturally we were anxious to hear the complete details of this latest upheaval by this kaleidoscopic acting combination in the independent ranks and print herewith as much information as we are able to glean from the various press reports, telegrams and letters that have been bombarding us since Thursday evening.

As we explained in a previous issue of MOTOGRAPHY the Universe Film Manufacturing Company was formed by a pooling arrangement between a few of the former members of the Sales Company. Their liabilities and assets were all thrown into a common company, each member supposedly sharing his pro rata allotment.

But individual profit is always a factor in any arrangement of this nature. So it was not a surprise to us to hear that there was internal dissension. One man or two men always try to get more than the others—it has never failed yet in the history of commercial combinations.

President Baumann was voted out of the presidency of the Universal Film Company on June 27. Ex-president Baumann had a come-back to that in the shape of "if I'm not president, I won't play," and the New York Motion Picture Company announced its withdrawal from the Universal group.

Now you can't expect men to sit idly by, who have spent money perfecting a combination, pooled their interests, sacrificed some personal claims for the common good of all, and then have one member crab the deal by refusing the same support that the others give: so it was quite natural that when Baumann announced his withdrawal, he was served notice that he could withdraw personally, and luck be with him; but that the plant and stock of the New York Motion Picture Company couldn't withdraw as it was pledged to the Universal or holding company.

Baumann thought otherwise and placed an embargo on the product of the New York Motion Picture Company stock of releases with the result that the other members of the Universal Company descended on the Studio building where the Bison films were kept, with the view of collecting what they felt was their own property.

Anticipating such a move Messrs. Baumann and Kessel had a guard in waiting and the result was a regular Donnybrook affair with ambulances and a hurry-up call for the reserves.

It is understood that one of the men engaged in the struggle was injured severely enough to need hospital treatment.

The conflicting parties have now taken the matter up through the courts and we trust that it will be adjudicated to the satisfaction of everyone concerned very shortly.

MOVING PICTURES IN ENGLAND

Vice Consul Rice K. Evans, Sheffield, England, says that Sheffield has 17 cinematograph theaters, whose total intake is about $7,300 per week. It is estimated that they expend an average of $1,460 a week in the rental of films.

Films are imported by the manufacturers' agents, located in London, by whom they are exhibited to managers of cinematograph houses. Some weeks before the release date they are bought by film-renting firms at an average price of 4d. (8 cents) per foot. These renting firms then offer them at auction to the playhouse managers at various prices per week rental. So keen has the competition in these auction sales become that the price of films has advanced 100 per cent within the last year or so, during which period the manufacturer's price has not risen at all. Houses of good financial standing pay quarterly for the films received; others pay on receipt of goods.

It is estimated that the life of a film is five to six weeks' running. Of course, they are run much longer, but they deteriorate with use. This, together with the keen competition for the newest goods, makes a difference of 20 per cent between the price for the first run and the second run; 15 between the second and third run; and so on down as the film is more used and becomes more generally known. It is said to be quite the usual thing for a film to go out on its seventh run at a rental of 50 per cent less than it brought on its first time out.

It is said that a film that goes out six times nets the middleman who bought it from the makers 100 to 150 per cent. Hence the managers would gladly do away with the middleman and rent direct from the agents.

More than 60 per cent of the films used are American. Italian films come next, amounting to about 15 per cent; the French 10 per cent, and British-made films 6 or 7 per cent. The reason given for the popularity of the American-made film is not that the photography is any better, but rather that the subject matter at present suits the popular taste. The American film generally portrays the so-called western drama, with stirring, forceful action, put on in the open. The French films tend more toward the comic, with close work, where facial expression and detail count. In the field of historical subjects in color the French makers easily excel. The Italian films have come on rapidly during the last year. In photography they are easily equal to the best, and in subject matter they are pioneering a new field, viz., weaving a minor plot about stirring historical events. They are also producing a class of very popular pictures dealing with actual events, where the action is rapid and excit-

ing, as, for instance, swimming Italian cavalry horses.

The greatest advance, however, as far as the British market is concerned, has been made by the British manufacturers. Their photography has improved, and their subject matter is of the higher level which the cinematograph shows are approaching. In a broad way it may be said the English makers are tending toward the military drama, maneuvers, and street scenes, and are generally along a high plane in that they educate and enlighten.

Five years ago the popular film was the home drama, where the action was built on a purely fictitious plot. Roughly speaking, two years ago the American cowboy came on the stage and rapidly became the popular hero of the moving-picture palaces. His erstwhile favor is now somewhat on the wane, and, though no bill is complete without him, he is not today the popular idol that he was six months ago. More and more is there a demand for real people and real things. Managers confidently state that the day is coming when the tragedies of history as subject matter will supersede entirely the mythical battles of the cowboys and "bad men" of the western plains, and the moving picture entertainments of the future will run more and more to the educational and instructive. Today a manager considers a bill incomplete if it does not include at least one scientific film, such as a set of pictures dealing with bird or animal life, industrial or commercial welfare.

In many picture houses films entitled "The Happenings of the Week" are now shown. These features were at first rather undervalued, but their popularity has so grown that now no manager can afford to omit them. The subjects are the political, social, and other news events of the week just passed, and the moving picture public has come to enjoy seeing their newspaper stories of yesterday enacted on the screen.

Moving Pictures in Japan

According to Deputy Consul General F. R. Eldridge, Jr., Yokohama, Japan, moving pictures are very popular in Japan. Once established, the business has continued to increase, and each year has witnessed the expansion of the enterprise.

Up to the present time most of the machines in use in Japan have been imported, although recently the manufacture was inaugurated on a very small scale. The chief virtue of these domestic-made machines seems to be their cheapness. One company, the Japan Cinematograph Company, manufactures a machine complete for $45. The cost is distributed as follows: Main lantern, $22.50; 3 to 5 inch lens, $2.50; arc lamp, gas tank, and all other appliances, $20.

That these machines are unsatisfactory is evidenced by their scarcity and the continued importation of foreign-made machines. Germany comes first as an exporter of cinematographs to Japan, followed by France, England, Italy, and the United States. The makes imported have been New Urban "P. P.," Pathe's Reliable, Gaumont's M. C. Chrono, and the Edison.

In commenting upon the American machines, one large importer states: "So far as the exhibition of the pictures on the canvas is concerned, the American machines do just as well as any other make, but they have the defect of wearing out the films much more quickly. Being a great manufacturing nation, we are sure that the United States can produce just as good machines as any other country; and if they are made cheaply enough they can be sold in great numbers in this country, for we alone can take at least 60 of them a year."

Of the 83 moving picture halls in Japan 42 are owned by Pathe & Company. The number of halls in operation is increasing almost 50 per cent a year, but how long this ratio will be maintained it is hard to predict. In addition to the regularly established halls there are numerous traveling companies which visit the halls in the country districts about once every six weeks, generally exhibiting two days in each place.

There are nearly 2,000,000 feet of moving picture films imported into Japan every year. The imports of Pathe & Company in 1910 were divided as follows: United States, 720,000 feet, both negative and positive, from the Eastman Company; France, 72,000 feet, tinted and untinted; Italy, 60,000 feet, from Itara & Company, 36,000 feet of Ambrosio films, and 36,000 feet of Mirano films, all untinted; Great Britain, 36,000 feet, from Urban Trading Company. The Yokota Shokai, in addition to manufacturing 150,000 feet of Japanese films every year, imports 250,000 feet from American, French, and English manufacturers.

The most popular kinds of pictures in Japan are pictures portraying: (1) Heroism, e. g., the story of a warrior fighting for righteousness; (2) pathos, e. g., the story of a son whose father has lost all his fortune and who strives hard, enduring many difficulties, to support and help his father; (3) magic; (4) comedy; (5) educational; (6) scenic. The kinds of films that are not welcomed in this country are: (1) Love affairs; (2) pictures of policemen or government officers fooled or mocked by the people; (3) pictures which instill revolutionary ideas in the heart of the youth.

It seems to be the opinion that American films are satisfactory as to quality of the film, but that the actors are inferior to those of other countries, especially as regards comedy and magic.

Numerous trade opportunities are being continually offered to this trade in Japan, and recently plans have been formed to utilize the foreign amusement hall in Yokohama as a cinematograph theater, leasing the films from a Manila agency. Japanese motion picture halls are being opened in great numbers and all must be supplied with machines and films and so far as the films are concerned a majority of these must be supplied from abroad.

Toronto Exhibitors Organize

An organization to be known as the Ontario Producers' and Exhibitors' Moving Picture Association is being organized in Toronto, Ontario, for the purpose of defending the picture men from hostile action taken against them by the authorities and the popular press. The idea of this organization was conceived at the meeting of moving picture exhibitors held at the Prince George Hotel of Toronto. A charter will be applied for at an early date.

The provisional officers elected at the meeting are as follows:

President, John Griffin, Toronto; vice-president, W. K. Hill Toronto; W. Roegnils, Lindsay; secretary, Charles Wellsman, Toronto; treasurer, W. L. Joy, Toronto; executive committee, J. C. Belmont, Hamilton; E. Mole, Brantford; C. H. Beattie, Barrie; G. O. Phillips, Berlin; W. A. Campbell, Toronto; J. R. Joy, Toronto; Joseph Barrett, Toronto.

Comparative Latitude of the Picture Play

By Robert A. Ward*

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THE inventions of science serve frequently to broaden the domains of art by offering the artist new media of expression. The development of skeleton steel construction has given our architects an opportunity to imagine that new type of beauty in the art of building which has obtained consummate embodiment in the Metropolitan Tower. Photography, which began merely as a mechanical process, has developed into an art more subtle for handling elusive effects of light and shadow than even the major art of painting. The introduction of electrical illumination has revolutionized the art of stage-direction in our theaters.

As new avenues of opportunity are opened to the artist by the range of scenes, the processes of the traditional arts are required to readjust themselves to meet the new conditions. The scientific invention of the kinematograph suggested the artistic invention of the moving picture play—a novel type of narrative, wherein a fictitious story is represented in pantomime by actors and reproduced by the kinetoscope; and the new art sprang at once into competition with certain of the previously established types of drama.

The domain of criticism is co-extensive with the domain of art, and should naturally be broadened to include those new provinces which the inventions of science and the consequent inventions of art have recently discovered and annexed. It will not do for the critic to ignore a new art because its basis is mechanical. All art arises from the application of mechanism; and the hoariest of the traditional arts was new at some time in the history of mankind. The critic of architecture must accept the sky scraper; the critic of painting must consider the new art of photography; and it is surely not logical that the moving-picture play should be ignored by our critics of the novel and the drama. A new type of narrative that has achieved such immediate and such widespread popularity as the moving-picture play must certainly be worthy of serious criticism. If we should learn nothing else from a study of its material and methods, we should at least succeed in clarifying our ideas concerning those pre-existent types of narrative from which it has derived its processes.

Even a casual study of the moving-picture play will convince us of the soundness of that principle of

*This article won first prize, $100, in the Chicago Press Club contest conducted by the Selig Polyscope Company. The contest closed June 1. The other prize winning articles will be published in future issues.

Scene from Selig's "The Lake of Dreams," July 1st.

contemporary criticism that nearly every good play has for its basis, a good pantomime, and that dialogue—the purely literary element—while not the least important, is, at any rate, the least indispensible of the many elements which are compounded in that complex work of art, the acted drama. The kinematograph bereaves the drama of the spoken word; and it must be surprising to the literary theorist to learn how much is left—how vividly the essential elements of action, character and setting may convey themselves by visual means alone.

Pantomime has been recognized for many centuries as a legitimate type of drama; but it is safe to say that the variety and the extent of its adaptability as a means of story-telling were never fully understood until the invention of the kinematograph demanded of it an unprecedented exertion. The familiar French one-act pantomime entitled *"La Main,"* has been reproduced by the flitting film, and is fully as effective on the screen as on the stage. Such a classic of the art of pantomime as that wordless drama in three acts, *"L'Enfant Prodigue,"* devised by Michel Carre, which was recently revived at the Carnegie Lyceum by Mme. Pilar Morin, could be reproduced by the kinetoscope without any loss of dramatical effect, and would furnish an interesting evening's entertainment. But even the spoken drama might, in many of its classic manifestations, be kinematographed without irremediable loss.

Several of the melodramas of Sardou have already been successfully submitted to the process. and it is not impossible to imagine a wordless reproduction of even more eminent types of drama. Such a farce, for example, as *"Le Medecin Malgre Lui,"* of Moliere, could easily tell itself through the medium of the moving picture and would still awaken laughter. Moliere's humor always expresses itself through the situation or the character, and never through the mere range of the dialogue; in all his plays there is not a single witty line; and humor which is thus visual instead of auditory in its appeal may be conveyed in pantomime. The second scene of *"The School for Scandal"*—to choose an instance from high comedy—would remain clearly intelligible in all its necessary complications if it were acted without words; and if we desire an example from poetic tragedy, we need only consider that the final scene of "Hamlet" would still be thrillingly appealing if it were projected on the silent but animated screen.

The only type of drama which is absolutely unavailable for the kinetoscope is that in which the element of action is entirely subordinated to the element of character, and in which incidents are imagined off the stage for the sake of their subsequent psychological effect on the people, presenting to the eye the type that is represented by the tragedies of Corneille and Racine, and some of the social dramas of Ibsen and his imitators. But since the preponderant proportion of the existing drama conveys its message more by visual than by auditorial means, it seems strange that more of our standard plays have not been reproduced in moving pictures.

For some time we have utilized the phonograph to record the voices of our greatest opera singers. Why should we not also utilize the kinematograph to record the visual aspects of the acting of our greatest histronic artists? This available invention should surely be applied to make a permanent record of such bits of acting, for example, as Mr. Forbes-Robertson's death scene in Hamlet, that moment when his half-uplifted hands wave and flutter in the air. and his face is for the last time suffused with the ineffable smile that dawned over it in the first act at the phrase, "Methinks I see my father," and then the head sinks forward in sign that for all eternity the rest is silence—surely this, and many moments like it, should be recorded, like Caruso's voice, before the living artist is stolen from the world. But on the other hand, there is a sound critical reason why the moving picture play should not confine itself to the reproduction of the ordinary spoken drama.

In several important respects the moving picture is a more serviceable medium for story telling than the regular drama; and it can achieve its most interesting effects by flinging emphasis upon such expedients of narrative as lie beyond the reach of the actual theater. The main advantage of the moving-picture play over the traditional types of drama is that the author is granted an immeasurably greater freedom in handling the categories of place and time. The modern play must confine itself to not more than three or four definite localizations; but a story told by moving pictures may change its place as frequently as the author may desire. He may arrange his tale in fifty scenes, instead of four; and this is technically an immeasurable advantage. Instead of constraining his characters to meet at a certain place at a certain moment he may visit them at different moments in the various places where they choose to be. In this freedom the moving-picture play resembles those earlier types of drama which flourished before the stage restricted its range of narrative by adopting a definite scenic setting.

Students of the history of the theater will discern a close analogy between the moving-picture play and that type of chronicle history which was developed in the early Elizabethan period and was utilized repeatedly by Shakespeare. The battle episodes of Shakespeare's histories, vivid with alarums and excursions, wherein the scene shifts momentarily from one part of the field of conflict to another, and the characters make a rapid transit before the eye, launching hasty, incoherent lines in passing, could be suggested more emphatically by the kinematograph than on the modern scenery-encumbered stage. Furthermore, the moving picture possesses a notable advantage over the contemporary regular drama in its ability to alter in the fraction of a second the point of view from which the story shall be looked upon. As soon as a character has passed through a certain door the scene may be shifted from the room that he has left to the room that he has entered, and the eye may follow him all through the house from cellar to attic without any loss of time.

The new art of the moving-picture play is the only one of all the many arts of narrative which makes it possible for the observer to follow with the actual eye the passage of a character through a mile or more of space. In this new form of artistic presentation, a person may walk, run, ride, drive, sail, swim or fly for any distance, and yet be accompanied through his entire transit by the actual eye of the observer. This fact offers to the artist who devises a scenario for the kinematograph many possibilities of narrative which lie far beyond the range of the writer for the restricted stage of the ordinary drama.

In this freedom in handling place and time and in shifting the point of view, the moving-picture play resembles the novel much more nearly than it resembles the regular drama. The solitary horseman, dear to Scott and Cooper, could not be shown upon the stage; but he might easily be represented on the screen. If we draw on our imagination we may readily adduce a more emphatic illustration of this point. "Treasure Island,"

Photo Copyrighted 1912 by Selig Polyscope Co.
Scene from Selig's "The Last Dance." An Unusual Story. Written by Kathlyn Williams. July 4th.

for example, could not possibly be dramatized for presentation in the regular theatre, because the interest of the action is dependent on its rapid change of place from hour to hour; but the entire story, from the outset to the end, could be told in moving pictures; and many of the scenes, since there appeal to the imagination is mostly visual, would be even more effective on the screen than on the printed page.

In handling the element of action, the moving-picture play is more successful than the novel, since its appeal is made directly to the eye instead of to the imagination and it is scarcely less successful than the drama. In handling the element of setting, it is overwhelmingly superior not only to the novel but to the drama as well. In dealing with interiors, the moving-picture play remains on a par with the regular drama; but in dealing with scenes set out of doors, it passes far beyond the reach of the roofed and stationary stage. In the modern theater, the Forest of Arden is nothing but a huddled conglomeration of canvas trees; but in the moving picture play scenes like those between Shakespeare's idyllic lovers may be performed in an actual forest, drifting from place to place among trees that sift the sunlight and flutter their leafy branches in the breeze.

The kinematograph is especially successful in rendering effects of moving air and water. On the stage the sea can be suggested only by a crude and bungling mechanism, but in the moving picture play a scene may pass upon an actual sandy beach, with league-long round-back breakers creaming on the shore. Boats always look silly on the stage; but the kinematograph may fluently represent the paddling of a canoe past bend after bend of a rippling river. Animals, also, which can never be trusted to behave naturally in the theater, may be used as important agents in the plot when the scene is conducted actually out of doors. To the mind of the most contemporary artists the element of setting is not the least significant of the three necessary elements of narrative; and it is therefore an exceedingly important point that criticism is forced to concede that the local environment of a story may be exhibited more truly and more vividly in the moving-picture play than in any of the older types of narrative.

It is only in handling the element of character that the new art is at a disadvantage in competing with the novel and the drama. The many expedients that the dramatist and the novelist may use for delineating character are reduced in the moving-picture play to one. What people are may be suggested only by what they do; by their deeds, and only by their deeds, we know them. In drawing character, the moving-picture play offers a strict confinement of range in characters owing to inability to use the spoken word. Only a small minority of those innumerable characteristics which are compounded into any individual human temperament express themselves naturally in action which is obvious to the eye. Here, then—in handling the element of character—lies the weakness of the moving-picture play, considered technically as a type of narrative—just as in handling that other element of setting lies its strength.

This analysis makes it possible for us to define the type of story which may be most competently represented by the kinematograph. Obviously the most desirable narrative material for a moving-picture play is material in which the elements of action and setting are paramount, and the element of character subsidiary—in other words, a story in which incident treads upon the heels of incident and the action rushes headlong through a hurried succession of objective events, set preferably out of doors. It will be noticed at once that whereas this definition utterly fails to fit the modern regular drama, it almost exactly fits the traditional romantic novel of adventure. If we revert to an illustration that has already been adduced, we shall observe that this definition of what is necessary in a moving-picture play, points directly to that traditional type of narrative that Stevenson revivified in "Treasure Island."

In fact, a re-reading of Stevenson's "Gossip on Romance" will give us a very vivid sense of the sources of interest and charm of which the moving-picture play is particularly capable. What Stevenson says in place of the romantic novel of adventure may be applied with equal justice to that new art which did not spring into existence until after he was dead.

"The story," he says, "should repeat itself as a thousand colored picture to the eye. It was for this last pleasure that we read so closely, and loved our books so dearly, in the bright, untroub'ed period of boyhood. Eloquence and thought, character and confession, were but obstacles to brush aside as we dug blithely after a certain sort of incident, like a pig for truffles. For my part I liked a story to begin with an old wayside inn, where toward the close of the year 17—, several gentlemen in three cocked hats were playing bowls. A friend of mine preferred the Malabar coast in a storm, with a ship beating to windward, and a scowling fellow of Herculean proportions striding along the beach; he, to be sure, was a pirate. . . . One and all, at least, and each with his particular fancy, we read story-books in childhood, not for eloquence or character or thought, but for some quality of the brute instinct. Contentment is three parts of life, they say; but I think they put it high."

"There is a vast deal in life . . . where the interest turns . . . not on the slips and hesitations of the conscience, but on the problems of the body and of the practical intelligence, in clean, open-air adventure, the shock of arms or the diplomacy of life. With such material as this it is impossible to build a play, for the serious theater exists solely on moral grounds, and is a standing proof of the dissemination of the human conscience. But it is possible to build upon this ground . . . the most lively, beautiful and buoyant tales."

Here, in the words of a great artist in narrative, we have a clear and comprehensive statement of the possibilities that lie open to the maker of the moving-picture play. He cannot contend with the dramatist in working out those problems of conscience which confront the well; he cannot compete with the novelist in analyzing characters; but he may tell with a vividness beyond the reach of their last visual expedients of appeal, "the most lively, beautiful and buoyant tales," in which the interest is centered not in "eloquence or character or thought," but in "some quality of brute instinct."

It is evident, therefore, that the moving-picture play is not a play to be despised or ignored by serious criticism. It represents, in fact—to look upon it from a historical point of view—a revolution to an earlier and more perennially refreshing mode of narrative than which lately has assumed domain over the novel and the drama. The moving-picture play carries us back to the boyish age of the great art of telling tales, when stories were narrated nakedly as stories, instead of being sicklied o'er with the pale cast of thought. One can hardly imagine Mr. Henry James devising a successful scenario for the kinematograph; but the Shakespeare who wrote "Richard III," and the Homer who wrote the "Odyssey" would experience no difficulty in fulfilling the requirements.

It is only very recently that the masters of the art of friction have made war upon the optic nerve and exalted the objective over the subjective. Our modern interest in those intimate phases of character which refuse to reveal themselves in action is certainly sophisticated and excessive. It is therefore with a feeling somewhat of relief that we notice that the newest of all the arts of narrative—the moving picture play—disembarrasses its stories of psychologizing, and tells them the free and boyish spirit that vivified the epic, the drama, and the novel throughout the centuries before the world grew old.

It is not at all surprising that the moving-picture play has driven out of existence the cheap type of popular melodrama. The reason is not mere'y that the moving-picture show could under-sell the regular theater and offer a performance for five cents instead of for ten, twenty and thirty cents. In the old history of the world, no art, however, cheap, has ever annihilated a more expensive art which was basically better than itself. The real reason for the triumph of the moving-picture play is the purely critical reason that it offered a more artistic type of narrative than the old popular melodrama. In cheap melodrama, all that was worth while was the vividness and the variety of the incidents; the characters did not count, except as puppets in the plot; and the dialogue, crude and frequently absurd, was more a bother than a help. In abolishing dialogue, the moving-picture show relieved the cheap drama of the weakest element; it could suggest character with less obvious falsification than the actual popular drama; and it could easily excel it in the presentation of incidents, both on the score of variety and on the score of vividness.

The greater portion of the moving-picture plays which may now be seen are fulfilling more completely than heretofore the high artistic aims of which they are indubitably capable.

Moving Pictures in Malta

According to Consul James Oliver Laing, Valetta, two methods of introducing advertising into motion pictures have been employed. One is to show signboards advertising merchandise in the scenery or setting of a moving-picture drama. The other is to introduce the names of commercial exhibitors into films representing a country fair such as the well-known yearly fairs of England, or a market scene, such as the markets of Nizhni Novgorod. The display of the firm's name is followed by a series of pictures representing its exhibit at the fair or the working of its plant. Some criticisms have been made of the first method, the signs displayed (on account of incongruities of time, place, or situation) being sometimes ill adapted for association with the scenes in which they are placed.

The Motion Picture Exhibitors' League of America

Second Annual Convention, Chicago, Aug. 13-16-'12

General Headquarters

703 Euclid Ave., Cleveland, Ohio

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New York State Exhibitors Organize

A NEW YORK State branch of the Motion Picture Exhibitors' League of America was organized at the New York meeting on June 19, by President M. A. Neff, of the National League. The deepest interest was displayed in the proceedings of the association, which, with the exception of an hour for lunch, was in session from eleven o'clock in the morning until five at night.

President Neff, the first speaker, gave an outline of the objects and benefits to be derived from the League, and also gave an extended account of the work accomplished in other states. In his talk Mr. Neff spoke particularly of the good results accomplished by the Ohio branch, and the difficulties met in organizing it.

In regard to the antagonistic legislation that has been proposed, Mr. Neff said:

"You have to go to Albany for your legislation, notwithstanding the power your cities have. Cities cannot pass laws that conflict with those of the state, and here are many things that you are bothered with. Get your officers, and grievance committee, and let it take the matter up."

When the subject of membership fees came up, Arthur D. Jacobs made a proposition to the effect that the city association consisting of 117 members in good standing be admitted for the nominal sum of $100, as they were already organized. This proposition was accepted by the meeting, as the local organization was the principal reason for holding the meeting in New York City, forming as it did a nucleus for the state association.

The election of officers then took place, with the following result:

President, Samuel H. Trigger, president of the City Association; first vice-president, Bert M. Cornell, Syracuse; second vice-president, R. M. Davidson, Binghamton; secretary, Harold W. Rosenthal, New York; treasurer, John C. Davis, Saugerties; vice-president of the Motion Picture Exhibitors' League of America, Sydney Ashel, New York.

The following members were elected delgates to the Chicago convention, to be held August 13-16: Miss Ida Mayer, Jamaica; A. M. Day, Auburn, and Grant W. Anson, New York; alternates, Lewis Rosenthal, Robert Whitten and L. Schwartz, all of New York.

After his election, Mr. Trigger responded to the vociferous demands for remarks and made a plea for a bill that would allow children the privilege of attending moving picture shows after school hours.

At this point Mrs. Harry C. Arthur, president of the Practical Mothers' Association of Bronx Borough, arose and advocated the passage of a bill permitting any child large enough to be on the streets to attend picture shows, unescorted. As Mrs. Arthur is the mother of ten children, and claims to have attended picture shows every other night for eight

years, it is evident that she speaks with the authority of actual experience.

The subject of the Chicago convention had attention at this part of the proceedings and all members were urged to attend the Chicago affair by President Neff. He spoke of the liberality of that city in providing entertainment for the convention visitors, and of the splendid accommodations offered by the La Salle Hotel. An attendance of from three to five thousand exhibitors was predicted by Mr. Neff.

Miss Ida Mayer, who received the highest vote for delegate to the convention, and who is the first woman member of the state branch, spoke enthusiastically regarding the trip to the convention, and of the future of the film business from the exhibitor's standpoint.

Chief Wallace, of the Bureau of Licenses, who has done more for the moving picture theater in New York than any other man, was warmly received and was followed through his talk with the closest attention.

The Chief spoke of the advantages of organizing the picture men for defense against certain interests that are always ready to attack the shows when it suits their purpose. In regard to the membership, he said: "Your association should refuse to admit to membership any man who does not come up to a certain fixed standard in his method of conducting his business. In that way you will eliminate all undesirable citizens from the industry.

"It is much easier for a number of men to band themselves together and adhere to a certain line of conduct. They will not have unfair competition, nor illegal competitors,, and they will make it easier for the city officials to put the others out of business.

"We have a few kicks from people opposed to the shows, but you will generally find that they are people who don't go to the shows themselves, and say that they would not go to them, yet they will undertake to tell you all about them and their evils.

"I recall a clergyman who came to me to protest against a proposed show in the neighborhood of his church. He was one of those who rant about 'dens of vice' and 'sinks of iniquity.' My answer was this: 'If the moving picture show is not patronized by the members of your church, it will be a failure. Shops draw their trade from the locality in which they are situated, and every show reflects the character of the neighborhood. As a general proposition, it is fair to say that the show is just as good as the neighborhood it is in.'

"Go after the men who are not a credit to your industry. Get them before you at your meetings. Roast them. Don't let them conduct a moving picture business so that the front of their place looks more like a grocery store or a Chinese laundry. I am just mentioning a few knocks, for I can say plenty of good things about your industry."

At the close of the proceedings on Wednesday, a trip was made to Coney Island, dinner being served to the entire body at Henderson's restaurant, at which Arthur D. Jacobs was presiding officer. Following President Trigger, the first speaker, were Thomas Bedding, of the Universal Film Company's editorial staff; Mrs. Harry C. Arthur, and Gus Rogers, of the New York Bureau of Licenses.

At this point Miss Florence Turner, of the Vitagraph Company, joined the party, and the entire aggregation passed through the throes of a typical amusement park vaudeville show. A cabaret show was the next in line, and from that time a definite route was abandoned and the party was broken up into independent groups of investigators.

The entertainment committee having charge of this most successful division of the meeting were the City Association's "route experts," selected as follows: Arthur D. Jacobs, chairman; Harold D. Rosenthal, secretary; G. W. Anson, treasurer; Samuel H. Trigger, Sydney Asher, Adolph Baurenfreund, Lewis Rosenthal and William A. Landau.

Among the many representatives of the manufacturers were the following: Messrs. Coles and Atwater, of the Nicholas Power Company; A. H. Greenland, of the Gaumont Company; D. W. McKinney, of the Film Supply Company; C. Lang Cobb, of the Reliance Company; Eric Morison, of the Standard Machine Company; Thomas Bedding, of the Universal Film Company; F. J. Rembush and Frank Manning, of the Mirror Screen Company; H. J. Herz, of the **International News**; George Balsdon, of the Pittsburg Photoplay Advertising and Specialty Company; L. J. Dittmar, of Kinemacolor; C. B. Ford, of the Andrews Chair Company.

Pittsburgh Meeting

At the Pittsburgh meeting of the Motion Picture Exhibitors' League of Pennsylvania the following officers were nominated:

President, Walter Steumpfig; first vice-president, Cresson E. Smith; second vice-president, Mr. Miller; secretary, Mr. Roth; treasurer, F. J. Barbin; national vice-president, Fred J. Herrington; delegates, G. C. Miller, of Plymouth; Mr. Mercer, of Monaca, Pa.; John Weck, Jr., of Kittaning; Ed. Fisher; James Smith, of Hazelwood, Pittsburgh; Mr. Ellsweck, of Vandergrift; John Hayes, of Philadelphia; Silverman, of Altoona.

Alternates: Mr. Hayes, of Philadelphia; Silverman, Altoona; Mercer, of Monaca.

Motion is made by "Doc" Steumpfig that the next meeting be held at Philadelphia. Mr. Herrington seconds the motion, and motion is carried. Second annual convention of the Pennsylvania State Organization No. 3 to be held at Philadelphia the first Monday and Tuesday in June.

Washington (D. C.) Meeting

On June 22d a temporary organization of a local branch was effected at Washington, D. C., principally through the efforts of M. A. Neff, president of the national association. The following officers were elected:

President, A. J. Brylawski, who is also president of a corporation owning a number of shows; vice-president, E. S. Wertz of the Maryland Theater; secretary and treasurer, Fulton Brylawski of the Senate. Before the meeting was adjourned, the next meeting was called for June 28, at which time a permanent organization will be made. The new secretary also put into form an application for a charter from the national association.

Scene from the Kleine-Cines Subject, "The Danger Line." August 10th.

Moving Pictures in India

The principal cities in this consular district are Bombay, with a population of almost 1,000,000; Ahmedabad, 186,000; Poona, 153,000; and Baroda, 1,000,000, says Consul Edwin S. Cunningham, Bombay. There are five moving-picture shows in Bombay, four of which use Pathé machines and one a Gaumont. The majority of the films are of French manufacture, Pathé as a rule, but other films are Itala Company, Italy; Barker Motion Photography Company, London; Gaumont & Co.; Urban Manufacturing Company; Cines Company of Rome; Edison Company, and Vitagraph Company. American films are used by only one of the local theaters. There are no manufacturers of either moving-picture or cinematograph machinery in this district.

Film Supply Co. Gaining

General Manager Raver of the Film Supply Company is demonstrating his fitness for the position his associates have conferred on him by making the following announcement of agencies that have been granted:

Golden Gate Film Company, 166 Golden Gate avenue, San Francisco, Cal.; Film Supply Company of Oregon, Portland, Ore.; Continental Film Company, 902 Filbert street, Philadelphia, Pa., ,and the Mutual Film Corporation, 429 Traction Terminal building, Indianapolis, Ind.

Mr. Raver states that these agencies will carry a full program of film supply releases each week.

The Film Supply Company expects to have over fifteen new exchanges in full running order before the next sixty days. These, with the thirty or more exchanges now taking full programs from Film Supply, means that there will be hardly an exhibitor in the country but can secure excellent bookings of these films right from his own locality, where he can be sure he is not held up by delayed shipments.

It is pleasing to note the confidence that the Film Supply Company is creating in the minds of the exhibitors by its business-like methods, promptness and fairness ,and speaks well for the men behind this new organization.

Penitentiary Holiday

The Thanksgiving and Christmas entertainment at the Columbus O., penitentiary last year were in the form of motion pictures instead of minstrels and burlesque, as were given a year ago, and had originally been planned for the holidays.

Motion pictures are cheaper and afford as much entertainment and then, too, they don't take the prisoners from their work. But the moving pictures can't be of the Wild West variety. They have to be the educational variety and will be censored by Warden Jones and Chaplain Richards before the prisoners are given a look.

Moving Pictures in the Straits

The principal towns of the Malay Peninsula are Singapore, with a population of 325,000; Penang, 277,-841; Malacca, 124,029; Kuala Lumpur, 46,567; Ipoh, 23-354; Taipeng, 18,000, says Vice-Consul General D. Milton Figart, Singapore.

There are three moving picture shows in operation in Singapore and about six throughout the remainder of the peninsula. The three in Singapore are Harima Hall, the Alhambra, and the Marlborough.

Pathé Freres supply both machines and films. The machines are from the English branch of this company, while the films are not only Pathé Freres, but various other makes. This company buys up from time to time films which it desires from other manufacturers and claims to have a monopoly of this market. It stocks about 3,280,000 feet of films and receives 3,000 to 5,000 feet of the new films each week. An operator has been in this district for some time, taking views of the principal industries and other interesting features, such as rubber cultivation, tin mining, crocodile hunting, manufacture of sago flour, etc. This operator also works in the surrounding country.

As above stated Pathé Freres claim to have a monopoly of the market, and will buy interesting films at their full value if necessary, depending on the hiring out to the various shows for their profit. Many American films are shown at this time, especially those manufactured by the American Biograph Company.

A bill has been introduced into the legislative council amending the theater ordinance of 1908, which will provide for the examination by the chief police officer of every application for a license to carry on cinematograph exhibitions in the Straits Settlements. Such applications must be in writing and contain a description of every scene intended to be produced at such exhibition, and it is prohibited to advertise or produce any scene the description of which has not first been furnished to the chief police officer.

Fight Picture Shipments Prohibited

Transportation of moving picture films of prize fights is forbidden in a bill reported favorably in the senate, by Senator Bacon, for the Judiciary Committee. The bill imposes punishment or imprisonment of one year or a fine of $1,000 upon any one who wilfully ships or receives such pictures in inter-state transportation.

District Attorney Marion D. Patterson has addressed a letter to proprietors of every moving picture house in Blair county, Penn., asking each to refrain from using films that depict murders, robberies and any grade of crime, as it is likely to corrupt the morals of the youths of the country and might convert an otherwise useful member of society into a criminal. His suggestion will be followed out generally.

Scene from Essanay's Railroad Melodrama, "Signal Lights."

Photoplays From Essanay's

Features for July

THE FALL OF MONTEZUMA," a tale of the Conquest of Mexico, Essanay's big three reel photoplay-pageant, is entirely finished and is booked for release soon. Each of the three reels is replete with thrills, magnificent and massive settings, wonderful costuming and the most excellent pantomimic interpretation. The large company employed in the great production returned to Chicago a few weeks ago, having spent almost a month in completing the spectacle. No inconvenience was experienced, and the members lived in the special train, comprising twelve sleepers, a diner and three baggage cars, during the entire time. Preliminary exhibitions of the developed film reveal beautiful photographic quality throughout, the handling of the large ensemble is excellent and the scenic effects thoroughly in keeping with the splendor of the ancient Aztec empire. The entire production promises to be a splendidly attractive feature subject from every standpoint.

Scene from Essanay's "The Butterfly Net."

An accident that might have been serious occurred during the filming of the final reel. At the close of a beautiful scene, V. R. Day, manager of Essanay's Chicago office, and W. F. Lynch, Essanay's special representative, who were handling the business end of the trip, were standing talking near one of the enormous set-pieces representing a wall of Montezuma's palace when a sudden and violent windstorm arose. Without warning the set-piece was torn from its fastening and Messrs. Day and Lynch were buried beneath it as it fell. A hundred hands frantically lifted the heavy scenery and the happy discovery was made that neither of the men were seriously injured, suffering only from a number of painful scratches and the severe nervous shock. Both were assisted to places of safety, but declared it the narrowest escape of their lives.

For the month of July Essanay announces seventeen splendid releases, seven of which are western dramas with G. M. Anderson in his famous characterizations, six captivating comedies of the type that have won for Essanay the title of "The House of Comedy Hits," and four good dramas from the Chicago studio.

"The Smuggler's Daughter," released July 16, is a sterling Western dramatic subject, tense in plot, excellent in point of production, abounding with magnificent scenic views and featuring Mr. Anderson in a gripping role. Old Bragg Whipple, a mountaineer, has a pretty daughter, Vedah. Unknown to her, Whipple is engaged in smuggling goods across the Mexican border, and employs a number of helpers. Jim Craig, a young puncher, loves Vedah and gains her consent to marry him. Elated, and wishing to insure his future, Craig now becomes a deputy sheriff, is sworn in and receives his badge which he pins inside his sleeve. Sheriff Church gives him information of the smuggling going on, and tells him to run the gang down. Craig hurries to old Whipple's shack, puts the ring on Vedah's finger, finds Whipple has gone down to the barn and starts to find him and gain his consent to the marriage. As he and Vedah are passing the barn, Craig happens to see Whipple and his band preparing their goods for smuggling across the border. Determined to let nothing stand in the way of their capture, Craig tells Vedah of his discovery, draws his gun and enters the barn. He is relieving the men of the guns when Vedah disarms him from the rear in order to save her father. She now begs for Craig's life but old Whipple orders her to the shack and commands the boys to kill the deputy. Realizing what she has done, Vedah rides furiously to the sheriff, gasps out her story, leads the posse back and they arrive in time to save Craig as he is about to be shot. Rushing to the shack, Vedah warns her father of his danger, and the old smuggler crosses the border in safety. Secretly happy over Whipple's escape, Craig takes her in his arms and they watch her father's distant figure as he disappears over the hills. Mr. Anderson, as always, is splendid in the role of the deputy, Vedah Bertram plays the girl and Arthur Mackley

Scene from Essanay's Rural Comedy, "Down Jayville Way."

portrays the smuggler with characteristic strength. The entire production is a distinct Western feature.

"White Roses," released July 4, is a powerful heart-interest drama with a gripping plot and featuring Francis X. Bushman in another of the great roles that have won him such sweeping popularity. The story is strikingly original. Mary Fuller, a country girl, receives word from her city sweetheart to come and be married. At one of the stations, Mary comes upon a convict standing manacled between his guards. Pitying the poor unfortunate, she presses into his hands some white roses, whispers for him to keep them for hope and boards the train. Years later Mary lives in a wretched tenement with her sick child. She is a widow and is unable to pay her rent. The gruff old landlord shows her a note from Mr. Loring, his employer, ordering him to eject all tenants who are behind with their rent. In desperation Mary calls on Loring and pleads for mercy, not recognizing in the old man the convict back in the past years. It is not until he shows her his treasure, a faded white rose, that she identifies him. Telling her those roses gave him the courage to serve his sentence and make his way in the world, Loring writes her a note and sends her back to the tenement. The old landlord is surprised, on reading the note, to find that Loring orders him not to eject any tenants until further notice. That night Mary is kneeling beside her sick child when a messenger delivers a large box of white roses. Inside she finds a simple card on which is written "White Roses for Hope." Realizing they came from Loring, she buries her head in their sweet fragrance with a prayer of thanksgiving in her heart. Mr. Bushman plays the role of Loring with great tenderness and power, Beverly Bayne portrays Mary beautifully and the production is unquestionably a splendid one from all standpoints.

A revelation in rural comedy is "Down Jayville Way," booked for release July 12. Using the simplest of plots, the Essanay Company has constructed a rural love story rich in comedy values, perfect in production, and a triumph of artistic photography. The tale concerns two country boys who love the same girl. She cannot decide her choice; neither can her father until he says the one who gets the minister first can marry her. Of course both bring the parson back and still the question is not decided. However, the parson solves the difficulty by falling in love with her himself and they ride off to procure a license while the two boys are left behind badly stung. But they make up with their old girls and all works out happily after all. John Steppling and Howard Missimer create a barrel of laughs to the foot in the roles of the two lovers, Lillian Branscombe is captivating as the girl, Dwight Mead plays the minister, and Harry Cashman and Helen Dunbar the parents. The production is a fine feature.

Another thoroughly pleasing comedy is "The

Butterfly Net," released July 5. It is a charming summer idyl involving international complications, unusual in plot, abounding in beautiful summer scenery and featuring Mr. Bushman and Beverly Bayne in exquisite roles. "Signal Lights," released July 9, and "Hearts of Men," on July 19, are gripping dramatic subjects, the former a railroad melodrama and the latter a powerful heart-interest plot entirely out of the beaten track. "Broncho Billy's Narrow Escape," on July 6, and "Broncho Billy's Pal," released on the 30th, feature Mr. Anderson in the role he has made famous and are splendid types of this great Western series so popular with exhibitors all over the world. July is a banner month for Essanay—but watch for the announcement in MOTOGRAPHY's next issue, two weeks from today.

Pictures of the Aurora Borealis

A new camera for photographing the aurora borealis has just been constructed for Professor Carl Stormer, of Christiania University according to *Popular Mechanics*. The apparatus will be used to measure the relative brightness of the "northern lights" at different periods, and to enable a cinematograph reproduction of the phenomenon to be made afterward. The pictures are to be taken at night, and will consequently require a long exposure, which will extend from two and a half to eight minutes each. It is expected that the results will prove of the greatest scientific value.

Agricultural Motion Pictures

A number of agricultural and horticultural boards have adopted the moving-picture machines as a part of their regular equipment, according to the *Country Gentleman*. Some of the "better-farming trains" this year have been showing by means of the moving-picture films how to run the spray pump and the milking machine. During the past winter the land-boomers have been evangelizing the East with a number of moving-picture shows, with the object of informing the Eastern drygoods clerks how orchards are irrigated, how apples are packed and how money is coined on the other side of the Great Divide. There is no doubt but that the moving-picture machine is able to tell many a story which otherwise is only half told or left wholly untouched. This modern device must have considerable usefulness in agricultural teaching, and especially in the wide agricultural propaganda of the railroad industrial show and the college extension service. In such circumstances teaching must be fragmentary at best. Every exercise must be brief. People must have their attention fixed promptly and the lessons must be imparted vividly.

It may be fair to state, however, to those who are using such methods of teaching that such innovations ought to be practiced with caution. Care should be exercised to see that the moving-picture machine really has a lesson to impart. If the thing is only a show for advertisement or useless entertainment it can hardly justify the expense of the promoters or the time of the audience.

Broncho Billy's Narrow Escape.

Moving Pictures in Turkey

Trebizond has one fine theater for moving pictures, built for the purpose by the Trebizond Cinematographic Company, says Vice Consul I. Montesanto, Trebizond. It occupies a corner lot adjoining the public garden and fronts on Liberty Square, the most central part of the city. The company has spent $7,500 for the erection of this theater and $5,300 for the two oil engines and the necessary electric accessories. The nine-horsepower, two-cylinder petrol motor is from Aster, of Paris, the 12-horsepower transmission motor from Auto Dautz, and the dynamo from Gramme Company, also of Paris. The lamps are metallic filament, and there is also an arc lamp of 2,000 candlepower.

This theater has a seating capacity of 600, and it has plenty of doors, ventilators, fireproof projection-apparatus chamber, and other modern improvements.

The prices of the seats are 10, 15 and 20 cents; boxes, 80 cents and $1 each, accommodating four to six persons. There is a stamp duty (2.2 cents) for each 20-cent ticket for the benefit of the Hedjaz Railroad. Five thousand feet of films are used for each show, and the program is changed twice a week. Each new program is duly advertised in four languages, Turkish, Greek, Armenian and French.

The films are mostly of French manufacture, Gaumont and Pathé Freres, and sometimes American Vitagraph Company, etc. The company receives the films from Constantinople and occasionally from Saloniki at a cost of 6 or 8 centimes (1.16 to 1.54 cents) a meter for each program. For American films the company would be willing to pay more, because they enjoy a great popularity and are always received with much enthusiasm by the people who are very fond of subjects like detective stories, cowboy and Indian life, etc., and they appreciate the clearness of the American films.

The show usually lasts one and a half to two hours, starting about 8 o'clock each evening. Two performances are given. There are no matinees except on fete days, so profits have to be made from night performances only.

It would not pay for an American firm to send films only for the Trebizond theater, but there are many moving-picture shows in Turkey and several in this part of the country, and as their number is daily increasing there is a good chance for an American concern to establish an agency at Smyrna, Saloniki, or Constantinople and have its films make the round of several moving-picture theaters. There is no doubt that American films will be preferred and that the business will prosper.

The moving-picture theater of Trebizond has installed an American pianola, made in Indiana, which was bought from the Constantinople agency for $700, on monthly installments.

It Pays to Wait.—American

On the Outside Looking In

By the Goat Man

I was in Lincoln, Nebraska, a few weeks ago, with time enough to take in the picture shows. You may not know that Lincoln is one of the prettiest of cities, largely made up of retired agriculturalists, who made their money because of appreciating land holdings. The city is full of beautiful residences. The streets are generous in width and the business district is largely confined to O street between 10th and 16th streets. There are four exclusive picture theaters in this district; one ten cent house showing vaudeville and pictures and one m. p. theater about to open. There is also an airdome, but that hadn't come to life. For a city of 50,000 with an added student body of 4,000 or more, nine months in the year, Lincoln isn't a bad lay-out. But whisper—those exhibitors out there need some good, strong talking to. Their houses seat 500 and there is no music after you get past the entrance. The lobbies are all cluttered up with automatic pianos and vending machines and easels, resembling a street of Cairo. There is nothing within but a screen and the pictures—four full reels for a nickel! Can you beat it? The General Film, at Omaha, supplies everybody with an exception. Please note that word "an." The exception includes everybody, because the owner of the vaudeville house also owns the only independent theater. You get that, don't you? In the vaudeville house, licensed pictures are shown. In the O street exclusive m. p., you get the only independent films, all of which confirms my notion that General Film, like every other cinch proposition, wants and gets the money. What Lincoln exhibitors should do is easily apparent. The

Edward Boulden, in Edison Films.

music should be put in the house, instead of in the street. Their shows should be cut in two. By so doing, the crowd would move around and the house would double its revenue. The day of four reels of films for five cents has passed. It is too much for the money; too much for the manager; too much for the audience; too much for the express company; too much for the operator; too much for General or any other film company. Let the other fellow have a

Meriam Nesbit, in Edison Films.

chance to wear 'em out. Lincoln is another town on the map that doesn't care for pictures. Whose fault is it?

* * *

I fancy Lincoln isn't the only city that is wearing out films for the edification of manufacturers. The scheme isn't wholly to blame, but makers and renters could render a valuable service by offering to correct such an evil. The exhibitor who says: "I must have four reels, because my competitor is showing four," might better urge his competitor to come down to earth with two. I didn't see a split reel in Lincoln. Exhibitors wanted and got the full reel. And if you study the weekly releases of the licensed bunch, you'll known in a minute what films I didn't see in Nebraska's capitol.

* * *

Last month I plumb forgot that I was a guest of the entertainment committee of the Chicago Exhibitors, who were showing President Neff samples of their hospitality. Part of the program consisted of a spread at the La Salle Hotel, in the president's suite, where everybody made a stab at a speech under the direction of Chairman Sweeney. And to prove that honors rest easy, they elected me an honorary member of the M. P. Ex. League, and still I plumb forgot! However, we made a big hit with Mr. Neff, didn't we, fellows?

* * *

I attach considerable significance to the resignation of J. J. Kennedy from the presidency of General Film Company. Mr. Kennedy's excuse for relinquishing the governing reins of the G. F. is no excuse at all.

Men have used it for centuries. That "other business interests" should demand more of this gentleman's time can hardly be imagined, for it will need no elaboration to prove that G. F. required very little of his time and there was large incentive to remain at the head of such a successful institution. The General Film Company, be it known, is one of the biggest revenue producers ever thought out by man. It stands, primarily, for a betterment of film conditions, but every film man knows that its chief reason for existence is the profits it returns to its shareholders. And being the child of the Patents Company, you are allowed only one chance to name the stockholders. If P. L. Waters—the boon companion and friend of Mr. Kennedy—had not given up the general management at

Jeanette Trimble appearing in Cines productions released by George Kleine.

the same time that the presidency was cast aside for more important business affairs, there would be less reason to doubt Mr. Kennedy's reason for retiring. I can not keep the present line-up from my mind's eye. The General Film Company has J. A. Berst for president; George Kleine for vice-president; Paul Melies, secretary, and Sam Long, treasurer. Sigmund Lubin is the fifth director and rumor has it that Lubin's man will succeed Mr. Waters. There we have of the licensed makers, Pathe, Kleine, Melies, Kalm and Lubin dominating the General Film, and Selig, Biograph, Edison, Vitagraph and Essanay hanging around the edge. Does it imply that those government sleuths who have been passing around film centers have given the bunch reason to do some serious thinking?

* * *

The story follows that Messrs. Kennedy and Waters plan tremendous big things in spectacular and historical film production to be wholly aside from their old connections. Maybe so. It is barely possible that we'll hear from that old dream of educational and feature film rental exchanges for exhibitors who want that sort of thing. However, my little pile says that men who have been piling up money on a cinch proposition will never indulge in such speculation. Neither Kennedy or Waters have gone into the philanthropic lists to the extent of being able to make the detection with a microscope.

* * *

The Motion Picture Exhibitors' League has invaded Gotham and splashed over into Jersey. This is another example of the East giving way to the West. President Neff is to be congratulated in being able to effect two state organizations at a time he had only planned for one. The League has a month and a half in which to work, prior to the Chicago convention. It is my suggestion that the forenoon of August 13th be set aside to organize the scattering visitors who will come to Chicago for the second annual convention. I'm sure a roll of the states will bring responses for each, and these representatives should have full authority to sit in the meetings with powers to act. The League is a tremendously active body and members are enthusiastic.

* * *

I talked with the owner of the Royal Theater at Warsaw, Indiana, last Saturday, and he is only an example of other exhibitors who are counting the days awaiting their big show at the LaSalle Hotel, August 13-17. If anybody says the boys are not going to attend the League convention, tell 'em to guess again. The entertainment committee understand and are hustling to beat the band to provide for the visitors.

* * *

Since this magazine has found its way to the general public through the medium of the newstand, we are being constantly reminded that this is a tremendously large and active country. And as a result, we find in our press clipping service, scores of items that have been printed in all kinds of newspapers, giving Motography credit. This new channel of publicity is having a very salutary effect on the newstand sale, and if our modesty didn't prevent, we might imagine that the advertiser would find increased benefit. At any rate, we are indulging in a bi-weekly edition, beginning right now in order that you will have opportunity to pick up fourteen additional numbers a year.

* * *

The Universal Film Manufacturing Company has had an early explosion, which ought to afford very mild surprise on the part of insiders. I never saw so much fuss and fluster over such a little thing. Without inside knowledge, I trace the slit in the Sales Company; the forming of Film Supply and Universal all to that bunch of white elephant films turned out by the Bison crowd when it engaged the 101 Ranch outfit. No doubt about the cost of the product and no doubt about the mistakes that have been grouped around the performance. Fact is Bauman and Kessel bit into an overripe lemon. They put money into something that won't come out without coaxing. They wanted 15 cents a foot for this wild west stuff and the gang refused to fall for it. Even the Universal won't take to it kindly. When Ad Kessel was in town and I got to him there were tears in his eyes. He told me that the buffalo stuff was real—that he

had been bilked and buffaloed till he was lame in one leg, but that there was a way out. Kessel is one of Pop Rock's pets. He has heard Pop say: "They gotta take 'em," and he had made up his mind if Pop could make 'em take 'em, he could do the same thing. But Pop and Ad are different kind of folks. Ad can't put the same punch into his "gotta" that Pop can, and he has Bauman for ballast, which is some handicap, believe me. And then Bauman has Streyckman and Streyckman has his pipe and the Universal Weekly and Bedding. Mercy, it's a terribly balled up mess. So at a Universal meeting June 28, there was a big blow-out; not the kind where you sit around peaceably and wine and dine—the other kind with the noise. Bauman and Kessel and Streyckman and his pipe and Broulatour went over the transom, and with them went Eclair and Bison and Itala and Ambrosia and a weekly program all shot to pieces. Blamed if I wouldn't like to know what will be the next move. Pat Powers has organized so many companies of late, I fear that he'll run out of names and that great film producer—largest in the world, according to Bedding, who knows, for he, with an apology to Alf. Saunders, started 'em all—is shy several thousand feet a week as compared to its vigorous competitor. I'm glad I'm a goat in these troublesome times, for I get my program without half trying. I get some fun out of it, too, for blue-penciling the **Universal Weekly** as the changes are rung in is a bully entertainment.

* * *

The film game offers splendid opportunity for the press representatives and some of them rise up to the occasions in great shape. Stan Twist ate 'em raw when the National Press Association members were in Chicago. He invited them out to the Selig plant; put them to work in films for half a day; weighted them down with cuts, matrices, literature and sandwiches and sent them home with ideas and copy enough to fill their pages for weeks. If you imagine those fellows won't know a Diamond-S from now on you're mistaken, that's all.

* * *

All the while that Florence Turner was lost she was enjoying a well earned vacation at Santa Monica, California. But of course you knew that, didn't you?

* * *

Will the *M. P. World* please return the cut of Charles Hite that I loaned it two or three years ago? I need it, for modest Charlie is trying to duck the spot light and it isn't fair. To impress the *World* that the cut is mine, let me explain. Sykes of Chicago made the photo at my request and at my expense. Von Harleman came to me for the half tone and kicked like a Missouri mule because it was so large. To endear myself to Von, I wrapped up the cut and addressed it for him and to make it good and strong I furnished the stamps and the stuff that makes 'em stick, so I want you to send the cut home, or I'll come down there and take it away from you! That ought to fetch it, don't you think? Gee, but I'm a soft-shelled goat all right, all right!

Vacuum Cleaning Plant

The "Princess" Theater on Church street, Nashville, Tenn., which is being completed, will have a vacuum cleaning plant of its own. The contract has been awarded for this plant, which will be one of the most modern and complete in the South.

Motion Picture Clinics

A moving-picture show will be part of the curriculum of every modern medical college inside of a few years, according to Dr. W. C. G. Kirchner and Dr. Given Campbell, who spoke before members of the St. Louis Medical Society recently.

Their talks were illustrated by moving pictures, showing the circulation of the blood and the action of numerous species of bacilli. The largest crowd which has attended a meeting of the society this year was present to see the pictures and listen to the talks.

"Moving pictures can be used to replace vivisection for experimental purposes and demonstration to students," said Dr. Kirchner. "Students will be better able to investigate the methods of great surgeons if they can have a practical demonstration of their methods on canvas before them than if they merely are given a description.

"The time will come, in my opinion, when the moving picture films will be as much of a scientific necessity as the microscope is to-day. The pictures will be of especial value in the classroom."

The doctors watched the action of the bacteria shown on the screen, continually breaking out in exclamations of approbation like children who have discovered a new toy. When especially clear pictures were flashed across the screen there was spontaneous applause. After the lecture they were unanimous that the application of motion pictures to medical problems will be of great value to the profession.

Methods of inoculating different animals with disease germs were shown and the condition of their blood after the germs had gotten in their systems. The doctors said the pictures demonstrated blood circulation much more clearly than is done in the colleges with the aid of microscopes ordinarily in use.

No Sunday Shows in Wichita

There will be no Sunday moving picture shows in Wichita, Kan. The city ordinance prohibiting Sunday theatrical performances was upheld by Judge John C. Pollock of the United States District Court in Kansas City, Kan. The court ruled that moving picture shows were theatrical performances.

Recently the Colonel Theater Company filed a petition for injunction to restrain the city from enforcing the Sunday theater ordinance. The arguments in the case were heard this morning by Judge Earl Blake, city attorney, and John W. Blood, assistant city attorney, represented the city.

The Colonel company expected to secure the injunction on the ground that a moving picture show is not a theatrical performance.

Omaha Censor Appointed

Omaha is to have a theatrical censor, and he is to be Thomas Hayes, police lieutenant, acting under direction of the police department.

Lieutenant Hayes will devote his time to visiting all the moving picture shows, airdomes and other places of amusement. Not only will he visit these places with the purpose to see that no objectionable or suggestive pictures or acts are presented, but he will also be under strict orders to prevent unnecessary noises, either by automatic pianos or otherwise. This does not mean that pianos will be prohibited at such shows, but they will be allowed to run only during certain hours and with the soft pedal on.

A Choir Affair

During the sermon one of the quartette fell asleep. "Now is your chants," said the organist to the soprano, "see if you canticle the tenor."

"You wouldn't dare duet," said the contralto.

"You will wake hymn up," said the bass.

"I could make a better pun than that if my name is "Psalm," remarked the boy that pumped the organ, but he said it solo that no one quartet.—*Successful Farming.*

Pictures for Chilocco Indians

Chilocco, the Indian school, knows the value of motion pictures. So much does this school believe in them that the government purchased a motion picture camera for the school. As a result everything of importance is kept now in motion picture shows. The Indians, consisting of 530 students, line up for dress parade and go through their drills for the camera. The motion picture camera has also preserved all track meets that have taken place this spring.

Suffragettes and the Films

The suffrage moving picture plays, long threatened as a part of the general policy of the women to get down to the masses, are about to be sprung upon New York theatergoers. They are the real thing, too, so far as the suffragists are concerned, for they have given their best.

So the man in the street may growl, but he cannot escape "votes for women" these days; for it is not only in the air but in the motion pictures.

The suffragists purpose to have these pictures go all over the country, spreading the gospel of "votes for women" to eyes and hearts which could be reached in no other way. It is all very well, they say, to stand in the street and talk to the crowds going in to moving picture theaters, but it's much better to go along in, too, and talk from the stage also.

The plays are real ones, with lots of love interest and pathos. The suffrage doctrine, in fact, is a very small pill with a great deal of pink coating.

In one play Miss Jane Addams figures with Dr. Anna Howard Shaw in the conversion of a senator to their "cause." Miss Addams, though, posed for the pictures when she was in New York recently, and the picture men have made visits to all the suffrage headquarters in the city, snapping each of the famous leaders.

In the official program of the Motion Picture Exhibitor's League of Pittsburg an error was made in giving the credit of the Enterprise Optical Manufacturing Company's advertisement to the Riley Optical Instrument Company, a firm with which the Enterprise company has no connection.

To compensate for this mistake, the program committee of the Exhibitor's league issued 5,000 hand bills in which the advertisement appears as it should have appeared in the program.

Scene from Essanay's Western Drama, "A Story of Montana."

Scenes from The "Merchant of Venice."

"The Merchant of Venice" on Films

A Thanhauser Triumph

LOVERS of the classical in photoplays will welcome the release of the Shakespearian drama, "The Merchant of Venice," a magnificent two reel production of the Thanhouser company, that is to be commended both for the subject and its execution. Of all Shakespeare's plays, none perhaps, are better adapted for the moving picture machine, than this particular selection, nor have a plot that is more easily followed by the average audience.

It is encouraging, for those who have the betterment of the moving picture show at heart, to observe the awakening interest of the public in films having true literary merit and educational value, and it is still more gratifying to note the efforts of the better class of film manufacturers to supply this demand, regardless of expense or precedent. Through the medium of the picture show, the beauties of literature are unfolded to those who have lacked the interest or ability, to read the original work.

In staging this film, the most elaborate preparations, were necessary to insure its success, for the nature of the play demands the most careful attention to detail, not only in the work of the actors, but in the arrangement and character of the properties as well. The item of costuming alone, required a very considerable expenditure of money and time, in order that the pictures compare favorably with the "legitimate" productions that have been staged heretofore.

As a result of this painstaking care, the Merchant of Venice is a thoroughly artistic production from every standpoint, and the makers of the film are to be congratulated upon this undertaking. From a modern point of view there were not many problems entering into the every day life of Shakespeare's characters, that do not remain problems to this day, for Shylock still exists, although his methods have been considerably modified, and we are lead to believe, by our Suffragette friends, that Portias are the rule rather than the exception. Let us proceed with the play:

FIRST REEL.

Antonio, a nobleman, and a merchant of Venice, is asked by his kinsman, Bassanio, for a large sum of money, for Bassanio wishes to travel afar, in order to woo Portia, a woman of great fortune, as well as one of wit and beauty. Bassanio has not the necessary funds to make the trip, and therefore comes to Antonio for aid.

Antonio, although a man of wealth, finds that he has no gold, his fortune being represented in the cargoes aboard his various ships at sea. He knows that in a few weeks his ships will return and he will have ample funds, but in the meanwhile, he offers to borrow for kinsman's present need, from Shylock the Jew, the notorious money lender of Venice.

Shylock has long hated Antonio, because of his proud spirit, and when he consents to lend the money, it is only on the condition that Antonio should sign a bond, whereby, should he fail to return the money inside of three months, the Jew shall receive, in lieu of interest, a pound of his, Antonio's flesh. Antonio laughingly agrees to this bond. He knows the Jew desires his death, but feels so sure that in much less than three months time, the ships will have returned, and he can easily repay the borrowed money. With the money obtained by his kinsman on this strange bond, Bassanio travels to the home of the fair Portia. There, after passing a test imposed upon her suitors by her father, Bassanio is finally accepted, and feels that he owes all his good fortune in winning the lady of his desire, to his noble kinsman, Antonio.

SECOND REEL.

Bassanio is happily married to Portia, when he receives a message of distress from his noble kinsman, Antonio, the merchant of Venice. Antonio writes that his many ships, containing all his wealth, have been lost at sea, and that he is not able to pay to Shylock the money lender the money he borrowed for Bassanio. Because he is unable to pay, Shylock will be able to exact from Antonio, a pound of his flesh. This foolish bond Antonio signed because he felt so sure he would have no difficulty in paying the money he had borrowed.

When Portia heard of the plight in which her husband's kinsman found himself, she dispatched Bassanio with many times the amount of gold Antonio owed, in order that a noble life might be saved.

Shylock, however, refused to take the money, insisting that he be allowed to cut from near Antonio's heart the pound of flesh that had been pledged him. Thus he could kill his enemy.

Had not Portia, disguised as a Doctor of the Law, succeeded in being present at the court, Antonio's life would surely have been forfeited. Portia, however, made it plain to all that in justice to Shylock, Antonio must allow his pound of flesh. But she also warned Shylock that if, in taking the flesh, he took one drop of blood, he would be committing a crime, as no blood was nominated in the bond.

Shylock, outwitted, failed to get his revenge, and Bassanio, when he went to thank the learned lawyer who had saved his friend, found to his great joy, that "he" was none other than Portia, his own clever and beautiful wife.

Scene from Selig's "The Cat and the Canary." A Pastoral Drama. July 2d.

Motion Pictures Defended

Let us view the matter in an impartial light, with a purely unbiased mind and endeavor to firmly fix the personal benefits to be derived from visiting a motion picture show, says the *Pittsburg Leader.*

Even a prejudiced mind must concede that a visit there adds to the intelligence of the patrons, be they adult, student or child; they practically receive a lecturette, in a pleasing manner, sometimes carrying them on long travel through distant and historical lands, and their attention is riveted on the scenes as they unfold themselves.

To those who keep in distant touch with the motion picture theater, as it is conducted today, the assertion is freely made that never in the history of that powerful and far-reaching industry have the safety gates of watchfulness and carefulness more thoroughly encompassed the mental faculties of those who enter its door, and a critical observation of those patrons will, at a glance, prove that they are composed of clean and healthy minds, be they adult, student or child.

It is not true that "semi-darkness" caters to the entrance fees of motion picture habitues, and without a hint of law, or municipal observation. By the addition of a 16-candlepower light, they have made every, presumably, dark corner as bright as daylight, for motography has reached the zenith in the projection of its film and no longer requires darkness, excepting within a radius of a few feet, and the "masher" of today is an obsolete and unknown factor.

Crime we will always have with us, but nowadays it seems the proper course to blame the motion picture theater for most anything. Just because a mental incapacity has been displayed by one who has erred, why embellish the fact that he had once, was now in, or had just left a motion picture theater; if his mind, was troubled, or head bowed in grief, isn't it the most natural thing to imagine he would seek the solace of this light entertainment and of the music, to drown his sorrows? Of course, if he truly realized, they only serve to intensify his sadness, for sorrows will swim "like ducks in a frog pond."

In a motion picture entertainment, many an ideal is presented and a lesson taught to those who could not be reached in any other way. The man who is sharing his weekly income with the grog shop may have presented to him a picture of a destitute home, with sorrowing wife and ragged children: probably you could not have dragged him to a sermon by our great Gough, Sturgeon or Beecher, but what he sees depicted in the "semi-darkness" goes straight to the heart, and were there about him the brilliancy of the ball room, a tear-stained cheek might be the reward of the onlooker, as the lesson was driven forcibly home.

The word lens comes from the Latin word for lentil seeds which have a double convex shape like a lens.

Famous Indian War in Pictures

American's "Blackhawk"

THE historical two-reel features recently completed by the American Film Manufacturing Company, "The Fall of Blackhawk," will be given the public as a state rights feature. This is due to the unprecedented excellence of the subject, and the fact that a large sum of money was required to produce it in its present form.

No other subject can possess more of those features which draw the public than "The Fall of Blackhawk." The great names of Abraham Lincoln, Jefferson Davis, Zachary Taylor and General Winfield Scott are always vital in their appeal, and mean money to exhibitors. The subject has other than an exact historic appeal, in that there are an abundance of thrilling Indian fights, a glorious stockade scene in which the blockhouse and stockade are seen to burn to the ground. Lincoln and Davis are also central figures in a very unique love affair which terminates in the marriage of Jefferson Davis and Sarah Taylor, while the fort is in flames. The American is receiving offers for state rights, and will make shipments after July 6 through the Film Supply Company of America.

Much curiosity has been aroused concerning the American's historical release. "The Fall of Blackhawk" soon to be officially announced. The fact that three American presidents are central figures in the story has given it a unique interest quite out of the ordinary. There is a good story, with excitement enough to satisfy any taste, but, better than that, the student will find an interesting study in the types of Lincoln, Jefferson Davis, Zachary Taylor, and General Winfield Scott. Much thought was given to these great characters, and they are portrayed as carefully as the limited historical data of that period would permit.

Scene from The Fall of Black Hawk

For instance, all know Abraham Lincoln as he appeared in 1861, yet the public does not know the Lincoln of 1830, therefore, the idea was to retain the characteristics, gestures, facial expression, etc., that was always Lincoln's and still portray him as a young man of 24. This has been hard work, but the result is a youthful Lincoln who can ride, swim and run and who yet retains the poise and dignity of the Lincoln we know. Lincoln was 24 years old at the time of the Blackhawk uprising. The first reel shows him returning from work with an axe over his shoulder, hearing the first news of the war. We see him as the inspiration to fight for his country lights his face, his drilling of an awkward squad of volunteers, his reporting to General Winfield Scott's headquarters with his little troop of raw recruits, and his proud title of "Captain." We see him enlist as a private when that strict disciplinarian, Gen Scott, deposes him, and we follow him in the army camp as a wrestler and a fighter. These events are the lore of history, and are fittingly incorporated into a picture that would be incomplete without them. Harry Lawnsdale, whose reputation in the part of Lincoln, is nation-wide, portrays the character as faithfully as his remarkable resemblance and his years of experience will allow.

Throughout, the types represented are true to history. Zachary Taylor we know as president of the United States; the purposes of the picture was to portray him as he actually looked at the age of 45, some years before he became a national figure. This also is true of General Scott and Jefferson Davis. The latter was a boy about Lincoln's age, fresh from West Point. Davis's sensational elopement with Sarah Taylor, daughter of Zachary Taylor is a beautiful bit of work for which we have to thank history, and the impulsive temperament of that hot-headed Southerner.

There are fights with Indians, and we are trusted to an exact portrayal of that famous episode which really started the Blackhawk war. That was the story of the four drunken rangers who shot Blackhawk's warriors in mid-stream while they were ford-

ing the Rock River under a flag of truce, and ready to surrender. Davis and Lincoln play large parts as individuals, and the grand finale is the burning of Ft. Crawford, an actual, real fire, which entirely consumed a stockade and blockade.

The photography is rarely beautiful, and such superb backgrounds of dense, luxuriant foliage never before have been seen in Indian pictures. The photoplay was staged on the ground where the events actually occured, and are thus given a touch of the genuine and actual.

Clock Faces for Picture Shows

Transparent-faced clocks, lighted from behind with colored lights, are the latest innovations of motion-picture show houses, according to *Popular Mechanics*. Patrons of these amusement places complained that they could not tell the time when they were inside the houses, and hence, not knowing how long they were staying, often were late for engagements or missed their suppers.

Clocks, lighted from the front could not be used, for the reflected light rays seemed to have an injurious effect on the eyes and spoiled the effect of the pictures. Clocks lighted from behind with white light had the same effect.

When amber or green lights were placed behind the transparent face, however, the effect was not harsh, did not injure the eyes and yet was sufficient to show in silhouette the hands and hour numerals on the dial of the clock.

Show Patrons on Strike

The recent raise in price of admission from 5 to 10 cents, by the moving picture houses of Montgomery, Ala., has brought about a general dissatisfaction among the patrons. A spirit to "get back" at the show owners has been manifested, and it is understood that a petition is being generally circulated among the people of Montgomery, which will be presented to the city commission asking that they prohibit the running of the shows on Sundays.

The commissioners are empowered by the act of the legislature creating the body to regulate the amusement features of the city. The shows were granted the privilege to operate on Sunday and the commission can rescind the ordinance if they see fit.

Montclair Permits Motion Pictures

By a vote of seven to four, the town council of Montclair, New Jersey, decided in favor of permitting moving picture shows to be held under a local censorship. It seems strange with Menlo Park, the home of the inventor of motion pictures, only a short distance from Montclair, that the town council has prohibited this form of amusement for so long a time.

Scene from the American Film Manufacturing Company's Feature, "The Canyon Dweller."

A Story of International Intrigue

"The Inventor's Secret"

A powerful and dramatic Cines film story entitled "The Inventor's Secret" having many novel and sensational features, is to be released by George Kleine, on July 30, the methods employed by the secret service of foreign powers to obtain knowledge of the military developments of their rivals, is the theme of this most interesting film.

Photoplays dealing with political intrigue, and international relations, are always of the deepest interest to all classes of motion picture patrons, and we are sure that this will be no exception. The patient endeavors of the chemist-officer, Marco Vani, to produce an explosive that will revolutionize modern warfare, his success, and his final overthrow by the treachery of a spy, will hold the spectators in breathless suspense.

The ambassador of a rival country hears rumors of the discovery that will alter the destiny of nations, and determines to possess the secret at any cost. Knowing that money will not avail, he summons the fascinating Countess Florrie, and commissions her to win the secret. She is as unscrupulous as she is beautiful, and readily accepts the mission, having full confidence in the power of her charms.

The embassador gives a grand ball, to which only the elite are invited, and to the inventor's surprise, he also is included among the guests. Here the vampire has an opportunity to carry out her well-laid plans, and completely charms the man of genius, who, after an ardent courtship, ultimately proposes marriage.

The ceremony over, she immediately starts her treacherous work. She manifests a great deal of interest in her husband's work in his laboratory, and finally learns that the priceless papers are concealed in a safe. The next night she sends for her trusty confederates, and conducts them to the laboratory for the purpose of opening the strong box. They are in the midst of their efforts when they hear the inventor's footsteps in the adjoining room, and are forced to effect a hurried escape by way of the window after just having time to take a wax impression of the lock. The countess is left behind, and in an intensely dramatic scene manages, by the exertion of all her powers, to allay his suspicions temporarily.

The inventor is soon under the spell of the countess, and she, confident of final success, summons her assistants for another attempt at the safe. This proves successful, and they escape with the papers, but not entirely without again arousing her husband's suspicions. Soon afterwards, he examines the safe and finds that the papers are not there, but de does not yet attribute the disappearance to his wife.

The next day, however, he discovers a letter addressed to her, and, believing her guilty of an intrigue, opens it. To his amazement it reveals that his wife has overlooked an important paper which she must obtain that night; it therefore proves that the idol of his affections is false, and is indeed guilty of the theft. A demon possesses him, and he plans revenge. He prepares a bomb composed of his explosive, and places a fuse in readiness; and in the evening secretes himself in the laboratory.

When his wife enters and opens the safe, he approaches and seizes her in a grip of iron. With uncontrollable hatred, he accuses her of the crime, and then lights the fuse. After a short suspense there is darkness, and we then see a terrible explosion. The building is rent asunder, and the whole laboratory blown to atoms. It is, indeed, a terrible revenge.

Campaign Pictures

Chicago will witness the first of a national "moving picture political campaign," which will be a picturesque feature of the 1912 struggle for the presidency. On his recent visit to New York President Taft was motographed in a variety of speech making gestures by the Kinemacolor company, and these films in the natural colors will soon be displayed at the Olympic theater. Arrangements are under way to place Col. Roosevelt before the moving camera, and in his most strenuous fighting poses.

There is every indication that by autumn the political battle of moving pictures will be raging at its

Scenes from the Cines Feature "The Inventor's Secret." Released July 30th.

height. Not long ago Edward F. Dunne, Democratic candidate for governor of Illinois, cheerfully submitted to the moving picture man, and films of the former mayor of Chicago are in preparation for state-wide distribution. Gov. Charles S. Deneen, his rival, has not yet been placed under the glare of the motion machine, but that he is not opposed to innovations was shown in his campaign through Illinois last spring, when from his car platform he made a speech through a telephone receiver which was heard by several thousand "party line" subscribers in a western county.

Speaker Champ Clark stopped out in front of the moving picture cameras the other day and indulged in all of his customary oratorical calisthenics. One of the series of pictures for which Speaker Clark has posed shows him calling the house of representatives to order, directing the roll call and morning religious devotions, announcing the business of the day and performing the various duties incident to the day's congressional work.

Woodrow Wilson has been an involuntary actor in the "photo-play," having been trailed by a squad of moving picture men, who followed him from stump to stump.

Moving Pictures in Mexico

According to Consul T. C. Hamm, Durango, Mexico, there are at present two moving-picture theaters in Durango—Salon Golondrina and Salon Rojo. Both are members of regular film-exchange circuits, one with headquarters in Mexico City and the other in San Luis Potosi. The films are changed daily and seven to ten pictures are shown at each performance. Most of the films in use are imported from France, although a few, chiefly cowboy and "wild west" pictures are obtained from the United States. Some Spanish films depicting bull fights are shown.

The proprietor of the Salon Golondrina informs me that he attempted to import all his films from the United States, but that the length of time required and the uncertainty of regular shipment made the venture a money-losing proposition. He further stated that the explanatory matter was all printed in the English language, an innovation which proved anything but popular. A Powers machine of American make is the one now in use and is giving entire satisfaction.

In order to enter this market successfully three things at least are essential: (1) Prompt and continuous service; (2) a large variety of subjects; (3) all explanatory matter must be in the Spanish language.

Moving Pictures in China

According to Consul General Samuel S. Knabenshue, Tientsin, China, the moving picture business is much more largely developed among the treaty ports in southern China than it is from Shanghai northward or in North China. In this consular district there is but one establishment using moving picture films. This is the Arcade, located in the French concession, Tientsin. The entertainment consists usually of eight films during the evening, interspersed at times with turns from one or two variety actors. The house is a small one, the patronage not large, and the proprietors often omit the variety turns on account of the expense of bringing performers from the south. There was an amusement house of the same character in Peking, also called the Arcade, but it has been closed since last November.

The market for films and moving picture machines is almost entirely in the hands of the Pathé-Phono-Cenima-Chine, whose head office is in Paris, with branches at Calcutta, Bombay, Hongkong, Tientsin, and Shanghai. This firm has a practical monopoly of the moving picture business on the China coast and throughout the Far East generally. The Arcade rents the films it uses regularly from this house. The films as a rule are sent from house to house along the China coast until they are worn out. Occasionally an American film is shown, but it is always a second-hand one and is obtained from the above company.

Moving picture shows are increasing in popular favor in South China, and the natives are evincing a great interest in them. So far this does not appear to be true of North China. However, there is no reason why a popular liking should not be built up among the Chinese if some firm would enter the business and provide traveling cinematograph shows to be exhibited in Chinese theaters in the various native cities of North China.

Sunday in Jacksonville

Unless Mayor Jordan refuses to put his name to a bill passed at a special session of the council of Jacksonville, Fla., all theaters of the city will hereafter pull down the shades and shut off the lights between the hours of 6:30 and 8:30 o'clock p. m. each Sunday. Such a state of affairs was made possible by an amendment tacked onto a bill which was originally intended to regulate the license of moving picture machine operators. Councilman Mills was the official tacker.

Several weeks ago Councilman Peeler at the request of some of the moving picture men and a few of the operators, was asked to present a bill to the council, and the measure was finally drawn to regulate the qualifications and conduct of operators. The bill went to the laws and rules committee and came back last night for final action. It progressed to a stage where a few minutes would have sealed its fate one way or the other, when Mr. Mills got in his amendment.

In support of the measure, Mr. Mills stated that the people of Jacksonville wanted the theaters of the city to close on Sunday and that it was right and proper for the hour of church services to be observed by closing such places between 6:30 and 8:30 o'clock in the evening on Sunday. Others in the council thought that the people should have a voice in the proceedings, but as results proved, there was no chance.

Milano Joins Universal

From this time forward the famous Milan films will be released through the Universal Film Manufacturing Company.

These celebrated films are made by a company of legitimate actors and actresses who have co-operatively joined together to produce the highest expression of dramatic art. Some of these players are famous all over Europe for their dramatic ability and it is a big aid to the Universal Company that they have been able to secure these films for their program.

An announcement of release dates will be made as soon as the information can be obtained from the importers.

National Press Association in a Film Story

Another Selig Scoop

W. N. (Bill) Selig has the happy faculty of surrounding himself with men who can do things, and Stan Twist is no exception, for he is a doer with a big D. So when he announced that he had made arrangements to entertain the convention visitors of the National Press Association at the Selig plant on Wednesday, June 26, we kept our eyes open for some genuine Twist surprises.

First off the reel, you didn't go out as best you could, trusting to luck to find the plant in time for the show, for Twist had chartered special cars from the Chicago Railways Company, and loaded the cars at the door of the Sherman House, the home of the convention. The five hundred visiting editors and their wives were then transported directly to the Selig plant, without stops, until they were assembled in the big yard at the rear of the plant.

As each car load approached the plant, the visitors were massed in "column two" formation for the convenience of the moving picture operator, who photographed them, as they passed under the "Welcome" sign on the big gate. It was announced by Twist, later in the afternoon, when the pictures were shown to the crowd, that all records had been broken in film developing—three hours and forty-five minutes; the previous record made at the Gotch-Hackenschmidt match, was clipped by exactly one hour and seventeen minutes, for it was exactly two hours and twenty-eight minutes from the exposure to the time of mounting the finished film in the projector. A splendid record.

Needless to say, the visitors were enthusiastic over the pictures, for it was the first time that the majority of them ever had the exceptional privilege of witnessing themself on a moving picture screen. Screams of laughter greeted the appearance of some particularly graceful (?) individual as he ambled across the screen, and it's a dead cinch that the majority will spend time, from now on, in practicing the art of walking in the privacy of their rooms.

There is nothing like a moving picture film to recall Bobby Burns' couplet, "O, wad some power the giftie gie us, tae see oursils as ithers see us." This applies particularly to those who disregarded the camera man's lament "Please don't look at the camera." It was in line with our usual luck, that we were missing—on a light struck portion of the film.

On filing into the big yard, we were handed an envelope filled with Selig literature, and also containing a puzzle that disorganized the staff of MOTOGRAPHY

Nat'l. Press Representatives Watching Selig Players Enact Film Story.

for two days after the show. A card was issued, showing numbered half tones, and a request blank, to be filled out by those who could use the cuts, or matrices, in their home paper.

Five hundred newspapers throughout the country will detail this Selig publicity scoop, five thousand women will hear it first hand from the editors' wives, and five million people will read about it in their home papers. This is the publicity that counts, for the novelty of the entertainment among the unusual surroundings will long remain fresh in the minds of the newspaper men, and will be discussed for months after.

In order that each and every member of the association would have an opportunity to ask questions, and receive intelligent replies concerning the various manufacturing processes, the huge party was split up into groups of fifty with a Selig actress or actor at the head of each. There was no evidence that reportorial graduates had forgotten the news instinct, for the questions were fired in volleys that exhausted the compendiums of information selected as guides.

It is something to be escorted by as cheerful, intelligent and winsome a guide as Miss Greenwood or Miss

Editors as Actors for Selig

Leighton, or any one of the others, who were sacrificed on the altar of curiosity.

When the tour of studios and various departments had been completed, the guests gathered in the yard to witness the making of three scenes of a film that will probably be known as the "Miller of Burgundy." To see a play enacted in broad daylight, with the actors in their quaint costumes mingling with the crowd, was a sight never to be forgotten by those who witnessed the internals of moving picture making. Children would have been more tractable, but not more curious, than this huge crowd of news gatherers, collected from the country's ends.

Imagine yourself, with your friends, suddenly transported to far Burgundy, amid the rustic surroundings of this quaint old province. In front of you is an old grist mill, thatched, and with the characteristic over-shot wheel hanging idly in the mill pond. Buxom French girls, in provincial dress, were moving about, saboted children playing in the dust, donkeys laden with grain sacks, plodded patiently along and a rustic bridge across the mill pond, aided in creating a foreign atmosphere.

At this point we were treated to a sensational bit of action in a rescue scene that was realistic to a degree In this act the impoverished miller saves the life of the silk-hatted aristocrat who has been thrown into his mill pond by the failure of the bridge. This drew the enthusiastic applause from the spectators that the act deserved.

There is something in a name like Adrienne Troell, that harmonizes with your surroundings, and makes you think of a pretty, plump maid, in a homespun skirt and corsage, a vision of the little heroine of the Selig film story.

Of course, the visitors were asked to contribute toward the making of a film, and manager Nash soon had them engaged in the role of a crowd at a baseball game, giving a touch of realism to a film called "The Pennant Puzzle," soon to be released. Twist was everywhere, first ably seconding Oscar Eagle, one of Selig's directors, then lustily bawling his instructions through a megaphone for Chauncey Herbert, next leading the crowd through stunts for the camera men, or giving instructions to his corps of guides.

It was all wonderful to the visiting editors and their wives, wonderful to us, who have seen it time and time again, wonderful on account of the enormous publicity such an event will get in the daily press and wonderful in the way that Twist handled the whole affair. May these tired out folks of filmdom reap their reward for the cheery good natured way in which they answered the millions of questions fired at them.

W. N. Selig, in his broad-minded way is the only big film manufacturer who throws open his doors to the public, disarranging studio work, acting schedules, and everything else, to let people get a closer glimpse of how moving pictures are made.

Is it any wonder at all that Selig succeeds, not only commercially, but in surrounding himself with a band of the most loyal employes ever collected on one pay roll?

Joaquin Miller in Films

Joaquin Miller's fame and personal appearance have been rendered finally immortal by the moving picture man. Arthur W. Rice and George E. Thornton scaled the dizzy Fruitvale hills and after an hour of consultation, ending with certain signed documents and the transfer of a check, secured valuable pictures of the aged poet in his home at "The Heights."

While the Poet of the Sierras made trenchant remarks concerning films, things and events, the camera men photographed his venerable figure standing before the walls of stone which he himself had built sitting in contemplation on the vine-clad porch, standing among the roses which have inspired many of his songs, or strolling with his daughter, Juanita, through the grounds, which he spent years in perfecting for her reception.

"Take me in this grove," demanded Miller. "There wasn't a tree here when I came. I want the public to know that I have produced something beside poetry."

Miller declared that he would not go to see the pictures of himself. "I see enough of myself at home," he said. "I saw my first moving pictures on Columbus Day in Berkeley. They are beautiful, inspirational, a poem."

Of Interest to the Trade

MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

Second Annual Convention, La Salle Hotel, Chicago, Aug. 13-17, 1912.

Illinois State Branch No. 2 is actively at work to make the National League Convention the biggest thing that has ever been pulled off in the film business. The convention committee is comprised of these well-known exhibitors: Wm. J. Sweeney, Chairman; Samuel I. Levin, Chris. C. Whelan, Crawford L. Hull, George Henry, Robert R. Levy, Louis Schindler, I. Natkin, L. H. Frank, Charles Abrams, A. J. Balaban, M. Hyman, Fred Schaefer, H. A. Hill, J. A. Alcock, John Miller and Charles A. Anderson. Headquarters are at 112 S. State St., Chicago, in the splendid offices of the Orpheum Theater.

A Powers Two Reel Picture

"Toys of Destiny," the coming two reel feature to be released by the Powers Company, is a most thrilling and highly interesting story and has the qualities essential to a drama that will live long.

Ernest Seamon and David Baldwin both love winsome Dorothy Fisher. Love is blind and the girl chooses Seamon, the dissolute young scion of a rich father. As a lover he deceives her and as husband ill treats and neglects the young wife. He goes from bad to worse and consorts with gamblers and men of shady reputation, coming home intoxicated to mistreat his wife.

Young Baldwin is a lawyer and rises in his profession until he is honored by being elected district attorney. He remains unmarried and still loves Dorothy, knowing his love to be hopeless.

One day Seamon goes to one of his old haunts and there becomes helplessly intoxicated. He is seated at a table, head on arms, sleeping off the effects of a prolonged debauch. Another man enters and seats himself at the same table and calls for drinks. Outside two villains have followed the man to the resort. They enter stealthily and there is a struggle and one of the scoundrels produces a revolver and shoots the stranger, killing him instantly. They hastily rifle his pockets and decamp. The noise of the shot is heard by those in the barroom and they rush in to find Seamon seated beside the dead man with a revolver in his hand, placed there by the murderer. The

Scene from the Powers Subject, "Toys of Destiny."

evidence is all against Seamon. He is arrested, charged with the killing, and given a trial. Baldwin, true to his sworn duty, conducts the prosecution and Seamon is convicted on circumstantial evidence, much to the sorrow of Baldwin as he sees tne grief of the wife. Seamon goes to the penitentiary and becomes a demented man.

Near death's door the real culprit comes to Baldwin and, in the seclusion of the office of the district attorney, confesses that he shot the stranger. Baldwin secures his signature to a written confession and then follows a struggle between love and duty. Baldwin knows the confession will clear Seamon and that he will return to his wife. If he suppresses the confession the wife can obtain a divorce from the worthless husband marry him. He does not waver long. Going to the wife, he shows her the paper. She is visibly affected, but bids him go and free the prisoner. Armed with a pardon from the governor Baldwin goes to the penitentiary and obtains the reaelse of Seamon.

The husband returns home a wreck. Once free he proceeds to become intoxicated and reels into the presence of his wife to upbraid her. She bars it with a fortitude that is grand. Stung by her indifference he attacks her and they struggle through a door to a porch, where he falls to the ground below to his death.

There is little more to be told. After an elapse of time Baldwin comes to the sweetheart of his youth and she welcomes his coming. He takes her in his arms and they are once more happy—all barriers to their union being removed.

Kathlyn Williams Author of Selig Feature

On July 4 the Selig Polyscope Company will release, as an Independence Day feature, a one-thousand foot drama entitled, "The Last Dance." It promises to be one of the best dramas of the season and was written by Miss Kathlyn Williams, the versatile and talented Selig leading woman. The production was staged under the direction of Oscar Eagle, a well known legitimate producer, who recently joined the Selig forces. "The Last Dance" tells in a simple, charming manner, the story of a dancing girl's romance and pathetic death. While it is filled with dramatic scenes and abounds throughout with the atmosphere of the stage and country, it is utterly void of the usual theatric sordidness which oftentimes mark productions of this nature. Miss Winnifred Greenwood plays the principal part, that of the dancing girl, and it is said that she does one of the finest pieces of emotional acting ever seen in the silent dramas, and by far the best piece of work in her career as a motion picture player.

The first production of the Selig company now working in Colorado has been received at the Selig plant in Chicago, and taking this first picture as a criterion the Colorado Company bids fair to outrival all former efforts from this locality. The Selig Colorado Company is in charge of Marshall Stedman, with O. B. Thayer in charge of the productions. Among the roster of players are Myrtle Stedman, William Duncan, Florence Dye, Rex de Roselli, Ed. Maich, Henry Riemers, camera men, and Francis West. It is understood the company will work around the Royal Gorge for the present and later is expected to stage some productions in the Cripple Creek district.

George Cox, of the Selig producing department, has taken a small company for a two weeks' cruise through the islands of Northern Lake Michigan and Superior. Some interesting marine pictures are expected as a result of this trip.

On July 18 the Selig Polyscope Company will release a one-thousand foot feature entitled "The Polo Substitute." The story of the picture revolves around the great International Polo Match, recently held at Pasadena, Cal., in which the social elite of two hemispheres were concerned. A very intense and exciting feature of this reel is the actual game between England and California. Many thrilling plays were recorded by the Selig cameras and three well known English Lords appear in close up scenes. Hobart Bosworth, himself a crack polo player, probably has the distinction of being the only moving picture producer in the world who has had three real English lords working for him at one time as supers. Lord Tweedmouth, Lord Alastir Gower (son of the Duke of Sutherland) and Lord Innes-Kerr, who was with Captain Beasley of the Horse Guards, all are seen in the game. Dr. Mallaby and the great Canadian player, Mr. W. Stevens, also take part in the breakneck sport. Colin Campbell produced the picture and Hobart Bosworth wrote the scenerio and played the leading role.

The entire energies of the Selig Polyscope Company's Pacific Coast studios are now directed toward the production of what promises to be one of the most elaborate and dramatic spectacular features ever released by the house of Selig—"The Count of Monte Cristo."

Crown's "Battle of Two Palms"

In the Battle of Two Palms, one of the stiffest encounters of Italian-Turkish war, Cav. Luca Comerio, official photographer of the King of Italy, took the most thrilling battle pictures ever presented to the public. Instead of being a specially posed sham battle scene, or a series of pictures taken before and after actual hostilities, this film shows the battle in all its details from the appearance of the enemy until their final route.

More than one thousand Arabs were killed in this particular engagement, according to Italian advices, and that they were courageous and offered stubborn resistance is demonstrated by the number of dead and wounded left on the field. It is only from a film of this character that one can realize the frightfulness and uselessness of war, and these pictures should be effective in promoting the work of the Hague Tribunal of Universal Peace, a work that has been so far ineffectual.

The attack was begun at noon, a large force of Turks and Arabs advancing from the desert opening fire on a company of engineers who were engaged in laying the foundations of a new line of forts. A lively skirmish then took place, the two battalions of the 34th Infantry stopping the Moslem advance, the 20th Infantry preventing the enemy from engaging the Italian right.

About five o'clock the Turks began their retreat, while the Italian batteries poured hundreds of shells into the broken ranks of the enemy. It should be reemmbered that the camera man was in the midst of this engagement, and that this two reel film by the

Crown Feature Film Company shows every movement and detail of the battle with a fidelity to nature that places the spectator on the field with the heroic rcfoes.

American to Release Three a Week

Beginning Wednesday, July 3, The American Film Manufacturing Company will release three instead of two western subjects. The new addition is the result of the steady, consistent demand for more western subjects which seem to be general among Independent exchanges.

The American has placed a new company in the field whose every effort will be bent toward the production of the highest possible grade of out-of-door cowboy, Indian and mining pictures.

The American has made some rapid changes in its organization recently, adding four new companies and producers.

Efforts are being directed toward the production of the highest possible grade of distinctly western subjects and three companies are now bending their energies toward that end.

It is the American's intention to place three good western subjects on the market each week; also to add a two reel subject each second week and to cover a number of scientific and educational studies as well. Some of the best negatives of a scientific nature will be announced for release in the near future.

W. D. Emerson is the name of one of the American's new producers. Mr. Emerson has just completed "An Hour of Terror," an unusually good subject of an Indian nature and will handle the third western for the American each week.

Thanhouser Increases Capital

Under the laws of the state of New York the Thanhouser company, located in New Rochelle, has filed incorporation papers at a capitalization of $400,000 for the production and manufacture of moving pictures. The following are named as incorporators: C. J. Hite, Crawford Livingston, and Dr. Wilbert Shallenberger.

Americans Moves Its Western Studio

The American Film Manufacturing Company moved its western studio last week from La Mesa to Santa Barbara, South California. The new location will give the western company equally good backgrounds for its pictures. The actuating reason for the move was the fact that nearly all good locations in and about La Mesa had been extensively used in "Flying A" pictures. Two horses were stolen from the American's stables recently. Oddly enough, this event occured the same day that two "Flying A" play-

Scene from the Kleine-Cines Film, "Too Many Sweethearts." July 27th

ers were married. Detectives failed, however, in discovering any clew that might link the disappearance of the horses with the simultaneous disappearance of the two honeymoon couples.

With its two western companies, one in Santa Barbara and the other in Chicago, the American Film Manufacturing Company announces itself in the market for some good Indian stories of one reel length. Good prices will be paid for acceptable manuscripts.

General Film Meeting

At the annual meeting of the General Film company, held at the company's offices, New York City, the following officers were elected for the coming year: J. A. Berst, president; George Kleine, vice president; S. Long, treasurer; Paul Melles, secretary. Members of the executive committee, S. Long and S. Lubin.

New Frisco Censorship Board

A reorganization of the San Francisco, Cal., board of censorship, which exercises supervision over moving picture shows, resulted from a conference between Mayor Rolph, members of the censorship board, public officials and representatives of the Society for the Prevention of Cruelty to Children.

A new board will be appointed, as the result of complaints that the censors have permitted improper pictures to be shown. The censorship board consisted of Dr. W. A. Whelan, W. P. Wobber, T. Bailey and Mrs. F. M. Malloye. Doctor Whelan and Mrs. Malloye have resigned. Detective Bailey and Wobber will follow.

Increase Use of the Orchestrion

Considerable success has been attained by the Peerless Piano Player Company, St. Johnsville, N. Y., in supplying the better class of photo-play houses with the model "De Luxe" Orchestrion, not only in this country, but in the Antipodes as well. We are informed that among the latest users is the John D. Williams Amusement Company of Sydney, Australia, who has an Orchestrion in each of its seventeen theaters.

In this country may be mentioned the string of theaters, owned and controlled by Josiah Pearce & Sons in New Orleans, La., and the two new theaters just opened by Chris Chacos at Coshocton, Ohio, in all of which an Orchestrion is installed. In addition to the above, are the almost numberless theaters throughout the country who have been supplied through the dealers.

Moving Pictures at Culver

At the recent annual outing of the Indiana society of Chicago, held at the Culver Military academy, Culver, Ind., motion pictures were taken of the various events. These will be reproduced for the first time next winter at the annual banquet of the society.

Scene from Selig's Civil War Story, "Baby Betty." July 5th. Photo Copyright 1912, by Selig Polyscope Co.

Brevities of Business

PERSONAL NOTES.

This is H. Z. Levine, all dressed up in an air-brush suit of black tweed, ready for his own funeral. He is a victim of MOTOGRAPHY'S spot-light persistence. In electing these publicity men to fall for an airing in print this great motion picture pest has bit into the hardest of all its hard propositions. Levine tried the Bertillon method and then switched to thumb-prints before he would come across with a photograph. And even then he submitted a film negative instead of a squeegee print. Can you beat that for modesty? This film negative showed him in his shirtwaist with the sleeves rolled up. It wasn't done that way to lend color to his action. No one doing publicity in the film game can bluff it out. You gotta get down to the grind and produce! Levine isn't the exception. He is all tangled up with eighty-three things to do in sixty minutes and then repeat, keeping at it for sixteen hours a day. Then he quits, with "nothing to do till to-morrow." And he's young yet! Those thumb prints that are stowed away in the films loomed up like steel prints and they were inked with a rubber stamp pad at that. They didn't show a blemish of wear, nor a scar of any kind, which proves that a southpaw, though city bred, can take care of himself. H. Z. Levine was born in New York City, August 26, 1888, when the asphalt on the pavements was bubbling with heat. He tried to spring the twittering as part of the setting to such an auspicious event, but the birds don't twitter in New York in August. They sit around with their wings extended and their tongues hanging out, waiting for a sprinkling cart. The birds in New York are like the people who live there. They know that if they stay with it long enough, somebody will come to their rescue. Erstwhile, now that Levine is born and christened—think of it—Harold Zachary Levine, and him left-handed; he grew, much as other babies grow and after a while he trundled off to school with his little slate and pencils and primer. He tugged at the three R's, and kept right along past the high-school and into the university of New York where he specialized in history, literature, sociology and economics. This was in accordance with the wish of his father who encouraged his son to study law, which he did. When Levine's father died, he dropped the cause and accepted a place with the publicity department of the City Club of New York, a semi-political club, headed by George McAneny, the present borough president of Manhattan. He remained in the position for a year, before joining the editorial force of the Brooklyn *Eagle*. This association led him into the staff of the incorporated theatrical press agents, which didn't fit his inclinations a little bit. But pencil-pushing as an occupation had taken strong hold of him and he found solace at his own desk, representing a string of weekly newspapers as special writer on subjects which he assigned to himself. He also did more serious work in contributing a series of special articles on manufacturing subjects to the good old Brooklyn *Eagle*. By now, Levine is twenty-two years young and the next year he engaged with the M. P. NEWS, but only for a little while; for *Film Reports*, under Rubenstein, was having a lot of fun and Levine jumped in there to help. He got the title of associate editor and did a whale of a lot of work. Following this short excitement, he organized the M. P. Publicity Company, with high ideals. High ideals alone don't go in the film game and the enterprise fluked before it got to going, which may be taken as a compliment, rather than a knock. It was here that Bert Adler took sick and Levine was called in to help out. He made such a splendid record for himself that the Thanhouser Company hung on to him during Adler's four months' Illness and last November the Solax Company, needing some one who could manage publicity, engaged Levine without parley. He is now publicity manager for the Solax Company and editing the house organ, *Magnet*, as a side line. Like all publicity men, Levine is proud of certain achievements. He regards "Solax Night" his happiest success. And he also believes that the film itself is the best of all advertisements.

Fred Mace, formerly one of the principal comedians with the Biograph Company, has connected himself with the forces of the Imp Company, where he will assume similar roles.

After a short engagement with another company Alvin Wyckoff, formerly cameraman with the Selig Polyscope Company, has returned to the Selig studio.

James Cooley has rejoined the Reliance forces after an absence of several months and will resume his former part of playing leading roles.

Miss Helen Lynn has been engaged as leading lady for the Diamond Film Company at Woodside, L. I. Miss Lynn has previously been connected with one of the best film companies in the country and is not only a perfect type for motion pictures, but is well equipped for the work.

M. A. Breslauer has been appointed press and publicity agent for the western branch of the Essanay Film Manufacturing Company, with headquarters at Niles, Cal.

S. S. Hutchinson, president of the American Film Manufacturing Company, accompanied by his son, will shortly leave for an extended trip to Europe in the interest of the business, spending much of his time with the company's London branch in an effort to bring it more nearly to the standard and growth attained by the American house.

Whitney Raymond, a member of the Essanay Eastern Stock Company, has just returned from a month's sojourn in Southern California and among the Canadian Rockies. Mr. Raymond is very profuse in his praise of the country visited.

George Gebhart, formerly director of the Lux Company at Hollywood and later connected with the Nestor Company as leading man, has joined the Pathe Western company and will assume the role of Indian leads, for which he is particularly adapted.

Charles L. Fuller, well known to the moving picture field, will act as representative of the Helen Gardner Feature Picture Company recently organized.

Stan Twist, who pulls the wires at Selig's publicity desk just telephoned to say he is starting on a yachting trip on Winn's power auxiliary yacht, H'Eloise. That Stan is headed for Milwaukee doesn't mean that they intend to take on a cargo of Milwaukee's most famous product, but every one knows how thirsty water makes one and it's two to one that the H'Eloise will have a long string of empties to account for on the home trip. Publicity men, as a rule, don't get vacations, which is a big pity, so Twist expects to be back on the job by time.

S. S. Hutchinson, president of the American Film Manufacturing Company, leaves Chicago Monday morning, July 1, for New York, where he will board one of the big liners for a shorp trip to Europe. Berlin, Vienna, London and Paris are a few of the villages on his itinerary. This trip is purely a business trip, but it's a safe bet he won't do all his spending Monday. We all envy him the trip and hope he has a good at Selfridge's or the *Bon Marche*.

The proverbial toughness of an advertising man's skin would account for some things; but when Mr. and Mrs. Omer Doud have an exciting spill from an auto going twenty miles an hour without even a scratch to show for it there must be some kind of a Providence that takes a hand. Anyway, the American Film Manufacturing Company came mighty near losing a "cracker-jack" publicity man last week, when Doud's auto overturned while he was hurrying out to assist at a new production the American Film is bringing out. Doud is too good a man to lose and we hope he either cuts his speed down to a walk or takes a trolley hereafter.

AMONG THE PICTURE THEATERS.

ALABAMA.

Wyatt Heflin, one of the best-known young singers in Birmingham, has acquired the Victoria theater in that city and will conduct the same as a high grade moving picture house.

The Ketcham Moving Picture Company is the name of a new organization formed at Little Rock by George Ketcham and others for the purpose of taking pictures of Arkansas scenery. Some time in September the company expects to send a crew to Mexico to get scenes of the revolution and

pictures of Mexican scenery. This trip will probably be made overland.

A motion picture theater has been opened at Warren by the J. M. Ensor Film Exchange of Little Rock.

CALIFORNIA.

The Liberty theater, a new motion picture house erected at 617 K street, Sacramento, by Charles W. Godard, is said to be one of the most beautiful on the coast. A $15,000 automatic orchestra has been installed. The house will be devoted exclusively to pictures and the admission will be ten cents to adults and five cents for children.

The Dreamland picture theater at Modesto has been purchased by G. F. Alton.

A new motion picture theatre is being erected at 16th and Valencians street, Los Angeles, by W. A. Trintz, which contemplates the expenditure of $15,000, and will have a seating capacity of 550.

Another motion picture theater will be erected at 411 28th avenue, Los Angeles, by J. Peyron.

The New Casino Theater is a late addition to San Diego's motion picture houses, having been erected at a cost of $15,000 and with a seating capacity of 780 persons.

Messrs. Whitmoyer and Geer, proprietors of the Lyric theater at San Bernardino, have acquired the management of the Majestic theater at Glendale and thus have a good start on a circuit of the popular moving picture houses. For the present Mr. Whitmoyer is giving all his time to the Glendale house, but expects to divide his time equally between the two houses once matters are satisfactorily settled. Only the best films will be shown and both houses will be conducted on the highest possible plane.

CALIFORNIA.

Berkeley has a new industry which will employ from 75 to 100 skilled mechanics, and about 15 or 20 girls, besides the usual number of laborers. It will be known as the American Photo-Playing Company and its principal output will be large instruments to be played in connection with biographic displays, including all kinds of moving picture shows.

A moving picture theater will be opened at 369 N. Main street, Los Angeles, by the Portala Theater Company, which will have a seating capacity of about 700.

CANADA.

A new motion picture theater, to be known as the Imperial is in process of erection at Vancouver, B. C., by the Canadian Theaters and Amusement Company, and every effort is being made to have the house ready to open to the public about July 1. The house will have a seating capacity of 1,400, and the estimated cost is $60,000.

COLORADO.

The Savoy, a new vaudeville and motion picture theater opened at 116 North Tejon street, Colorado Springs, announces that nothing but first-class vaudeville and the latest and best in moving pictures will be presented, and the opening program bore witness to the truth of this statement.

George T. Stapleton, for the past four years proprietor of the Gem theater, Rocky Ford, has exchanged his property in that place with J. A. Funk for a picture theater in Guthrie, Okla.

Ordway is to have a new motion picture theater, which will be under the management of Phil Partick, and will have a seating capacity of 250.

CONNECTICUT.

A new motion picture theater, having a seating capacity of 1,200, has been opened at New Haven by Frank Wilcox, under the management of Frank S. Terrell.

Plans have been prepared for a moving picture theater, to be erected by Manager W. M. Harris, of Highland Lake Park, Waterbury. The same will have a seating capacity of 1,000.

The "Mitchell" is the name of a motion picture house opened at New Haven by Lowell A. Mitchell, having a seating capacity of about 1,000.

The Phoenix Theater has been reopened at Danielson as a moving picture house.

DISTRICT OF COLUMBIA.

Plans have been prepared for a motion picture theater to be erected at 419 Ninth street, Washington, by the District Amusement Company.

The Feature Film Manufacturing Company has been incorporated at Washington, with a capital stock of $100,000, by Harry M. Crandall, Harry Bulkley and Robert W. Bulkley, all of Washington.

ILLINOIS.

A motion picture theater will be erected at Belleville by a company of which Walter Sternberg, of St. Louis, is the head.

The Majestic motion picture theater of Rock Island will be reopened under the management of Messrs. H. Goodwin and H. Geiserman, of the Lyric.

The Grand, a vaudeville house of Mattoon, will hereafter be conducted as a motion picture house.

A motion picture theater will be erected at Edwardsville by the Edwardsville Investment Company.

Plans are being prepared for a motion picture theater to be erected at 6251 Langley avenue, Chicago, by John Levinson, at a cost of $18,000.

The Montrose Family Theater, Roby street and Montrose avenue, Chicago, formerly conducted by Charles Svinning, has been purchased by William Kruse, who will continue to operate it.

A new amusement place to be known as the "Hippodrome" will be opened at Second and Piasa streets, Alton, under the management of W. M. Sauvage in the early fall.

The Metropolitan Theater Company, Chicago, has been incorporated with a capital stock of $10,000, by Lewis F. Jacobson. William M. Tannenbaum and Daniel L. Madden.

The Lillian Amusement Company has been incorporated at Granite City with a capital stock of $2,000, to do a general vaudeville moving picture and show business. The incorporators are Louis Landam, Jr.; Thomas Gray, Cecille Dodge, Edson A Dodge and A. E. Garvis.

The Dreamland theater at Straitor has again changed hands, having been purchased by William Pugh.

The Electric theater at Fairbury has been purchased by A. C. Main of Gibson City.

The "Kaiserhoff" is a late addition to Rockford's motion picture theaters, having been opened recently at 221 South Main street, under the management of Sam Rose. Only the best pictures will be shown.

Messrs. Isodore Burnstine and William Evans, proprietors of the Capital theater of Springfield, have dissolved partnership, Mr. Evans' interest having been taken over by Joseph W. Shepherd, who has conducted a restaurant at 611 Washington street for several years. The Capital is practically a new theater, having been opened only last September, but in that short time has proven itself to be one of the most popular picture house in Springfield.

The Garfield theater is a new motion picture house to be opened at West Madison and Kedzie avenue, Chicago, by the Kedzie Amusement Company about July 1. It will have a seating capacity of 800 and will have a sliding roof operated by hydraulic power, a feature which will no doubt be appreciated by its patrons during the hot weather. The music will be supplied by a four-piece orchestra and a large pipe organ costing $5,000.

The Twentieth Century Theater and Amusement Company, Chicago, has been incorporated with a capital stock of $15,000, by Mark D. Goodman, David McIntee and others.

MASSACHUSETTS.

The Lincoln theater at Worcester will be ready to open to the public about September.

A first-class motion picture theater will be erected at Cinton by Messrs. Gibson, Lowe and Dame, which will be ready to open about September 15.

Plans have been prepared for a motion picture theater to be erected at Greenfield by Frank J. Lawler, which will have a seating capacity of 1,000.

A motion picture theater will be erected at Beverly by Joseph F. Applegate.

The Comique theater is now in process of erection at Washington and Federal streets, Salem, and when completed will be second to none in its vicinity, and will have a seating capacity of 1,000. It will be under the management of John Keen, the popular picture man who had charge of the old Comique theater.

The Temple Theater Company of Boston has been incorporated with a capital stock of $250,000 by William D. Bradstreet, William D. Bradstreet, Jr., C. Edwin Jennings, Jr., Edward C. Hall, Jr., and George E. Knapp.

H. H. Durgin, proprietor of the Spa Picture theater at Pittsfield, has taken over the State Picture theater at Putnam, Conn., which has a seating capacity of 1,100. The new house will be under the management of A. W. Atkins.

The Peabody theater is a new motion picture and vaudeville house recently opened at Peabody with a seating capacity of about 1,500.

The new Theater Comique is the name of a high grade vaudeville and motion picture house being erected at the corner of Washington and Federal streets, Salem, which will have a seating capacity of 1,000 to 1,500.

MICHIGAN.

The Princess theater at Marshall has been purchased by R. J. Crosby of Sturgis, who contemplates making improvements.

The Palace theater is the name of a new motion picture house recently opened at Norway by J. E. Bergeron.

A new theater will be erected at Sault Ste. Marie at a cost of $20,000.

The Garden Theater Company has been incorporated at Detroit with a capital stock of $60,000. All the stock is held by A. Arthur Caille and John H. Kunsky, who already own several theaters in Detroit.

The Elite theater is the name of a new motion picture house being erected at Kalamazoo by Harry Waterman. It is proposed to have the house completed and ready to open July 15.

The Oakland Theater Company of Detroit has been incorporated with a capital stock of $18,000 by Clara A. Hoffman, Graham Hoffman and Joy F. Longyear.

The Michigan Feature Photo Play Company has filed articles of incorporation with a capital stock of $6,000. The incorporators are George W. Weeks, Franklin O. Prusia and Charles M. Dovie.

The Champion Amusement Company will erect a motion picture theater at Champion.

The Avenue theater at Lansing has been purchased by Messrs. Wall and Bowser, who have changed its name to the Boneta theater.

MINNESOTA.

The Metropole motion picture theater at Owatonna has been purchased by A. A. Thomas, formerly of Faribault.

Manager Nelson of the Savoy theater at Perham will open a motion picture theater in that place.

The Bijou motion picture theater at Akeley has been purchased by O. R. Lunt.

A motion picture theater will be opened at Evideo by Messrs. Austen and Everson.

The Elco theater at Aurora has been converted into a motion picture theater by E. T. Sandberg.

The Majestic picture theater at Willmar has been purchased by S. C. Hicks, one of the partners, who will continue to operate the house in the same manner that it has been carried on in the past

MISSOURI.

The New Suburban Theater Company has been incorporated at Wellston with a capital stock of $10,000.

The Favorite Amusement Company, which Harry Freund is president and Eugene French vice-president, is installing one of the largest airdomes in St. Louis at Cherokee street and Iowa avenue. There will be a seating capacity of 3,500

Everybody's Amusement Company has been granted a permit for an airdome at the northeast corner of Taylor and Delmar streets, St. Louis.

MONTANA.

The American theater was recently opened in Butte by the Montana Amusement Company. It is claimed to be the most elaborate and complete design in existence. The front is of Mexico onyx and glass.

NEBRASKA.

The Wonderland motion picture theater has been opened at Hastings.

The motion picture theater to be erected on Douglass street, near Sixteenth street, Omaha, by the Brandeis interests, will be known as "Starland Palace." It has been leased by Starland, Ltd., a corporation controlling a chain of such enterprises. The building will be ready to open about September 1.

NEW HAMPSHIRE

Lancaster is to have a thoroughly up-to-date motion picture theater which will be conducted by H. F. Birkes of Wisconsin.

The Dreamland theater at Keene has been purchased by the White Motion Picture Company and the house will continue under the management of R. P. Spencer.

NEW JERSEY.

A new motion picture theater will be erected at 304 Market street, Newark, by Walter H. Meier at a cost of $9,000.

William H. Hope has had plans prepared for a motion picture theatre to be erected at 990 South Orange avenue, Newark, at a cost of $12,000.

Plans have been prepared for a motion picture theater to be erected at Red Bank by George H. Patterson.

The Interstate Film Company of Camden has been incorporated with a capital stock of $14,000 by C. U. Martin, E. T. Vennel, J. C. Clow and others, all of Camden.

C. F. Haring is erecting a new motion picture theater at Bergenline avenue and John street, Union.

Papier Brothers, owners of the Star and Majestic theaters of Trenton, have secured a prominent site in New Brunswick on which they will erect a new motion picture theater which will have a seating capacity of 900. The house will be lavishly and artistically decorated.

What the owners claim is the only permanent roof garden for moving pictures in the East is to be erected at 304 Market street, Newark, by the M. and S. Amusement Company, which controls five moving picture theaters in the city. It is to be called the Garden theater. The owners are Martin Singer and Walter H. Meier, president and secretary-treasurer, respectively, of the M. and S. Amusement Company. The cost is estimated at $15,000.

The United States of America Motion Picture Manufacturing Company has been incorporated at West Hoboken. The incorporators are Jos. Murphy, 18 Adelina place, North Bergan, N. J., H. B. Harris, 3845 Boulevard, North Bergen, N. J.; Chas. J. Wilson, J. W. Harris, both of 15 W. Seventeenth street, New York.

NEW YORK.

The Lyndhurst Amusement Company has purchased the property at the northeast corner of North and Lyndhurst streets, Rochester, and will erect a motion picture theater thereon at a cost of $30,000.

The Carey Motion Picture Company will have plans prepared for a motion picture theater to be erected at New Rochelle.

The American Industrial Film Company has been organized to manufacture industrial pictures. The incorporators are W. L. Brind and Gustave Mettle. The company is located at 1019 Flatiron Building, New York City.

The Elite motion picture theater has been opened at Ballston Spa under the management of W. G. Webster.

The Parlor Moving Picture Machine Company has been incorporated with a capital stock of $25,000 by T. F. McAndrews, J. J. Dugan, W. V. Hart, New York City.

The Hippodrome Company has been incorporated at Rochester with a capital stock of $25,000. The directors are M. H. Baker, D. N. Hyman and Josephine Thiel.

The W. and C. Film Company, Manhattan, has been incorporated to manufacture motion picture films, etc.; capital stock $10,000. The incorporators are Arthur E. Graham, 310 W. Ninety-seventh street; Howard E. Brown, Summit avenue and One Hundred and Sixty-first street; Robert M. Simpson, 474 Central Park West, New York City.

Another moving picture house was added to the list of Norwich amusements when the Bijou theater was opened by George Marquis recently. The features of this house are that is occupies a place on the ground floor and was built especially for moving pictures, the first of its kind in Norwich.

The Stern's Poster and Supply Company, Inc., capital stock $10,000, Manhattan; moving pictures and general photographic business. Incorporators: Benj. Stern, 252 Rivington street; Chas. Stern, Sam Stern, both of 43 E. Twenty-first street, New York City.

The La Verne theater is the name of a new vaudeville and motion picture theater to be erected at Kenmore by Charles Farrell, 238 Broadway, Buffalo.

The Pastime Theater Company of Buffalo has been incorporated with a capital stock of $20,000. The directors are M. E. Gates, J. T. Hawkins, Julius Greenstone and Jack Buckley.

The Pictorium at Courtland has been purchased by J. F. McDonald.

The Comet is the name of a new motion picture house opened at Yonkers by Messrs. Rambonnett and Hulsmann.

The New Keith motion picture theater has been opened at Troy.

The Diamond Film Company, Manhattan, has been incorporated to manufacture films, etc.; capital stock $100,000. The incorporators are H. S. Dushkind, G. Lambert and J. Washberger, New York City.

The Casion Amusement Company of Rochester will erect a motion picture theater in Lyell avenue, near Angle street

The Lyndhurst Amusement Company of Rochester has purchased a site at the northeast corner of North and Lyndhurst streets, that city, on which will be erected a motion picture theater at a cost of $30,000. The company is composed of Thomas A. Asenpleiter, Frank J. Koch, Colonel Frank J. Schwalb, J. J. Pauly and George Bohrer. The company has been incorporated with a capital stock of $50,000

The Cornwell is the latest addition to Penn Yan's list of moving picture houses.

The Shea Amusement Company will erect a vaudeville and motion picture theater at Main and Chippewa streets, Buffalo, at a cost of $250,000.

J. H. Briggs will erect a motion picture theater at the corner of Jefferson and Bronson avenues, Rochester, which will be known as the Jefferson theater, and will be devoted to moving pictures.

Plans have been prepared for a new motion picture theater to be erected at Emerson street and Tenth avenue, New York City, for A. Victor Donella, at a cost of $15,000.

OHIO.

The Waldorf Amusement Company will erect a motion picture theater at Freeman avenue and Wade street, Cincinnati.

The Miles Cleveland Theater Company of Cleveland has been incorporated with a capital stock of $350,000 by Fred A. Lee, G. W. Cottrell, E. L. MacCloskey, C. M. Horn and Adrian Wychgel.

The Moving Picture League of America recently met at the Industrial Club in Cincinnati and perfected a local organization under the name of the Kenton and Campbell County Branch No. 1, with the following officers: President, Nat Rogers; first vice-president, C. Tarvin; second vice-president, E. L. Griffiths; secretary, Harry Brice; treasurer, W. J. Halpin.

The Microscope Company of Cleveland has been incorporated with a capital stock of $10,000 to manufacture stereopticon machinery. The incorporators are P. A. White, O. O. Vrooms, H. L. Parmenter, L. C. Speith and A. V. Cannon.

George Schenker, proprietor of the Pastime and Star moving picture theaters at Dorain, will close the Star theater and make a number of improvements in the Pastime. He will also open another theater to be known as the Wonderland.

The Progress Amusement Company has been incorporated at Columbus by E. M. Newman, Lawrence Lowenstein and Edward Dotter, with a capital of $1,200.

The New Red theater, a handsome motion picture house, was recently opened at Martin's Ferry by the Atheneum Amusement Company. The house is beautifully furnished and equipped.

The United Feature Film Company was recently incorporated at Toledo, with a capital stock of $20,000, by H. E. Smith, A. A. Gottschall, Marshall A. Vanderlip, George E. Dixon and John E. Parsons, Jr.

The Olympia theater, one of the largest exclusive motion pictures in the United States was recently opened at Cleveland by the Olympia Entertainment Company and was erected at a cost of $250,000. It is under the general management of J. H. Michel and will be operated in connection with the Alhambra, the Grand and the Globe. The seating capacity is 2,000. It is supplied with a $10,000 pipe organ and chimes. The decorations are rich and every comfort of the patrons has been well looked after.

The Exhibitor Mutual Supply Company has been incorporated at Cleveland with a capital stock of $10,000 to deal in motion picture supplies. The incorporators are Sam Morris and others.

The Electric Theater Advertising Company of Dayton has been incorporated with a capital stock of $10,000 to handle advertising in moving picture shows. The incorporators are Guy A. Edwards, Glen H. Stubbs, Jesse Ward Recher, Edna M. Recher and George P. Wood.

Messrs. Heim and Ziegler will erect a motion picture theater at Fremont.

OKLAHOMA.

The Delmar Theater Company has been incorporated at Enid with a capital stock of $21,000 by Claude J. Pelton, Albert Lowen and Ben S. Fagan.

The Yale Theater Company will open a motion picture theater at Lawton.

The Oklahoma Motion Picture Company of Guthrie has been incorporated by T. H. Soward, Geo. W. Hopkins, John Golobie, J. E. Russell, Frank E. Mater, L. L. Billings and P. V. Smith, all of Guthrie.

OREGON.

Plans have been prepared by Roberts and Roberts of Portland for a motion picture theater to be erected at East Nineteenth street and Broadway, that city, by B. O. Gallup.

Frank Lesley will erect a motion picture theater at Seayton.

PENNSYLVANIA.

Plans have been prepared by Leroy R. Rothschild for a new motion picture theater to be erected at Fifty-fifth and Chester avenue, Philadelphia, at a cost of $10,000.

The Columbia Educational Motion Picture Company has been incorporated by Arthur W. Gale, Philadelphia, and Garrett S. R. Metzler of Wilmington, Dela., with a capital stock of $150,000.

The Amber Amusement Company has purchased the moving picture theater at Frankford avenue and Amber street, Philadelphia, for a consideration of $20,000.

The Motion Picture Exhibitors' League will hold its state convention at Pittsburg, June 24 and 25, and this meeting will have an important bearing on the national organization which convenes later.

The Allegheny is the name of a handsome new motion picture theater being erected at Frankford and Allegheny avenues, Philadelphia, by the Allegheny Amusement Company, at a cost of $200,000, and it will have a seating capacity of 4,000. This is one of five houses erected by this company in the state.

The Dazzleland, Frankford avenue and Birch street, Philadelphia, was opened recently by the New Dazzleland Company, 2940 Frankford avenue.

Julius G. Hanson and son will conduct a motion picture theater at Tenth and Spring streets, Reading.

Henry Goodman will open a motion picture theater at 123 South Main avenue, Scranton.

Charles E. Herbold, for the past five years a leading exhibitor in Newcastle, has sold his theater, the Acme, to Karl Biehl and Walter Bean, who will continue to operate the same.

Plans have been prepared for a $10,000 moving picture theater to be erected at the corner of Fiftieth street and Chester avenue, Philadelphia, for the Chester Avenue Amusement Company.

Julius C. Hansen, a former well known cigar manufacturer of Reading, has converted his factory into a moving picture theater and will conduct it himself.

The Gem is the name of a new moving picture theater opened at the southwest corner of Tenth and Spring streets, Reading.

A new motion picture theater is being erected at the southwest corner of Forty-first street and Lancaster avenue for Mrs. Jennie Effinger, at a cost of $45,000.

SOUTH CAROLINA.

The F. T. Montgomery Company will open another moving picture theater in Columbia.

Rawls Brothers, who operate the Pastime theater in Columbia, have provided themselves with an outfit for taking moving pictures which will be used to advertise the city and state.

RHODE ISLAND.

Moving pictures have been instituted in the state sanitarium for consumptives of Wallum Lake by J. H. Singleton.

SOUTH DAKOTA.

The Ruby motion picture theater at Madison has been purchased by H. J. Pamperin and W. H. Fintzel who will improve the same.

The Idle hour theater at Vermillion has been purchased by H. M. Valentine.

A motion picture theater will be erected at Alliance by the Elks' Club.

TENNESSEE.

The Gay Vaudeville theater at Knoxville has passed into new hands and will be conducted as a motion picture house under the management of Frank Rogers.

TEXAS.

The Majestic No. 2, at Temple, has been purchased by I. J. Hegman of Dallas, who will operate it under the name of the Crescent.

A new motion picture theater will be erected at Honey Grove by the Honey Grove Amusement Company.

The Wyndham Robertson Moving Picture Supply Company has been incorporated at Houston with a capital stock of $5,000 by Wyndham Robertson, F. L. Berry and Jules Bujac.

The Colonial theater at Temple has been purchased by Edmund J. Geehan, formerly associated with the Galveston News and Tribune for a number of years, and he will continue to operate the same under the name of the Rex.

The Rex is the name of a new motion picture theater to be opened at 412 Congress avenue, Austin.

Plans have been prepared for a motion picture theater to be erected at Huntsville by James Phillips.

Messrs. Harrison and Dezelle will open a motion picture theater in the old postoffice building at San Marcos under the management of Guido Garth.

WANTED—Records and films for chronophone, cameraphone, or cinephone. State subject, price and condition. Address C-D 26, Motography, Chicago.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

Date.	Title.	Maker.	Length.
	DRAMA.		
5-29	On Her Wedding Day	Vitagraph	1,000
5-30	An Outcast Among Outcasts	Biograph	1,000
5-30	The Rustler's Daughter	Melies	1,000
5-30	A Reconstructed Rebel	Selig	1,000
5-31	The Laurel Wreath of Fame	Essanay	1,000
5-31	Into the Jungle	Kalem	1,000
6-1	Broncho Billy's Bible	Essanay	1,000
6-5	In Days of Old (293)	Eclipse	1,000
6-3	The Orleans Coach	Pathe	
6-3	Missionaries in Darkest Africa	Kalem	1,000
6-3	A Romance of the Border	Lubin	1,000
6-4	On El Monte Ranch	Essanay	1,000
6-4	When the Heart Calls	Selig	1,000
6-10	Martin Chuzzlewit (6974)	Edison	3,000
6-10	A Temporary Truce	Biograph	
6-10	The Price of Art	Selig	1,000
6-10	Lulu's Doctor	Vitagraph	1,000
6-11	Trap of Death	C. G. P. C.	994
6-11	A Soldier's Heart (295)	Cines	710
6-11	The Old Stage Coach	Selig	1,000
6-12	The Gun Smugglers	Kalem	1,000
6-12	Fire and Straw	Lubin	1,000
6-12	Yellow Bird	Vitagraph	1,000
6-13	An Indian's Gratitude	Lubin	1,000
6-13	A Redskin's Appeal	Pathe	
6-13	The Vision Beautiful	Selig	1,000
6-14	The Prisoner of War (7056)	Edison	1,000
6-14	The Passing Shadow	Essanay	1,000
6-14	The Girl Strikers	Kalem	1,000
6-14	The Light that Failed	Vitagraph	1,000
6-15	Western Hearts	Essanay	1,000
6-15	Her Gift	Lubin	1,000
6-15	Days of Terror	Vitagraph	1,000
6-17	Lena and the Geese	Biograph	1,000
6-17	The Bag of Gold	Kalem	1,000
6-17	The Choir of Densmore	Lubin	1,000
6-17	The Professor's Wooing	Selig	1,000
6-17	The Nipper's Lullaby	Vitagraph	1,000
6-17	The French Spy (Special)	Vitagraph	3,000
6-18	Her Diary	Vitagraph	1,000
6-18	A Man in the Making (7059)	Edison	1,000
6-18	Broncho Billy's Gratitude	Essanay	1,000
6-18	Mimi's Love Story	C. G. P. C.	1,004
6-18	The Frailty of Man (298)	Cines	1,000
6-19	An Arabian Tragedy	Kalem	1,000
6-19	The Gambler's Reformation	Pathe	1,000
6-20	The Spirit Awakened	Biograph	1,000
6-20	The Return of William Marr	Essanay	1,000
6-20	The Ingrate	Lubin	1,000
6-20	Two Loves	Melies	1,000
6-20	The Fickle Soldier	Pathe	1,000
6-20	In Exile	Selig	1,000
6-21	The Passer-By (7062)	Edison	1,000
6-21	Her Brother	Vitagraph	1,000
6-22	The Girl at the Key (7063)	Edison	1,000
6-22	The Foreman's Cousin	Essanay	1,000
6-22	Her Vengeance (300)	Cines	1,100
6-22	An Indian Idyl	Pathe	
6-22	The Gamblers	Vitagraph	1,000
6-24	The Colonel's Escape	Kalem	1,000
6-24	Over the Divide	Lubin	1,000
6-24	A Nation's Peril (Special)	Pathe	2,000
6-24	The Adopted Son	Selig	1,000
6-24	The Extension Table	Vitagraph	1,000
6-25	The Little Bride of Heaven (7064)	Edison	1,000
6-25	The Transition	Vitagraph	1,000
6-26	The Music Hall Singer (302)	Eclipse	1,000
6-26	Captured by Bedouins	Kalem	1,000
6-26	The New Physician	Lubin	1,000
6-26	True Love	Pathe	1,000
6-26	When Roses Wither	Vitagraph	1,000
6-27	From Fireman to Engineer	Lubin	1,000
6-27	A Woman's Way	Melies	1,000
6-27	Deer-Slayer's Retribution	Pathe	1,004
6-27	His Father's Bugle	Selig	750
6-28	Master and Pupil (7067)	Edison	1,000
6-28	The Penalty of Intemperance	Kalem	1,000
6-29	The Father (7068)	Edison	1,000
6-29	Broncho Billy and the Indian Maid	Essanay	1,000
6-29	The Wandering Minstrel	Cines	1,004
6-29	The Squawman's Sweetheart	Pathe	994
6-29	At the End of the Trail	Vitagraph	1,000
7-1	Man's Lust for Gold	Biograph	1,000
7-1	Tragedy of the Desert (Special)	Kalem	2,000
7-1	The Spotted Child	Kalem	1,000
7-1	The Lake of Dreams	Selig	1,000
7-1	After Many Years	Vitagraph	1,000
7-2	The Close of the American Revolution (7069)	Edison	1,000
7-2	On the Cactus Trail	Essanay	1,000
7-2	The Church Across the Way	Vitagraph	1,000
7-3	The Wax Model	Eclipse	800
7-3	The Filibusters	Kalem	1,000
7-3	The Prize Essay	Lubin	1,000
7-3	Lincoln's Gettysburg Address	Vitagraph	1,000
7-4	White Roses	Essanay	1,000
7-4	A Child's Prayer	Lubin	1,000
7-4	The Cowboy Kid	Melies	1,000
7-4	The Greed of Gold	Pathe	1,000
7-4	The Last Dance	Selig	1,000
7-5	The Workman's Lesson (7071)	Edison	1,000
7-5	Winning a Widow	Kalem	1,000
7-5	Baby Betty	Selig	1,000
7-6	Broncho Billy's Narrow Escape	Essanay	1,000
7-6	The Wooing of White Fawn	Pathe	987
7-6	The Troublesome Step-Daughters	Vitagraph	1,000
	COMEDY.		
6-10	A Windy Day	Lubin	1,000
6-11	The Mis-Sent Letter	Essanay	1,000
6-11	Pandora's Box	Vitagraph	1,000
6-12	The Angel and the Stranded Troupe (7055)	Edison	1,000
6-12	Percy's First Camera (296)	Eclipse	330
6-12	Any Old Clothes	Pathe	
6-13	Neighbors	Biograph	
6-13	Katchem Kate	Biograph	
6-13	The Honeybug's First Quarrel	Essanay	1,000
6-13	Ghosts at Circle X Camp	Melies	1,000
6-14	Goody Goody Jones	Selig	500
6-14	Katzenjammer Kids, No. 7, Unwilling Scholars	Selig	500
6-14	Pepita's Escapades	C. G. P. C.	
6-15	How Father Accomplished His Work (7057)	Edison	570
6-15	Kitty's Hold-Up (7058)	Edison	430
6-15	Leah, The Telephone Girl (297)	Cines	570
6-18	The Captain of the "Nancy Lee"	Selig	1,000
6-19	Apple Pies (7061)	Edison	350
6-19	The Widow Casey's Return	Lubin	1,058
6-19	Chased by Bloodhounds	Vitagraph	1,000
6-21	The Rube Detective	Kalem	
6-21	The Chauffeur's Dream	Kalem	
6-21	The Katzenjammer Kids, No. 8, The Arrival of Cousin Otto	Kalem	500
6-21	The Mystified Pierrot	C. G. P. C.	708
6-22	The Runaways	Lubin	1,056
6-24	A Dash Through the Clouds	Biograph	
6-24	The New Baby	Biograph	
6-25	Billy and the Butler	Essanay	1,000
6-25	The Girl and the Mayor (301)	Cines	971
6-25	"Pansy," The Story of a Bear	Selig	1,000
6-25	Never Again	Vitagraph	
6-26	The Wooden Indian (7066)	Edison	500
6-27	The School Teacher and the Waif	Biograph	1,000
6-27	A Guardian's Luck	Essanay	1,000
6-28	Springing a Surprise	Essanay	1,000
6-28	Bridget's Explanation	Lubin	400
6-28	The Tramp Elephant	Lubin	600
6-28	Murray, the Masher	Selig	1,000
6-28	The Heat Wave	C. G. P. C.	426
6-28	Pseudo Sultan	Vitagraph	1,000
6-29	What the Driver Saw	Lubin	1,050
7-1	The Girl Bandit's Hoodoo	Kalem	1,000
7-2	The House of Mystery	C. G. P. C.	367
7-2	Jenkins Sneezes (304)	Cines	325
7-2	A Violin and a Pipe (304)	Cines	640
7-2	The Cat and the Canary	Selig	1,000
7-3	Partners for Life (7070)	Edison	1,000
7-3	Where Jealousy Leads	Pathe	771
7-4	One-Round O'Brien	Biograph	
7-4	Trying to Fool Uncle	Biograph	
7-5	An Old Maid's Honeymoon	Vitagraph	
7-5	The Butterfly Net	Essanay	1,000
7-5	Just Pretending	Lubin	724
7-5	A Pair of Boots	Lubin	316
7-5	The Would-Be Hunter's Nightmare	C. G. P. C.	466
7-6	How the Boys Fought the Indians (7072)	Edison	700
7-6	An Intelligent Camera (7073)	Edison	300
7-6	In Wrong	Cines	975
7-6	The Back Window	Lubin	1,000
	EDUCATIONAL.		
6-19	Studies of Fish Life	Eclipse	340
6-21	Sheep Shearing in New Mexico	Selig	500
6-27	Elephant Butte Dam, Albuquerque	Selig	250
6-28	The Frog	C. G. P. C.	574
7-2	Wild Birds at Home (Col.)	C. G. P. C.	567
7-5	Hairdressing of Other Days	C. G. P. C.	351

DAILY LICENSED RELEASES

MONDAY: **Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.**

TUESDAY: **Edison, Essanay, Cines, Kleine, Pathe, Selig, Vitagraph.**

WEDNESDAY: **Edison, Kalem, Eclipse,—Kleine, Lubin, Pathe, Vitagraph.**

THURSDAY: **Biograph, Essanay, Lubin, Melies, Pathe, Selig.**

FRIDAY: **Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.**

SATURDAY: **Edison, Essanay, Cines, Kleine, Lubin, Pathe, Vitagraph.**

Date.	Title.	Maker.	Length.
	INDUSTRIAL.		
6-10	Making Photoplays in Egypt	Kalem	1,000
6-12	Making Silk Hats	Eclipse	495
6-14	Catching Crocodiles on the River Klang	C. G. P. C.	551
	TOPICAL.		
6-10	Pathe's Weekly, No. 24	Pathe	1,036
6-15	Cavalry Test Marches in Belgium	Pathe	
6-17	Pathe's Weekly, No. 25	Pathe	1,000
6-19	Motor Boats at Burnham (299)	Eclipse	360
6-21	Derby Day at Churchill Downs	Essanay	1,000
6-24	Pathe's Weekly, No. 26	Pathe	1,027
6-25	The Death of Saul (Col.)	C. G. P. C.	951
6-26	Pennsylvania State Police, Troop B	Edison	500
7-1	Pathe's Weekly, No. 27	Pathe	1,000
	SCENIC.		
6-11	Ten Days With a Fleet of U. S. Battleships (7054)	Edison	980
6-11	Messina as It Is Today	Cines	280
6-12	Through Saskatchewan	Eclipse	175
6-15	Venice, Italy	Cines	420
6-15	Niagara Falls	Pathe	
6-19	Target Practice of Atlantic Fleet, U. S. Navy (7060)	Edison	650
6-19	Bergen, Norway	Eclipse	305
6-21	London	C. G. P. C.	282
7-3	Winter Landscapes in Finland	C. G. P. C.	230
7-3	Scenes in Somerset, England	Eclipse	190
7-5	Over Monaco in a Hydro-Aeroplane	C. G. P. C.	180

INDEPENDENT

Date.	Title.	Maker.	Length.
	DRAMA.		
6-16	The Diamond Path	Rex	
6-16	A Lucky Fright	Eclair	
6-17	Fanchon, the Cricket	Imp	1,000
6-17	The Bandit of Tropico	Nestor	995
6-17	The Weaker Brother	American	
6-17	A Plucky Ranch Girl	Comet	1,000
6-17	The French Spy (Special)	Vitagraph	
6-18	How She Became Her Husband's Wife	Eclair	
6-18	His Punishment	Bison	1,000
6-18	Hill Folks	Gem	
6-18	When the Leaves Fall	Gaumont	
6-18	The Twins	Thanhouser	
6-18	The Serpent	Republic	
6-19	The Land of Might	Nestor	950
6-19	One Man's Love	Reliance	
6-19	Four Friends	Solax	
6-20	The Schemers	Imp	1,000
6-20	The Power of Thought	Rex	
6-20	The Wordless Message	American	1,000
6-20	Bells of Paradise	Gaumont	2,000
6-21	The Maniac	Ambrosia	
6-21	Beneath Western Skies	Nestor	913
6-21	The Gambler	Lux	948
6-21	Called Back	Thanhouser	2,000
6-22	On the War Path	Bison	2,000
6-22	The Painter and Peasant	Great Northern	985
6-22	The Forbidden Way	Reliance	
6-23	The Voice of the Millions	Rex	
6-23	The Detective's Dog	Eclair	
6-24	The Dividing Line	Imp	1,000
6-24	The Dawn of Netta	Nestor	
6-24	The Evil Inheritance	American	1,000
6-24	Sisters	Champion	
6-25	A Romance in Old Kentucky	Eclair	
6-25	His Message	Bison	1,000
6-25	The Reason	Gem	
6-25	The Auto Smash-Up	Gaumont	
6-25	In Blossom Time	Thanhouser	950
6-25	The Queen of May	Republic	
6-26	Reaping the Whirlwind	Nestor	
6-26	Their One Day's Work	Powers	
6-26	Votes for Women	Reliance	2,000
6-26	Helping Hands	Powers	
6-27	A Child's Influence	Imp	1,000
6-27	The Weight of a Feather	Rex	1,000
6-27	The Marauders	American	1,000
6-28	A Jealous Wife	Powers	
6-28	The Actor's Test	Ambrosia	
6-28	Young Wild West Leading a Raid	Nestor	
6-28	Thou Art the Man	Lux	721
6-28	The Call of the Rose	Solax	
6-28	The Professor's Son	Thanhouser	
6-29	The Colonel's Peril	Bison	1,000
6-29	His Other Self	Imp	600
6-29	How to Make a Reputation	Great Northern	711
6-29	The Wild Rose of the Hills	Comet	1,000
6-29	The Great Bank Failure	Itala	
6-9	Nannie, the Artist's Wife	Gaumont	
6-9	Room 257	Majestic	
6-10	The High Cost of Living	Eclair	2,000
6-10	Camille	Champion	2,000
6-10	Nothing Shall Be Hidden	Imp	1,000
6-10	Price of Deceit	Comet	910
6-10	For the Good of Her Men	American	1,000
6-11	The Princess of Lorraine	Gem	2,000
6-11	On the Stroke of Five	Thanhouser	
6-11	Memories of a Pioneer	Bison	1,000
6-12	The Squatter's Child	Nestor	998
6-12	Micky's Pal	Solax	
6-12	A Western Child's Heroism	Champion	950
6-13	Let No Man Put Asunder	Imp	1,000
6-13	The Flirt	Rex	
6-13	The Simple Love	American	1,000
6-14	If I Were King	Ambrosia	
6-14	The Girl and the Sheriff	Nestor	960
6-15	A Soldier's Honor	Bison	2,000
6-15	Virginius	Reliance	2,000
6-15	A Shadow of the Past	Republic	
6-15	Italian Friendships	Powers	
6-29	Before the White Man Came	Reliance	
6-29	In the Balance	Republic	
6-30	Looking Backward	Rex	
6-30	Doggie's Debut	Thanhouser	950
7-1	Love, War and a Bonnet	Imp	1,000
7-1	When Hearts Are Trumps	Nestor	
7-1	The Girl Back Home	American	1,000
7-2	The Holy City	Eclair	2,000
7-2	Evil Be to Him Who Evil Thinks	Republic	
7-2	His Message	Bison	1,000
7-2	The Medal of Honor	Gem	
7-2	The Lion's Revenge	Gaumont	
7-2	Out of the Dark	Thanhouser	950
7-3	Man's Duty	Reliance	
7-3	An Hour of Terror	American	
7-4	Betty, the Coxswain	Imp	1,000
7-4	A Prophet Without Honor	Rex	
7-4	Under False Pretenses	American	1,000
7-4	Written in Blood	Gaumont	2,000
7-5	Young Wild West on the Border	Nestor	
7-5	The Empty Holster	Lux	860
7-5	Between Two Fires	Solax	
7-6	A Heroine of Pioneer Days	Comet	1,000
7-6	The Two Sisters	Great Northern	620
7-6	Rip Van Winkle	Reliance	
7-7	Under Two Flags	Thanhouser	2,000
7-7	For Love	Eclair	
	COMEDY.		
6-9	Tit for Tat	Eclair	
6-9	Tears O'Peggy	Rex	
6-9	Shocking His Flock	Majestic	
6-10	The Belle of Bar Z Ranch	Nestor	
6-10	A Windy Day		1,055
6-11	Up a Tree	Majestic	
6-11	The Artful Cure	Majestic	
6-11	Was He a Suffragette?	Republic	
6-12	Those Were Happy Days	Powers	
6-13	The Rustic Maiden	Eclair	
6-13	The Tale of an Egg	Gaumont	
6-13	Jimmie as a Hypnotist	Gaumont	
6-14	Not Like Other Girls	Victor	
6-14	What an Ass	Lux	514
6-14	Music Mad	Lux	453
6-14	The Great Discovery	Solax	
6-14	The Night Clerk's Nightmare	Thanhouser	
6-14	Why Tom Signed the Pledge	Thanhouser	
6-15	How Shorty Won Out	Imp	600
6-15	An Interrupted Wedding	Comet	1,000
6-16	The Little Quakeress	Majestic	1,000
6-18	Hoop Skirts, My Dear	Majestic	500
6-18	The Bowery Pearl Fisheries	Majestic	500
6-19	No Children Wanted	Powers	
6-20	The Title Hunters	Eclair	
6-20	By the Zuyder Zee	Gaumont	
6-21	Indian Summer	Solax	
6-22	Clownland	Imp	600
6-22	The Tale of a Rubber Root	Comet	1,000
6-22	Two Gay Boys	Powers	
6-23	Meals by Weight	Majestic	500
6-23	The Knight and the Friar	Majestic	
6-23	The Farm and the Flat	Thanhouser	
6-24	A Realistic Rehearsal	Comet	1,000
6-25	Papa's Double	Majestic	1,000
6-26	Love's Railroad	Solax	
6-26	Planting Time	Solax	
6-27	Three Men and a Girl	Eclair	
6-27	When Money Isn't Money	Gaumont	
6-29	Portuguese Joe	Imp	400
6-29	A Bath With Consequences	Great Northern	287
6-30	Getting Rich Quick	Majestic	
6-30	Willy Wants a Free Lunch	Eclair	
7-1	Pat's Breeches	Champion	
7-1	Jenks and His Motor Boat	Comet	1,000
7-2	The Flat Upstairs	Majestic	
7-2	The Burglar Alarm Mat	Majestic	
7-3	Hard Luck Bill	Nestor	
7-3	The Coming Generation	Powers	
7-3	Father and the Boys	Solax	
7-5	Ma and Dad	Thanhouser	
7-6	Home Again	Imp	600
7-6	The Girl in the Auto	Republic	
	EDUCATIONAL.		
6-12	A Day at the Zoological Gardens	Reliance	
6-22	The Pelican	Reliance	
6-22	Printing Uncle Sam's Paper Money	Imp	600
6-23	Among the Bedouins	Eclair	
6-30	Women's Work in Oporto	Eclair	
7-6	Printing and Engraving U. S. Government Stamps	Imp	400
	TOPICAL.		
6-12	Animated Weekly	Gaumont	
6-15	Bull Fight, Nuevo Laredo, Mexico	Imp	400
6-17	A Fifty-Mile Auto Contest	American	
6-19	Gaumont Weekly	Gaumont	
6-26	Gaumont Weekly	Gaumont	
7-3	Gaumont Weekly	Gaumont	
	SCENIC.		
6-12	Views of the Hudson Valley	Powers	
6-14	Italian Lakes	Ambrosia	
6-16	Luxor and Thebes, Egypt	Eclair	
6-28	Benares, the Sacred City	Ambrosia	
6-29	By the Cliffs of Etretat	Lux	259
6-30	Picturesque Portugal	Eclair	
7-1	Little Old New York	Champion	
7-3	Scenes in Somerset, England	Eclipse	200
7-6	Copper Industry in Spain	Great Northern	345
	INDUSTRIAL.		
6-8	The Isle of Strife—Cuba	Comet	1,000

VOL. VIII. JULY 20, 1912. No. 2.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

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Chicago, Illinois.

Gentlemen:-

At the request of your Mr. F. W. Swett I write this to say that I have been using The Motiograph constantly in my lecture work for the past sixteen months, selecting it as the best of all the machines for the projection of motion pictures in the market. The original machine which was purchased through your Boston agency is still in active use and has never been sent to the shop for repairs, the occasional adjustments necessary having been made by my operator. When I state that in sixteen months this single machine has been used in projecting pictures before 925 different audiences, from Maine to Texas and throughout the British Isles, with an expenditure of only a few dollars for duplicate parts, which were easily adjusted by the operator, and that I consider it today just as good as when it was purchased, I doubt if I can express my thorough appreciation of its excellence in better terms.

My work is such that frequent jumps are necessary, lectures often being given in five or six different places in a week. The entire machine is invariably shipped in a packing trunk and although our outfit is often subjected to rough treatment in transportation The Motiograph has never been injured in transit. With other makes of machines it is usually found necessary to transport the head by hand, but in the case of The Motiograph we have never found this necessary.

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We do not publish what a dealer says as it is very natural to expect a boost from one benefiting financially.

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WHY? *Because!*

It Tells You what the other fellow thinks

The 1912 Model MOTIOGRAPH

is practically fire-proof—besides which it is ***the best*** machine made—it looks better—it runs better—and it gives a better picture.

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The Enterprise Optical Manufacturing Company

For Sale by Live Dealers Everywhere

566 West Randolph Street, CHICAGO

Montezuma Welcomes Hernando Cortez to His Palace. A Scene from Essanay's Three-Reel Historical Pageant, "The Fall of Montezuma." See Page 41.

MOTOGRAPHY

Vol. VIII CHICAGO, JULY 20, 1912 No. 2

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CHICAGO, JULY 20, 1912

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CONVENTION DAY IS COMING.

THE second annual convention of the Motion Pictures Exhibitors' League of America, the big event of the year, is not far distant. Another month and we will be right in the midst of it. It is time now to decide to go, if you have not already made up your mind—and time to change it if you have decided not to go.

Possibly you are not a member of your state league, and so have not thought of the Chicago meeting as your business. Or perhaps, being a state league member, you have elected delegates to represent you at the national convention, and let it go at that.

If the convention depended on authorized delegates its attendance would be extremely limited. You have enough pride in your business to want a big attendance. The only way to get it is to go yourself, not just those of you who have nothing else to do, but all who are ambitious to see the Motion Picture Exhibitors' League of America grow in power and influence.

And that includes not only all members of state leagues, but those exhibitors who are not, as yet, members of any league branch or association. This convention is as surely their business as it is anybody's; for the non-member is the hope of any league, the only means of growth it has.

The second convention of the league should be the biggest thing that has ever happened in the picture business. The state branches are forming as fast as the organizers can get to them, each adding to the strength of the national body, and delegates and committees already appointed are composed of alert enthusiastic men, wholly devoid of the suspicious and cynicisms of the earlier days. The keynote of the league today is *harmony*—and harmony means power and progress and success, for it is the one absolute requisite of association work.

VOCALISTIC AFFLICTIONS

We are about to resign ourselves to the fact that the the salted peanut huckster, with his bawling and yelling, is a fixture in the average picture house, for shows and peanuts seem to be one, and indivisible. Not content with this uproar we are also visited with afflictions in the form of the "Met Her in the Gloaming" songstress, and endeavors of a bum juggler picking rabbits out of silk hats. Any showman will tell you that these acts are the result of popular demand, but we know better, and what we know in regard to this feature is gained by an extended canvass among show patrons.

Good pictures, and nothing else, are the foundations of the moving picture theater, and the present popularity of this form of entertainment is entirely dependent on the films. Any one that has attended regularly, has noted the involuntary groan that passes through the audience when the spot light heralds the

coming of another frost in the way of an uncensored singer. Of course there are singers, good, bad, and indifferent, but whatever the grade of performer, he is a drawback to the show, and dispels entirely the effect of the pictures.

From the standpoint of either entertainment, or education, the moving picture singer is, in our opinion, the proverbial zero without a rim, and we have never in our experience heard of any patron repeating a visit to any show because of the virtues of the artist. While we are willing to credit the exhibitor for any attempt on his part to improve his show, or to give his audience their money's worth, we believe that any increase along vaudeville lines is a step backward. The usual soggy and mawkish sentimental song, with the name of the music publishing house in letters 12 inches high on the chorus slide, may be of value to the publisher, from a commercial point of view, but not to the moving picture show.

As a usual thing, the visitor to the moving picture house selects this show for the sake of a few moments' quiet entertainment, at least this is the case in the business districts of a city, and the show that puts up the "bing-bang," bally-hooclass of work, loses many patrons that they might otherwise attract. Let us have less racket and more pictures.

MOTION PICTURE ILLUSIONS

Those who frequent moving picture shows are familiar with the booming of cannon, the music of passing bands, etc., as displayed on the screens, says the *Literary Digest*. The sounds are generally real, and are produced behind the stage by the ingenious showman, anxious to reinforce the illusion of one sense by evidence appealing to another. Possibly we may one day have also the flooding of the auditorium with perfume when a picture of a garden in bloom appears, or air currents from motor-driven fans during the portrayal of a storm. Be this as it may, it sometimes occurs that the spectator gets the additional sensation without the showman's aid. We are apt to imagine that we see or hear what we think we should see or hear under the circumstances—hence we may hear the artillery or smell the roses of pure imagination. Dr. Ponzo, an Italian investigator, who reports some observations of this kind to the Turin Academy of Science, finds that there is generally some basis for the imagined sensation, though it may bear little relation to reality. We translate a brief account of Dr. Ponzo's discoveries from *La Nature*, to which it is contributed by Rene Merle. Says the writer:

Dr. Ponzo has collected divers curious observations made during cinematograph exhibitions, and all belonging to the category of errors—illusions of the senses and of the perceptions furnished by them.

Most of these relate to associations between the visual images of the cinematograph and independent acoustic impressions. Dr. Ponzo cites some of these associations: During the exhibition of a film representing a religious ceremony in Burma in which two young persons struck bells, he believed that he heard the tolling, and in seeking an explanation found it in the sensation of the low tones produced by the stringed instruments of the orchestra. Another time, seeing the representation of a moving automobile he seemed to hear the noise of the motor—an impression that was the interpretation of the rattle of the hall ventilator.

On several occasions he interpreted the noise of the same ventilator or of the cinematograph projector as the far-off rushing of a torrent or that of a waterfall when the film showed views of this kind. These associations easily occur when no particular attention is given to them and are very intense when they last but an instant. On the other hand, they are difficult to bring about voluntarily, and every one knows what imperfect results have attended all efforts to combine the cinematograph and the phonograph, particularly because of the impossibility of localizing visual and acoustic impressions in a single point.

It is certainly with the intention of favoring these acoustico-visual associations, and thus giving a greater impression of reality, that the promoters of moving picture shows furnish orchestral music and that they try to imitate behind the curtain certain noises such as those of the wind, of the sea, of vehicles, or falls, of the breaking of glass, etc.

It is not alone acoustic impressions that are sometimes associated with the visual images of the cinematograph all the senses equally may furnish such illusions.

Dr. Ponzo cites an impression of moisture and cold received during the representation of a scene from "Dante's Inferno," involving rain; an impression of sea air at the sight of a ship at sea, etc., all due to the temperature of the hall, but not noticed until the visual impressions had put them in evidence through association.

Odor may also furnish illusion. * * * All these phenomena are valuable in the study of the associations of sensation and of the illusions that they produce; they are worth nothing, for their observation is difficult because it cannot be made at will, the desire to notice them being sufficient to prevent their occurrence.

PICTURES AID REFEREE

Showing practically every blow struck in the Vernon arena, Los Angeles, Cal., on July 4th, the moving pictures of the Wolgast-Rivers fight were given their first presentation at a private display in the studio of a moving picture company at Edendale. The important questions raised by the unsatisfactory conclusion of the fight in the minds of the fight enthusiasts, are to a certain extent satisfied by the picture.

If Wolgast fou'ed Rivers at the finish the films fail to record it. In the thirteenth round the pictures show the men fighting head to head near the ropes. Suddenly Wolgast's arms begin working like mad at the infighting. Four body blows are delivered. They are clearly shown. First there were right and then left to the body, and then repeat with lightning rapidity.

The pictures show Rivers sagging backward, one foot stretched forward, and as the champion lunges forward his foot strikes the foot of Rivers, who is just settling back to the canvas. Wolgast stumbles forward over this foot as Rivers finally stretches out, and the champion falls over the up-raised knee of the man below him.

F. J. Balshofer, an official of the moving picture company, developed an interesting fact in connection with the pictures and the fight.

"Scientific mechanical arrangements can not lie," said Balshofer. "The machines were taking pictures at the rate of one foot of film per second. This fact cannot be disputed. The pictures by actual measurement of the film show Rivers on the floor for twelve feet of fi'm, showing that he was down for twelve seconds by actual count, whether the referee counted that number or not."

FREE MOVING PICTURES

Under the auspices of the city administration of Houston, Texas, the people of Houston are enjoying free moving picture shows, concerts by the Municipal Band and lectures by public men of the country and recitals of noted soloists brought from the Northern and Eastern musical centers.

The free entertainments are given every Sunday afternoon in the new Municipal Auditorium, which seats 7,000 persons. Popular from the inception, the shows have played to packed houses every Sunday afternoon. The entire expense is born by the city.

"The Fall of Montezuma"

Essanay's Splendid Historical Pageant

HISTORY contains no more spectacular achievement than the conquest of the mighty Mexican Empire by that sturdy Spanish invader, Hernando Cortez.

Early in the year of 1518 an expedition of four ships, under the command of Juan de Grijalva, a Spanish adventurer, landed on the shores of Mexico, at the point now called St. Juan de Ulua. Kindly received by the natives, they were loaded with costly presents of pure gold in exchange for glass beads and other baubles, and heard vague reports of the wonderful interior country, ruled by the mighty monarch, Montezuma. Grijalva at once sent back one of his ships to Cuba laden with the treasures of the newly discovered land, and Velasquez, governor of the island, dispatched the welcome tidings to Spain and instantly set about preparing an extraordinary expedition for the exploration of Mexico.

Cortez Lands on the Coast.

The man who heard these tidings with a thrill of real emotion was Mernando Cortez, then living a life of ease on his Cuban plantation.

Born in 1485, in the secluded village of Medellin, Spain, Cortez had been reared by his proud, but poor, Castilian father, to follow the honorable profession of law. But his wild nature brooked no such restraint and, at the age of sixteen, his disappointed father withdrew him from the celebrated University of Salamanca, after two years of indolent dissipation. Cortez had the blood of soldiers in his veins and at nineteen was assigned posts of profit and honor in Hispaniola. It was here he received his first schooling in methods of Indian warfare, and his courage and imperturable self-possession dominated every enterprise in which he took part. In 1511 he joined a filibustering expedition under Don Velasquez and assisted in wresting the island of Cuba from the natives. Velasquez was made governor of the conquered territory and rewarded Cortez with a wealthy plantation that brought him in a handsome income yearly.

The Great Feast in Honor of Cortez's Arrival.

Seven years later the tidings of the wonderful Mexican empire came from Grijalva, and Velasquez cast about for a man to command the expedition sent to explore the new land. Seeing the greatest opportunity of his career opening before him, Cortez brought the most powerful influences to bear upon the governor to place him at the head of the expedition. Only too well did Velasquez know that Cortez was the one man to fill the important post because of his energy and limitless courage. Only too well did he also realize that Cortez was a leader of men, not one to be in turn led by any higher authority than his own judgment. Velasquez hesitated. Would Cortez prove

submissive to his orders? He feared not.

At last he yielded to the powerful persuasions brought to bear upon him, and publicly announced Cortez as captain general of the armada for the exploration of Mexico.

Full well did Cortez realize the mighty destinies that had been placed in his hands, and the fire of enthusiasm consumed his very soul. He was to pentrate the mighty empire of Montesuma, abolish the worship of idols and establish the faith of Christianity abroad in the land by means of the bloody sword, rushing horses and artillery, things unknown in the new world that lay beyond the sea. Too late did Velasquez realize to a certainty that Cortez would follow no instructions and might, with his marvelous genius, become a formidable rival. Resolved to depose Cortez as commander of the armada, Velasquez cast about for a less intrepid adventurer to fill the place, only to have the wily Cortez anticipate his plan and set sail with his uncompleted expedition during the night. Landing at Mocaca the ships were fitted out, and provisioned, and the next stop was made at Trinidad, where Cortez raised his banner, secured volunteers, collected his military supplies and went on to Cape Antonio where a last desperate effort to stop him was made by Velasquez, but all in vain. His force consisted of some four hundred men, armed with cross bow guns, muskets, swords and spears, a few horses, and a few pieces of artillery. Such was the expedition on which Cortez relied to subjugate a nation

History tells us that Cortez was now thirty-three years of age, a handsome, finely proportioned man of medium stature, pale, intellectual features, piercing black eyes, and the most courtly manners, inherited from his proud Castilian ancestry. On the 18th day of February, 1519, the last preparations were completed and

Cortez Usurps the Throne.

The Meeting of Cortez and Marina.

the fleet set sail. Numerous stops were made at various islands, notably Cozumel, where the natives were defeated in a terrible battle and Christianity established after the destruction of the idols. Striking boldly into the unknown waters of the interminable ocean before them, Cortez turned the prows of his vessels westward and at last cast anchor in the broad mouth of the Tabasco River, which Grijalva had entered before him. Here he reduced the capital city of Tabasco and changed its name into St. Mary of Victory. The faith of the invaders was established throughout the nation.

Here it was that Cortez was presented with Marina, a beautiful Indian maiden, daughter of the chief of a subjected tribe. Marina spoke two languages, the Mexican and Yucatanese, and soon mastered Spanish. She ever

proved of the greatest value to the great invader during the later conquest of the Mexican Empire, because of her knowledge of the Aztec race, and her ability to act as his interpreter on every occasion.

Early in the month of April, 1519, the expedition at last dropped anchor in one of the great harbors of the Mexican empire near the island of San Juan de Ulua.

At last the prize for which they were braving the terrors of an unknown continent was close at hand. Some two hundred miles in the interior was the mighty capital city of Mexico, ruled by Montezuma, a monarch as powerful as ever the world had seen.

Cortez lost no time in preparing for his memorable march into the interior. Rallying a powerful Indian tribe called the Totonacs, under his banner, Cortez set at defiance all the embassies sent by Montezuma, to warn him from entering the interior, quelled a threatened mutiny among his army by sinking his ships in the harbor so that nothing was left for them to do but push on, and, on the 15th day of August, began the great march that was to terminate in the conquest of the mighty Aztec nation.

Prince Cacamatazin Demands the Beaked War Crown from Montezuma.

The Usurping Prince Attacks Cortez.

Conquering a powerful native nation called the Tlascalans, who had resisted all the efforts of Montezuma to crush and bring them under his rule, Cortez added their untold numbers to his standard and pushed on. The great city of Cholula, but some sixty miles distant from the Mexican capital, was the means by which Cortez cruelly threw defiance into the teeth of the mighty Montezuma; for, upon discovering that the city treacherously meant to overwhelm his army he sacked the place with fire and sword and slaughtered the inhabitants by the tens of thousands. Little wonder is it that Montezuma trembled upon his throne when word of the awful fate of Cholula reached his ears. He feared Cortez' entrance into his city, but realized he was helpless to prevent it. The terrible cannon and horses of the Spanish, that belched forth flaming death and rode down the Indian legions ruthlessly, caused him to become panic-stricken. In despair he sent terms to Cortez, agreeing to pay him four loads of gold, one for each of his captains, and also a yearly tribute to the King of Spain, if the invader would only turn back. But Cortez still pushed on, declaring he would meet the ruler of men face to face. Entering the great cities of Cuitlahuac and Iztapalapan, the Spaniards and their allies pressed on. It was now the 8th of November, 1519.

Arriving at the great causeway which led from the main land to the capital city, built on an island in the midst of a vast lake, Cortez was met by a procession of the principal inhabitants who announced that the Emperor Montezuma, was advancing to welcome him. A more picturesque meeting can hardly be imagined. The glittering train of Montezuma in all its barbaric splendor of waving plumes and priceless gold, bore in the center the emperor in his palanquin, covered with a canopy of exquisite workmanship, embellished with precious gems. On his head was a golden crown, surmounted

with a rich head-dress of plumes. A beautifully embroidered mantle studded with costly ornaments, graced his shoulders, and gold-fringed buskins fitted closely to his limbs . The soles of his shoes were pure gold. History tells us Montezuma was a tall, well-formed and strikingly handsome man. An interchange of courtesies, and the whole cortege turned and marched on into the imperial city.

Thus was Cortez taken into the very bosom of this mighty ruler of men, and the dark hour was fast approaching.

No sooner was he established within the walls of the city, then Cortez placed his cannon to sweep the vast streets, stationed his army in fortified positions and posted sentries at important points and marshalled a large division of his troops for instant service night or day. Little by little he encroached upon the power of Montezuma, until the harrassed emporer, driven to desperation, begged him to leave the city. But the wily Cortez, realizing the time had come in which to show his hand, now accused Montezuma of treachery and made him a prisoner in his own palace.

The die was cast! Instantly the people rose in furious revolt against this insult, while the humiliated emperor trembled in fear of his life. Cacamatzin, a nephew of the emperor, and chief of a powerful city nearby, regarding his uncle as degraded, seized the reins of power, rallied the Aztecs to his standard and headed the revolt that now spread like wildfire throughout the nation. A general order issued by Cortez to destroy the idols upreared in the shrines of the people added to their rage and the attack began. Besieged in the palace, Cortez and his troops defended themselves and their royal prisoner with bravery unsurpassed in the annals of civilized history. The Aztecs were slaughtered in countless numbers by the terrific hail of death from the Spanish cannon. The situation was desperate for Cortez and his men and, after three days and nights ceaseless conflict, he resolved upon a desperate extremity.

Gathering his men he fought his way out of the city in the terrible battle aptly termed the Noche Triste, or Battle of the Dismal Night, meeting with serious reverses that for a time threatened to overwhelm him.

But the indomtable Cortez did not despair. Montezuma was now dead, having been mortally wounded when forced to speak to his enraged people as a last resort in attempting, at Cortez' command, to quell the revolt. Humiliated and ashamed, the mighty emperor had torn the bandages from his wounds and perished from loss of blood. Guatemozin, his son-in-law, was by unanimous acclaim, placed upon the throne, and rallied his nation for the final struggle.

History now contains no more remarkable achievement than the final conquest of the imperial city by Cortez and his band. Reaching the territory of Tlascala, his

The Great Battle on the Causeway.

The Fight at the Shrine.

powerful ally tribe, he recruited his legions from all sources, returned to the assault and, in the most remarkable siege ever recorded, conquered the city, swept it with fire and sword and terminated the awful struggle in the short space of seventy-five days. Over one hundred and fifty thousand of the Aztecs perished, Guatemozin died miserably under the torture, and the great territory became a colony of Spain, with the abolishment of idol worship and establishment of Christianity. But two years had passed since Cortez had landed on the coast, and the mighty empire was conquered.

Little remains to be told. In the succeeding years Cortez rebuilt the great city, established the customs and trades of the Old World and ruled the nation wisely and well.

Such, in brief, is the bare outline of probably the greatest conquest in history. Realizing the possibilities for a film-pageant, the historical value of which would prove inestimable to the entire world, the Essanay Company began last March to plan a stupendous three reel production of "The Fall of Montezuma." Any attempt to portray the entire conquest of the ancient Mexican Empire would be impossible even in forty reels, consequently Essanay constructed a scenario based upon a series of the most important incidents leading up to the final overthrow of the nation by Cortez and his doughty band.

With this working script in hand the massive production was gotten under way. For weeks the great Chicago studio toiled day and night constructing the enormous set-pieces required to duplicate the architecture of the ancient Aztecs. A score of scenic artists labored over a month alone designing and painting fifteen thousand square feet of canvas scenery. Then came the question of costumes. Histories were ransacked in order to determine authentic styles of dress in those early days and at last an order was sent that kept one of the largest costume concerns in the country in a turmoil for another whole month filling the enormous contract, and the Essanay studio took on the appearance of a vast arsenal as the shipments of glittering armor and richly ornamented Aztec costumes arrived, together with countless numbers of cross-bow guns, muskets, swords, spears, arrows and javelins.

Early in May, after final preparations had been completed, the splendid Essanay special train, comprising of twelve sleeping cars, diners and four baggage coaches, steamed out of Chicago, bearing the great company to distant fields for the production of the gigantic pageant. For almost another month they worked unceasingly under the hot glare of a tropical sun, portraying the stupendous and difficult scenes throughout the three reels. The "special" was their home during the entire filming of the production, and returned only when

The Festival of Quetzal, God of Peace.

the last foot of film had been completed. Several weeks were now occupied at the Chicago studio in selecting 3,000 feet of the choicest film from the many thousand feet of negative taken. And it is this great 3,000-foot photoplay masterpiece that the Essanay Company will release to the world during the latter part of the coming month of August.

The scenario was prepared and written by Harry McRae Webster, Essany's chief dramatic producer, and was staged by Mr. Webster with the valuable assistance of Theodore Wharton.

CAST OF PRINCIPAL CHARACTERS:

AZTECS.

Montezuma, Emperor of Mexico.....*Mr. Frank Dayton*
Cacamatzin, his nephew, the Usurping Prince.....
.....*Mr. William Walters*
Guatemozin, His Brother.....*Mr. William Bailey*
Huitzil, High Priest of War.....*Mr. Harry Cashman*
Quetzal, High Priest of Peace.....*Mr. Howard Missimer*
Second High Priest of War.....*Mr. Roy Tyrrell*
First Priestess of Quetzal.....*Miss Florence Levy*
Second Priestess of Quetzal.....*Miss Elaine Hayman*
Montezuma's Envoy.....*Mr. Milton Newman*
Fisherman (Messenger).....*Mr. William Armstrong*
Aztec Warriors.....*Messrs. Mammeys and Mullen*
First Aztec Woman.....*Miss Luvena Buchanan*
Aztec Water Carrier.....*Miss Frances Thorp*

SPANISH.

Hernando Cortez, the Great Spanish Invader.....
.....*Mr. Francis X. Bushman*
Alvarado, His First Officer.....*Mr. E. M. Sincere*
Bernal Diaz, Second Officer.....*Mr. C. D. Faulkner*
Padre Olmedo.....*Mr. A. D. Gibbs*

High Priestesses, Flower Girls, Dancing Maidens, Lords, Embassadors, Warriors, Soldiers, Burden Bearers, Aztec Chieftains, Indian Maids, Envoys, Etc., Etc., Etc., Etc.

FIRST REEL.

Cortez and his army land on the coast of Mexico and, after holding impressive religious ceremonies, and then the march into the interior is begun. Word of the landing of the invaders is brought to Montezuma by a fisherman during the festival of Quetzal in honor of the God of Peace. Fearing the strange men from beyond the seas, Montezuma causes a peace offering to be made to Huitzil, the God of War, but the enraged high priest, desiring that Montezuma declare war against Cortez, attempts to offer up a blood sacrifice to appease his god, which is prevented by the interference of Quetzal. Declaring that Montezuma must be crowned with the beaked crown of war, Huitzil, Cacamatzin and Guatemozin appear before the emperor's throne and Huitzil warns Montezuma not to allow Cortez to enter the city. Montezuma wavers and dons the war crown as a sign of peace only. Huitzil becomes violent in his denunciation of the emperor's humility and is ejected by the guards. Once outside Huitzil and Guatemozin urge Cacamatzin to lead his people to war against the invaders, and the usurping prince agrees. Wild with thoughts of possible conflicts, the followers of the War God now indulge in fanatical and warlike games to arouse the fighting spirit of the populace, which continue with unabated ardor by the subjects. The costuming and action of this scene are magnificent.

SECOND REEL.

Reaching the capital city of Tabasco, Cortez is presented with Marina, the beautiful daughter of an Indian chief. Her knowledge of the Aztecs and ability to interpret the language later proved of the greatest value to the great invader. Four months elapse and Montezuma sends ambassadors to Cortez forbidding him to enter the imperial city. Cortez returns his helmet in defiance and declares he will meet the ruler of men face to face. In despair Montezuma refuses to consider the propositions of war urged by Cacamatzin, loads the envoy with rich gifts and bids him tell Cortez the gates of the city are open to him. Mad with fury, Huitzil warns Montezuma that his Empire will totter into oblivion at this rash step and rushes from the room. Secretly delighted at the welcome extended, Cortez and his army take up their march to the city. Arriving at the great causeway he is met by the glittering train of the emperor, courtesies are exchanged and all enter the city. That night a great feast is given in the palace in honor of Cortez' arrival. At its conclusion, Cacamatzin and Guatemozin retire, but the emperor, on attempting to leave the room, is made a captive in his own palace by the wily Cortez. Realizing his empire is lost, Montezuma sinks at the foot of the throne on which the usurping invader is now comfortably seated.

THIRD REEL.

With Cortez in power, Huitzil tears the garlands of peace from the black altar of war, commands Cacamatzin to stir up a feeling of unrest among the populace and lead them against the Spaniards. That night a party of warriors capture a Spanish sentinel and Huitzil offers him up as a blood sacrifice to the delight of the frenzied people. The alarm is given and the Spaniards, enraged at the murder of their comrade, invade the shrine and destroy the God of War, then engage in a terrific battle with the Aztecs. Later Cacamatzin and Guatemozin appear before Cortez and demand that Montezuma be brought to them. Cacamatzin now compels the emperor to give up the beaked war crown and, hurling defiance at the Spanish invader, rushes from the room. Marina is alarmed and warns Cortez to be on his guard. Amidst the ruins of the war shrine, Cacamatzin is now crowned emperor, dons the beaked crown and declares war against the Spaniards. The revolt spreads rapidly and Cortez, fearful of the outcome, forces Montezuma to publicly speak to his people in order to quell the attack. Montezuma, now an object of degradation in the eyes of his subjects, is mortally wounded by a shower of javelins hurled from the street and is carried to his room. Realizing the danger, Cortez orders the cannon trained on the Aztecs and dispatches his troops to put down the revolt. He is now suddenly assaulted by the infuriated Cacamatzin, and a desperate hand-to-hand

struggle ensues in which Cortez is victorious and hastens out to lead his men. Feeling he cannot bear to live and see the fall of his empire, Montezuma tears the bandages from his wounds and dies. The great battle at the causeway is now fought, in which Cortez and his men cut their way through the Aztecs and vanquish them with terrible slaughter. Cacamatzin is slain and his body drifts down the river. The Conquest of Mexico is ended. Years later Cortez, now the Ruler of the vast Empire, is given a magnificent ovation by both Aztecs and Spanish, who mingle in common brotherhood.

The Death of Montezuma.

Such is the wonderful and spectacular film story of Essanay's great historical pageant "The Fall of Montezuma." Unparalleled in the pages of civilized history, it forms as thrilling and beautiful a background for film-adaptation as could be desired. The Essanay Company presents this great three reel production to the world with the assurance that it has spared neither time nor money in making it as well-nigh perfect in every detail as possible. Every step in the undertaking has been carefully thought out, and the result has been gratifying. To all students of history it will prove a source of the most valuable and instructive study. To those searching for thrills and rare excitement it is a veritable bonanza, and those who are inclined to be skeptical concerning film entertainment, will witness a marvel of artistic photoplay triumph that unquestionably will go down in picture history as a masterpiece.

Another Celluloid Substitute

Without question, any substitute that can take the place of celluloid at the base for cinematograph film stock is to be welcomed. So much prejudice exists in the minds of the general public, and even the authorities, against the existing material, that a substance which can take its place with equally good results cannot but have an enlivening effect upon the industry says our English contemporary, *The Bioscope*." There have been numerous difficulties in the way of manufacturing a substance possessing all the good qualities, and none of the bad, of celluloid. What are the requirements of a film base? Transparency and longevity, it must be flexible, tough, practically unshrinkable in the process of development and fixing, and must have sufficient natural moisture to prevent shriveling in its normal passage through the relatively hot gate of the projector. Celluloid is a material that meets these requirements in most ways, and any substitute, to be of value, must, in addition to these qualities, possess that of non-inflammability, or, we had better say, of safety. Inflammability is one of degree, and it is doubtful if any substance can be manufactured which, by the attainment of sufficient temperature, cannot burn. Celluloid, however, has many of the properties of gun-cotton, and so must be a dangerous substance to handle.

We have, however, inspected a new film base which, would seem to be an ideal substitute for celluloid, possessing all the good qualities of the substance, with as great a degree of non-inflammability as we have hitherto met with. The new material is Boroid, resembling in appearance the highest class of celluloid; and a series of tests have been conducted which demonstrate these remarkable qualities. Frankly, if a match be applied to the material for a sufficient length of time, it will flame slightly, and so may not meet the requirements of some of the "hair-splitting" fraternity. However, no degree of heat concentrated upon the gate of the medicine affects this substance in any way.

With the concentrated light from a 60-ampere arc lamp, with the film stationary in the gate, the picture soon shriveled away on the screen; but, upon examination of the film, it was found that only the gelatine emulsion had in any way been affected. A piece of clean film base was next placed in the machine, with the light of the arc concentrated so much that the red marginal rays were projected upon the four corners of the screen. For a period of three minutes, under a current of 60 amperes, the base was unaffected in any way. No sign of shriveling was apparent.

As a further test, the film was cut with a pen-knife in the gate, and a sharp edge turned towards the light. It was thought that the ragged edge would be bound to scorch or show some sign of shriveling; but after a further five minutes, there was no indication of any harmful effect. We have, therefore, no hesitation in saying that in Boroid we have a substance that can take its place as a standard film base, possessing all the qualities of celluloid, but none of its disadvantages. The films and stock inspected had been in use for a period of over six months, the films having been printed and developed at the end of last year by a well-known English house.

The New Theater opened in Cincinnati by the Waldorf Amusement Company is doing a very large business. Mr. Dinglestedt of Norwood, is doing a fine business with his new Air Dome; he is a real hustler and is always on the job.

On the Outside Looking In

By the Goat Man

THERE isn't a week goes by that some one doesn't invade the sancity of my sanctum, always at the suggestion of a friend, mind you, and unfolds to me a scheme, whereby the investment of a few idle dollars can be made the bed-rock caissons of an immense fortune. I listen. That's all a fellow can do—listen. The subject varies a little from time to time, but it clings tenaciously to that main theme, that others are piling up fortunes in the film business and with "our brains and our scheme" there can be no such thing as failure. I haven't ever been able to figure out why men come to me with these things, unless they want to try it out on the goat But I sit through it all and listen. When it gets around 11:30 a. m. or 5:30 p. m. and I'm pressed for an opinion, with tears trinkling down my cheeks, I advise against it.

* * *

Being the goat of a business—a tremendous industry—is no idler's occupation. I have my reputation to sustain. I'm the goat. I'm the one man in—no Lucretia, not in—I'm the one man sticking around the edge of the game who must lose money. Then why should I drag in a competitor? Suppose the scheme has every ear-mark of success, and it is film making. Isn't it perfectly apparent that the market is tight shut—that there is no way to pry open the closed door? Suppose it *is* a new projector with inventor's claims a mile long and with a positively better picture for the goal. What has the machine maker been doing to overlook such a detail? My brother, when you have an invention, as is an invention, take it to headquarters and sell it. The men on the inside will buy it. They may not have time to adopt it, but there is a market and you won't have to beg.

* * *

Film manufacturers have reached a place where details get respectful attention. Many of the makers have experts who are paid to keep an ear on the ground. If there is anything stirring that will add to efficiency "it won't get by or a job is lost." Take my advice and sit on the lid, until we get to realize on Joe Hopp's dream of an open market. Have your scheme developed to an actuality. Give a demonstration, and when you're ready with the show I'll guarantee to fetch around a bunch of show-me fel ows who will dump their dough if it looks good. Film making, or machine making is in the hands of its friends to-day, and the only open market is for goats. Being the goat, I elect to close that.

Scene from American Film Company's "The Battle Ground."

* * *

J. D. Wi'liams, of Australia, has sent Wm. N. Selig a boxing kangaroo. Mr. Williams knew exactly what he was doing when he pulled that wheeze, and he made no mistake in sending the animal to Mr. Selig. Kangaroos are the national birds of Australia, and Mr. Williams wants a film that will get under the skins of his audience. Will Mr. Selig weave a film story around a boxing kangaroo? Will a donkey bray? And maybe Big Otto won't have fun with this new pet at Edendale. What?

* * *

This hot weather is having no damaging effect upon

the plans of committee having charge of the second annual convention of the Motion Picture Exhibitors' League of America. Chairman Sweeney and two of his aids, L. H. Frank and Louis Schindler, have invaded the east on a rallying tour. They report enthusiastic receptions wherever they go. And from letters I am receiving from officers of the various state branches, and President Neff, I conclude that exhibitors from all over the United States and Canada will be in Chicago, August 13-17 inclusive. The M. P. Ex. League will be a good thing to look at when it gets to the La Salle hotel. Better tie some bells on yourself and join the throng. You will discover that Illinois State Branch No. 2 hasn't started something it can't finish.

* * *

I'm doing a lot of gadding myself these fine corn days, when the temperature in a lower is nothing to get inquisitive about, and the breeze is usually artificial. I'll be reading this stuff in New York, where I will try to convince some of the film crowd there is a reason to tolerate me. I regret that I missed both the Muskegon and Toledo conventions, but then one man can't do everything he might want to do. These conventions are all right for the exhibitor and they offer an opportunity for the news dispensers to mingle with the trade, but it will be a long time before the m. p. press will be able to have representatives at all the meetings. Secretaries are invited to continue the sending of local interest items to this champion of exhibitors in general.

* * *

President Neff is an enthusiastic booster, alright, but in all kindness I suggest that he confine his territory to America. Not infrequently his speech soars beyond the Atlantic and Pacific oceans—a world-wide organization, if you please. Let us make it according to the original plan. America is a whale of a place when you estimate it on a two-cents a mile basis. Besides an international congress of film exhibitors would have to be held in the open and we haven't got control of the weather, just yet!

* * *

There was some talk about a third movement, you will remember. And I said it couldn't be pulled off. Yet we have a third movement right now and are threatened with a fourth. As a matter of fact, the third party isn't. It is a second movement with a hole in it. The fourth movement, then, goes to third place and a third party hasn't nearly as much chance to-day as it had a month ago.

* * *

I am truly sorry that Mr. Rothopfel has gone back to Minneapolis, taking with him all the cleverness that makes for his splendid entertainment. I saw his show at the Lyric, in Chicago—the least attractive of the Chicago theaters, and while the program was characteristic of the Rothopfel touch, his materials were new and lacked the polish that time lends. Chicago should have a theater—an immensely big picture theater for Mr. Rothapfel—one back of which might lie a sufficient fund to weather the first few months of acquaintance making. After that it would be easy going. No better proof is needed than to hark back to Minneapolis and inspect the gentleman's splendid success in an out-of-the-way place. The difference lies in the fact that up there, the people have found the house and know what to look for, or expect. In Chicago the backers got cold feet before anyone knew that Mr. Rothopfel was in town.

Scene from American Film Company's "The Meddlers."

* * *

I'm told that Mr. George Kleine contracted a severe cold at a recent meeting of the clans in New York. Don't get the wrong impression that it was a chilly affair. It wasn't that, by a long shot—quite the reverse. They

had a hot time—genuinely hot and that smooth G. K. dome wasn't thick enough to resist the fan. Simple, when you get it straight.

* * *

When you want to see 'em make motion pictures get a pass to Essanay's studio; if you can. They have a system up there that runs like the modern blower on a threshing outfit—something doing every minute. The scheme belongs to Mr. Spoor, who sits up nights watching it. And just in passing, its some regular little scheme at that. Another thing, what has become of that most popular of all m. p. actor thing. Don't you agree with me that G. M. Anderson comes nearly being the best known of 'em all? Everybody I meet says so.

* * *

There is a growing tendency to favor big paper for lobby display. If they'll buy 'em, let 'em have 'em. Give 24-sheet stands. Cut a hole in the center, or drop out 3-sheets for an entrance. Great idea! How much do you fellows make on posters, anyway? When I have my theater I won't take any of the stuff that will clutter up my lobby. Give me the current bulletins just as they come from the film manufacturer; and the photographs and the brass frames and easels. Why all the circus colors?

* * *

This much has been proven since the advent of summer. More people stay away from moving picture theaters when it is cold than when it is hot. Dull days are not necessarily confined to dog days. An electric fan is more inviting than a steam radiator.

* * *

The new retail price of Motography has made an instant hit. You can pick it up on the newsstand for ten cents. If your newsdealer doesn't have it, give me the tip and I'll see what ails him. Of course, by subscribing you save 60 cents a year and get nearly everything around the place as a premium, but if you buy it from the newsdealer we'll think just as much of you. I'm told that an ever increasing demand has followed the cut from 15 to 10 cents and the demand for this deep yellow back is the music I like to hear.

* * *

Whirling around film centers, I find that the business as a whole is showing better than it did a year ago. The improved condition is everywhere apparent. There is some complaint among independent exchanges that the battleground in New York is disconcerting, to say the least; but the ordinary dull season ought to be the time for rough-house among manufacturers, rather than the busy season, so I'm satisfied. The fellow who imagined there would never be a clash among the independent manufacturers died last week. He won't need a special badge at the Chicago convention.

* * *

I visited the Cleveland offices of the General Film Company at 1022 Superior Avenue, N. E., where I renewed acquaintance with General Manager Goff, and Special Representative J. E. Willis. Willis, you may recall, is one of those nice, round little fat men, who object to fans. He always insists that they be turned off after the mercury scores 90 degrees in the shade. He was terribly nervous when I saw him because it was only 89 and a fraction. It had been that way for several days and the force were tickled that the weather man was so tolerant. Willis couldn't yell "Turn off the fan!" You can bet Sid Smith will get this joke and maybe Dick Nehls will tumble, too.

While in Cleveland I couldn't resist dropping into Weber's—that memorial hall which was the scene of the M. P. L. A. birth. I discovered that the increased cost of living hadn't affected the price of liquids, but was told that Mandelbaum furnished the subsidy bonus. "Mandy" was out of town and I couldn't confirm this yarn. I saw his good man Malaney, who wasn't authorized to indulge in personalities.

* * *

Another thing that impresses me as I twirl my whiskers in the raging heat—the feature film. Is the feature film a winter pastime or isn't it? Has the roar of the exhibitor put the state rights men on the bum? In a certain contemporary, I find the bulk of advertising booming certain feature subjects, but in blowing around the country, I don't find the films themselves. I guess the feature has had its inning. At least I hope so. Every real reel of feature films should find itself doing duty through the regular exchange. If it is worth it, the exhibitor will be glad to pay extra to run it; but it ought to be worth it before he is asked for the difference. I want to tell you, there is still an opening to improve film quality. I saw C. D. Caspar checking his head off to find one he dared to use. Of course, he didn't see me for he was in the Willis synagogue and couldn't see anybody!

"Starved Rock" In Pictures

The American Film Manufacturing Company has made arrangements to reproduce a historic Illinois Indian tale, "The Story of Starved Rock," in moving pictures.

R. R. Nehls and Omer F. Doud were in Ottawa and have made arrangements for this big undertaking. The two representatives of the company have been at the State Park looking over the grounds and familiarizing themselves with the physical conditions and topography of the rock and canyons.

"The Story of Starved Rock" will take several weeks to reproduce and one hundred actors will be required to do the work. All the historic characters such as Joliet, Marquette, La Salle, and Tonty will be impersonated by prominent American actors. The actual work will begin the latter part of July. The cost of reproducing this story is estimated at $5,000 to $8,000.

Dowie's City Considers Shows

Rumors are again afloat in Zion City, Illinois, the home of the "Dowieites," about the much talked of theaters and this time they are stronger than ever in favor of the project. There now seems a possibility that Zion City will have a moving picture show within a few weeks. Those who want them in Zion City say there is a demand for amusement there, among the young people just the same as there is any place else.

The Zion City *Independent* laments the fact that the Zion young men and women go to Waukegan, Ill., and spend their money for moving pictures and for other amusements.

It is thought that representatives of several theatrical companies have been in Zion City in the past, and that they are seriously considering the establishment of a theater in that city.

It is hardly possible that they could secure any land for such a purpose, however, as the Zion City lease prohibits the use of Zion land for any purposes of this kind.

The Motion Picture Exhibitors' League of America

Second Annual Convention, Chicago, Aug. 13-16-'12

General Headquarters

703 Euclid Ave., Cleveland, Ohio

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CINCINNATI LOCAL NO. 2—Headquarters, 1003 Merchantile Library Building, Cincinnati, Ohio. President, J. Huss; First Vice-President, A. J. Carbin; Second Vice-President, M. Fishman; Secretary, A. C. Dongelstedt; Treasurer, Otto Leudelsing.

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ILLINOIS STATE BRANCH NO. 2—Headquarters, Schiller Bldg., 64 W. Randolph street, Chicago, Ill. President, George Henry; Vice-President, C. A. Anderson; Secretary, Sidney Smith; Treasurer, Wm. J. Sweney; Financial Secretary, Simon Katz; Executive Committee, Robert R. Levy; Chairman, Fred W. Schaefer; Secretary, F. Natkin, L. H. Frank, C. H. Hull, Abe Balaban, C. C. Whelan.

MOTION PICTURE EXHIBITORS' LEAGUE OF INDIANA—Headquarters, Indianapolis, Ind. President, H. S. Dickson, Winchester; Vice-Presidents, H. F. Prentice, Terre Haute; Earl Rife, Logansport; Jos. Bommersheim, Ft. Wayne; Hershel Cannon, Muncie; W. R. Deaton, Warsaw; Secretary, F. J. Rembusch, Shelbyville; Treasurer, Jos. H. Gavin, Indianapolis. Chairmen of Committees: Arbitration, W. C. Yutsey, Lebanon; Grievances, Dr. J. M. Rhodes, Indianapolis; Legislation, H. W. Summer, Anderson; Insurance, Jno. A. Victor, Indianapolis.

MOTION PICTURE EXHIBITORS' LEAGUE OF MILWAUKEE—Headquarters, 305 Enterprise Bldg., Milwaukee. President, J. R. Freuler; Vice-President, H. S. Klein; Secretary, B. N. Judell; Treasurer, T. Saxe.

MISSOURI STATE BRANCH—Headquarters, Kansas City, Mo. President, G. H. Wiley; Vice-President, J. H. Sheldon; Secretary, Samuel Taylor; Treasurer, J. Steinens.

WINNIPEG LOCAL—Headquarters, Winnipeg, Canada. President, W. O. Edmonds; Vice-President, J. A. Schuberg; Secretary, F. Van Alstein.

MOTION PICTURE EXHIBITORS' LEAGUE OF MICHIGAN—Headquarters, 302 Kirby avenue, E., Detroit, Mich. President, Peter J. Jeup, 399 Hibbard avenue, Detroit; First Vice-President, H. F. Fowser, Lansing; Second Vice-President, J. J. Rieder, Jackson; Secretary, W. Lester Levy, 302 Kirgy avenue, E., Detroit; Treasurer, Carl Ray, Muskegon.

DETROIT LOCAL—Headquarters, 399 Hibbard avenue, Detroit, Mich. President, Peter J. Jeup. Vice-President, Patrick H. Reauhine; Secretary, W. Lester Levy; Treasurer, Fred W. Rumler.

MOTION PICTURE EXHIBITORS' LEAGUE OF WEST VIRGINIA—Headquarters, Moundsville, W. Va. President, M. M. Wear, Charleston; First Vice-President, R. L. Harris, Parkersburg; Second Vice-President, A. L. Cottrill, Point Pleasant; Secretary, L. R. Thomas, Moundsville; Treasurer, P. W. Barett, Parkersburg.

MOTION PICTURE EXHIBITORS' LEAGUE OF KENTUCKY—Headquarters, Lexington, Ky. President, J. H. Stamper, Jr., Lexington; First Vice-President, L. J. Dittmar, Louisville; Second Vice-President, Sherman Arn, Maysville; Secretary, L. H. Ramsay, Lexington; Treasurer, A. J. Wellman, Cattletsburg.

MOTION PICTURE EXHIBITORS' LEAGUE OF GREATER NEW YORK—headquarters, 136 Third avenue, New York City. President, Samuel H. Tugger; Vice-President, James Samuels; Treasurer, Grant W. Anson; Secretary, Sydney Ascher; Financial Secretary, A. Bannerfreund; Sergeant-at-Arms, Robert C. Whitten.

MOTION PICTURE EXHIBITORS' LEAGUE OF NEW JERSEY—Headquarters, Bijou Theater, 328 Bergenline avenue, Union Hill, N. J. President, George M. Robinson; Secretary, P. M. Kirschner. Address all communications to the Secretary.

MOTION PICTURE EXHIBITORS' LEAGUE OF PENNSYLVANIA—Headquarters, 233 Fifth avenue, Pittsburg, Pa. President, Walter Steumpfig; First Vice-President, Cresson E. Smith; Second Vice-President, Mr. Miller; Secretary, Mr. Roth; Treasurer, F. J. Barbin.

ONTARIO PRODUCERS' AND EXHIBITORS' MOVING PICTURE ASSOCIATION—Headquarters, Toronto, Ontario. Provisional Officers: President, John Griffin; Vice-President, W. K. Hill; Secretary, Charles Wellsman; Treasurer, W. L. Joy.

MOTION PICTURE EXHIBITORS' LEAGUE OF NEW YORK—Headquarters, 136 Third avenue, New York. President, Sam H. Trigger, New York; First Vice-President, B. E. Cornell, Syracuse; Second Vice-President, R. Davidson, Binghamton; Secretary, H. W. Rosenthal, New York; Treasurer, John C. Davis, Saugerties.

THE meeting of the Exhibitors' League of Michigan, was called to order by President Jeup at 10 o'clock, a. m., in the convention hall at Muskegon. After the report of the committees Mr. Neff, the national president, responded to a call for a Neff, the national president, responded to acall for a speech. He dwelt upon what could be accomplished through organization. His speech brought new life into the Convention and from the time he began speaking everybody was enthusiastic and harmony prevailed throughout the proceedings of the convention. Mr. Neff told of the early strugg'e of the organization, of the many things that had been accomplished through the organization in other States and pointed out that the organization now reached from the Atlantic to the Pacific, from the Lakes to the Gulf, and all inside of one year. The states that are now organized and belong to the League contain two-thirds of the population of the United States. No other organization in the history of the world has grown so rapidly, and so strong in the same length of time as the Motion Picture Exhibitors' League of America. No other organization has ever possessed the wealth, and employed so many people as this organization. Mr. Neff stated that while the organization was not yet a year old, Australia and Canada were organized, and he predicted within another year that instead of the Motion Picture Exhibitors' League being confined to America that it would be a World wide organization and that its power for good, or dissemination of education and amusement would be appreciated in almost every civilized nation. After Mr. Neff's speech he was warmly congratulated, and many made the remark that it was easy to understand that after hearing Mr. Neff speak, why the organization had grown so rapidly. Mr. Neff urged the attendance of each and every exhibitor at the Chicago convention.

After the speech making, the next thing in order, was the adoption of the revised constitution. A motion was made by J. J. Rieder, of Jackson, National Treasurer, that the sense of the convention was that the legislature pass a law, whereby the governor of the state shall appoint a Censor Board, and that those appointed upon the board should be appointed on account of their fitness to fill the position, and not through, or by reason of affiliation, or connected with any creed, code of ethics, financial, or political interest and that they should be able to answer all questions, and be familiar with the motion picture business and cinemotography, and that their business, social and moral qualifications should be taken into consideration before the appointment should be made.

In other words, that no one should be placed but those who are qualified to serve upon the censor board to the best interest of the public at large, and those engaged in the up-lift and promotion of cinemotography. Provisions were made to secure a state organizer, and it is proposed to push the work until every exhibitor becomes a member of the organization.

After the business session, the following officers were elected to serve one year:

President, Mr. Carl Ray, Muskegon; First Vice President, Mr. B. L. Converse, Owosso; Second Vice President, J. J. Rieder, Jackson; Third Vice President, G. R. Durkins, Saginaw; Secretary, W. Lester Levy, Detroit; Treasurer, Mr. H. F. Fowser, Lansing.

After his election, Mr. Carl Ray was called to the chair to assume his official duties during the Convention. Mr. B. L. Converse, Owosso, was elected National Vice President. The following members were elected delegates to attend the Chicago Convention:

Carl Ray, Muskegon; Peter J. Jeup, Detroit; W. J. Carroll, Jackson. Alternates: A. L. Brown, Lansing; G. C. Nichols, Grand Rapids; R. P. Leahy, Bay City.

The next annual meeting will be held in Saginaw on the 8th and 9th of July, 1913. When it came to select the next place of meeting, Bay City, Jackson and Saginaw made a bid for the Convention. Saginaw won out by a majority of one vote.

C. A. Anderson of Chicago, First Vice-President of the Illinois League, one of Chicago's most earnest representatives, who was the first to call the Chicago exhibitors together in a meeting, is in attendance at the convention. He is enthusiastic over the coming convention at Chicago, and predicts a large gathering. He is a splendid mixer and is doing fine work for Chicago. Mr. Anderson has his own light-plant, and in many respects it is the only one of the kind in Chicago. Chicago is to be congratulated on having Mr. Anderson for a representative. The newly elected officers are starting with the determination of showing the rest of the states how strong Michigan will be within the next few months.

The first day J. J. Rieder, and several exhibitors arrived and found the hotels packed. They had to look around some time before they could secure lodging for the town is full of exhibitors and physicians, the latter having their convention here at the same time.

Mr. Carl Ray, the newly elected president, owns four theaters in Muskegon, and there is only one other theater in the city not owned by him. Mr. Converse elected first vice-president, is an untiring worker, a good councilor, and the right man in the right place. The delegate, Mr. Carroll, of Jackson, is a great worker in the interest of the League. Peter J. Jeup, who has served his term for one year, was re-nominated, but declined the nomination. Mr. Jeup at the Orpheum Theater, was presented by the League with a beautiful diamond ring, token of high esteem in which he is held by the League of Michigan. The presentation speech was made by Mr. Neff. Mr. Jeup was very much pleased and was very much surprised as the gift was kept a secret from him until Mr. Neff presented it.

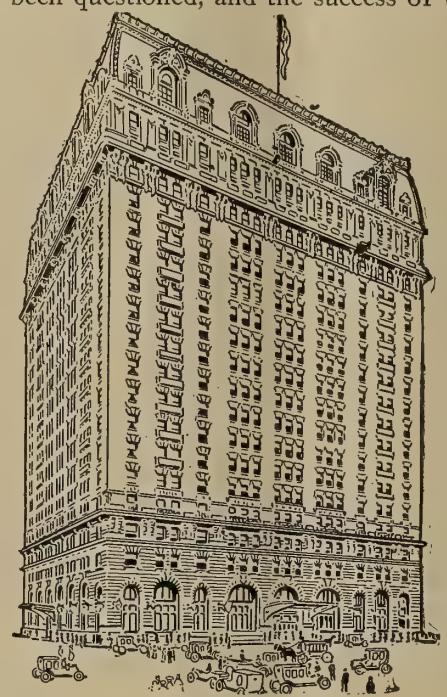
THE THIRD DAY.

The Convention was called to order at 10 a. m. and was in session until 12 o'clock. A large amount of business was transacted. After the convention adjourned, automoilbes were waiting to take them to the boat and a band of forty pieces escorted them where they were wined, dined, and fanned by the cool invigorating breezs of old Lake Michigan. The good done by the convention will be seen for many days hence.

A vote of thanks was tendered Mr. Neff for his assistance, and was also tendered Mr. Carl Ray for the efficient manner in which he handled the convention.

The Chicago Convention

The Second Annual Convention of the Motion Picture Exhibitors' League, of America, to be held in Chicago, August 11-14, will occupy the seventeenth and eighteenth floors of the La Salle Hotel, one of Chicago's finest and most modern hotels. This meeting has been widely heralded as being one of the most important ever held by the exhibitors, and it is confidently expected that the attendance will be from three to four thousand. The hospitality of Chicago in regard to convention visitors has never been questioned, and the success of this event



La Salle Hotel, Chicago.

is to be looked upon as a certainty, at least from the standpoint of entertainment.

Situated in the heart of the business district of Chicago, La Salle Hotel is close to all car lines running to every point in the city, and for this reason is the most desirable hotel for the sight seers who wish to investigate the metropolis of the Middle West. The hotel is superb in its equipment and accommodations and the accompanying cut gives but a faint idea of its size and architectural beauty, points in which it is unapproached by any hotel in this country.

Lexington Meeting

The Motion Picture Exhibitors of Kentucky met at the Phoenix Hotel, Lexington, July 2, and held an enthusiastic meeting. Delegates and alternates were elected to represent Kentucky at the National Convention to be held in Chicago in August. Louisville Branch No. 1, was represented by Mr. L. J. Dittmar and others. K. C. Branch No. 2 was represented by Orene Parker of Covington and others.

M. A. Neff addressed the meeting and reported that a large number of states are coming into the League, and urged the delegates to attend the National Convention to

be held in Chicago in August. Several new members were taken into the League and arrangements made to send an organizer to visit every exhibitor in the state of Kentucky. Mr. L. H. Ramsey entertained the visitors with a fine dinner. Speeches were made and everybody enjoyed themselves to the limit. The next meeting is to be held in Louisville, Ky., on October 15, 1912, at the Sealback Hotel. All of the exhibitors of Kentucky are enthusiastic over the good work accomplished by the League and confidently expect to have every exhibitor join the League before the next meeting.

New York League Elects Officers

After the formation of a state organization, the Motion Picture Exhibitors' League of Greater New York held its annual election of officers for the year. There was a large attendance of members and the success of the local, state and national organizations was predicted. President Samuel H. Trigger made a brief address, in which he outlined the work accomplished during the past year and held out bright hopes for the future.

The following officers were elected for the ensuing year:

Samuel H. Trigger, president; James Samuels, vice-president; Grant W. Anson, treasurer; Sidney Ascher, secretary; A. Bauernfeund, financial secretary; Robert C. Whitten, sergeant-at-arms.

The following board of directors was elected for two years: Harold W. Rosenthal, A. Coleman, F. Allen, Louis Rosenthal, E. Valenci. For one year: Robert McNabb, M. Needle, J. Coufal, William King, M. Warshauer.

After the election of officers, many matters of importance were taken up for consideration, among which were the coming national convention at Chicago, establishing a publicity bureau, the formation of locals throughout the state, coming legislation at Albany, etc. It was 4 o'clock in the morning before the meeting adjourned.

Indiana Convention

On July 22, and July 23, the Motion Picture Exhibitors of the state of Indiana will hold their convention at Indianapolis, Ind. Every effort is being made to secure the attendance of every member of the League in the state, and also secure all the new members possible. Every exhibitor, whether he be a member or not, of the Indiana association, is invited to attend the convention. Matters pertaining and affecting the business of every exhibitor of the state of Indiana, will come before the convention.

The new developments in the Motion Picture Business demands that every exhibitor attend this conven- Delegates will be elected to attend the Chicago convention and a general good time is expected, in addition to the large amount of business that will come before the convention.

Missouri State Convention

The first convention of Missouri State Branch of the Motion Picture Exhibitors' League, will be held on July 30-31, at the Sexton Hotel, Kansas City, Missouri. The visitors will be entertained by the Kansas City Local No. 1, and a successful meeting is anticipated by all members. Among the items of business to be transacted at the convention, will be the election of delegates to the national convention at Chicago.

From the success experience by the state organizer, A. P. Drennen, during his recent campaign, it is expected that the majority of the exhibitors of the state of Missouri will be members of the organization before the convention takes place. At the last meeting of the State Executives, a charter was granted to Springfield, a branch to be known hereafter, as Springfield Local No. 2.

Asks City for Moving Pictures

The State Board of Health of Portland, Ore., has petitioned the mayor and council for an appropriation of $400 with which to pay the expenses of preparing moving pictures to be exhibited at the International Congress of Hygiene and Demography in Washington, September 23-28. An exhibit is being prepared under direction of a committee appointed by Governor West consisting of Mrs. A. E. Rockey, Mrs. W. B. Ayer, Mrs. Robert H. Tate, Dr. J. C. Smith, of Pendleton, and Secretary Calvin S. White of the State Board of Health. There will be moving pictures of the state institutions, the educational system, the water supply and the disposition of garbage of cities.

Toledo Meeting

The meeting to be held at Toledo on July 16 and 17, is expected to be a record-breaker. Will C. Bettis is working over-time making arrangements to entertain the visitors. Hon. James W. Cox who is candidate for governor of Ohio, will speak. Judge Dillon of Columbus, another candidate, is expected to address the convention on the following day. The Ohio exhibitors are very anxious to hear what these men have to say along certain lines pertaining to motion picture business. Cleveland local is very enthusiastic over the coming Toledo convention and a large crowd is expected to attend.

Milwaukee Convention

The Wisconsin State Convention will be held in Milwaukee. Headquarters will be at the Plankinton Hotel. The meeting will be called to order on July 19 and will close the following Saturday night, with a big banquet. Every exhibitor in the state of Wisconsin is invited to attend this convention, where they will be royally entertained. State officers will be elected and delegates elected to attend the Chicago convention.

Covington Meeting

K. C. Local of Covington, Ky., held their regular meeting at the Colonial Theater, and elected delegates and alternates to the national convention at Chicago.

Dayton Local No. 5, held a meeting and elected Clem Kerr and Mr.Reyburn as delegates to the national convention to meet in Chicago.

Mr. M. A. Neff has returned from St. Louis where he met Mr. Christenson, national secretary of Cleveland and other members of the League. An Inter-Insurance is being arranged for, whereby the members of the Motion Picture Exhibitors' League of America can secure safe insurance. Only members of the League will be insured in this company and through the Inter-Insurance Company of St. Louis. It is stated that about one-half of the prices now paid will be saved to the members of the League.

The Schoolhouse of the Future

By Ford W. Eaton*

THE ORTO-LESSON.

IN the preceding series of articles on "The Playhouse of the Future," only a few of the more spectacular phases of the development of Ortografy were indicated in the brief descriptions of the Ortoplay. However, the wonderful educational importance is apparent in every aspect of the new method, but just as in the past we have learned the wisdom of presenting knowledge in a systematic way by means of schools and definite courses of study, so will the new methods of Ortografy evolve the Orto-lesson as the logical unit of instruction.

THE CHALKLESS BLACKBOARD.

The simplest of school aids, the blackboard, has been favored by many teachers, and is preferred to books and charts, mainly on account of the keener interest which is aroused in the minds of the pupils; for there is a surprise in every chalk-stroke, and the whole class may see at once.

The Orto-lesson will in time supplant even the blackboard in the larger class-rooms, but this will be one of the last and the least of its conquests, although it is wonderful how much can be shown in simple outline, as everyone knows who has seen the "trick" motion pictures that have been put out of late.

A. B. C. AND TWO PLUS TWO.

Even the alphabet and simple sums will some day be taught by means of Orto-lessons, and the three R's will lose most of their terrors, at least for the teacher, who can let a machine make the everlasting repetitions that sometimes are necessary, while the pupil is attaining the ability to practice, which alone "makes perfect."

THE SCOPE OF THE ORTO-LESSON.

Right here let us consider just what is the true field of the Orto-lesson. In the first place, it aids the teacher most, for he has passed the stage where repetition can aid him, and his work, like that of the actor, becomes mechanical and monotonous.

It also aids him by covering a greater range of topics in a limited time, and bringing to the class a wealth of description and illustration in a way that whole volumes of print would fail to do.

THE FORCE OF EXAMPLE.

It aids the pupils by illustration and example, but of course it will be necessary, then as now, for the pupil to "grow by doing," and the Orto-lesson will furnish the example and the inspiration.

It can no more do his work for him than the teacher can or should, but it will *show him how* in the most direct and impressive manner. These conclusions have to do with those lessons which are intended to train the pupil *to do*—to develop skill.

ABSORPTION BY OBSERVATION.

There is another kind of lessons whose sole function is to inform, and whose object is to train the mind to think, and to reason in a broad way. Of course, ultimately the pupil learns to act more intelligently by reason of his greater information, but the primary duty of the teacher of this class of lessons is to store the knowledge in the pupil's brain.

*A sequel to "The Playhouse of the Future."

HISTORY AND GEOGRAPHY.

Such studies are history and geography. In the broadest sense, history embraces all of the events of all time, and geography, (with astronomy), may be taken to cover all space. Thus the visible and audible aspects of the universe, as well as the myriad combinations and activities of all matter, organic and inorganic, and all creatures, are included under these two general heads, and the same conclusions apply to all secondary studies wherein *observation* is the principal work of the pupil.

OTHER STUDIES.

Therefore all such studies as are promoted by observation and the force of example will be aided immensely by Ortografy, while it will be a secondary and indirect aid in such studies as mathematics, literature, the fine arts and philosophy, and will simplify the work of the teacher, and permit greater progress on the part of the student. In the descriptive study of the physical sciences it will become indispensible, and even laboratory work will become much more profitable and interesting if thoroughly illustrated.

WHERE PICTURES DON'T FIT.

On the other hand the most noticeable deficiency of the ordinary motion picture, when applied to the illustration of events which have been glorified by song and story, is that it fails utterly to crystallize the heart-interest, or to make the systematic appeal to the emotions that a well told story does, whether that story be a ballad, or an epic, or a mere exchange of epigrams.

How many hearts have thrilled in tender sympathy upon reading the simple conversation of Ruth and Naomi as recorded in the Old Testament, and how much of this would be lost in a motion picture, however well posed, even if the audience already knew of the incident and the dialogue.

TO READ OR TO LISTEN.

And where is the phonograph that can match our ideal of Ruth's inflection when she said: "Entreat me not to leave thee?" Artists have painted and poets have elaborated, but the classic simplicity of that avowal of friendship never has been improved upon, and never will be until the last refinement of Ortografic art, and even then, unless we see and hear the Orto-play before reading the story we are likly to form an ideal of the scene different from that of the playwright, however true his interpretation may be.

THE MAGIC OF THE SPOKEN WORD.

Imagine a motion picture of St. Paul's epistle on "Faith, Hope and Charity." Could any amount of illustration so much as reach the foot-hills of those heights to which he lifts us when he says: "Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass or a tinkling cymbal?"

And when he adds "For now we see through a glass, darkly; but then face to face," he uses a kind of metaphor that cannot be presented to the physical eye without destroying the mind-image, which, after all, is the real one.

EVOLUTION OF ORTOGRAPHY.

These remarks of his might be taken almost literally as applying to the phonographs and picture machines of the present day, if "Charity" be likened unto the "spirit of art" which sometimes does not prevade the product of either.

But he bids us hope, for he also says:—"When that which is perfect is come, then that which is in part shall be done away." A pretty plain forecast of the evolution of Ortografy.

THE "ALL-PICTURE" STORY.

Many people have wondered why it is that the picture-stories founded upon standard fiction so often fail to arouse interest.

Some of them are elaborately and often rationally staged, and the scenarios are prepared with great care and good judgment, but you can sit through all the cantos of "The Lady of the Lake," or the film adaptation of Stevenson's "Treasure Island," and even if you are fairly familiar with the story, all you get is disenchantment and surprises during a tenth of the time, while the other nine-tenths you are wondering what it is all about. Where are the thrills and the pangs and the sighs that are ours when we read the poem and the story?

WORDLESS LITERATURE.

They are part and parcel of the printed page, and the spoken word,—fellow creatures of the harmonies of diction that the master poet and the master story-teller ordered and embellished so that we might read and think and feel. The bare facts matter less than the manner of their presentation, and to ignore the words of a literary masterpiece is like substituting a photograph of Central Park for the music of Mendelssohn's Spring Song. The meditations of Ellen and the rivalry of James Fitz James and Rhoderic Dhu were nicely done in rhyme by Scott, and they make their own appeal. The picture story is simply another piece of work with a different appeal.

A FIELD OF ITS OWN.

Other limitations of the Orto-lesson as well as the Ortoplay are due to the very realism which they force upon a class or an audience. It has been said, and justly, that the motion picture clips the wings of our imagination, and the more complete portrayals of Ortografy will supply the sounds as well, so that imagination will be supplanted by observation to a still greater extent. But is this a disadvantage? Not at all in the field which properly belongs to Ortografy.

IMAGINARY GEOGRAPHY.

It is just as if a "stay-at-home" who has studied geography from printed books which were not illustrated, should first be shown crude pictures of distant lands, and then photographs, and then taken on a trip to the places he has read about. Each approach to reality would jar his imagination and his preconceived notions, but who shall say that his incorrect fancies are to be preferred to the truth itself?

The difference between such a traveler studying geography, and the pupils of the schoolhouse of the future, is that the latter not only will have free access to every place on earth, but will be guided intelligently through the remotest recesses of "all the worlds within this world and many worlds beside."

TRUTH FIRST AND ALWAYS.

They also will start taking these trips before their imagination has been corrupted by careless wandering into the unreal realms of fancy, which are the inevitable goal of all who read without experience of observation.

The curriculum of the schoolhouse of the future will be so well balanced that the senses will be appealed to according to their normal development, and likewise all other activities of the brain, so that maximum efficiency may be attained much more quickly than by the present tedious and unbalanced methods.

OTHER WORLDS TO CONQUER.

Within the scope of Ortografy there are other worlds which science has only begun to study, and which it is very difficult to know about unless presented to us in some graphic manner. Not only is this true in the realm of astronomy, where the telescope and the camera have revealed to us other suns and planets which have been posing unheeded by earth-dwellers for untold ages, but also nearer at home, as in the worlds of the infinitely little, where the microscope is ready to do its part. Then there is the greatest study of all—the study of Life itself, particularly the fundamental problems of physiology and psychology—the body and the mind. Ortografy will so educate and enlighten the world-audience that the advanced lessons of the Ortoplay will be presented to thoughtful eyes and ears, and the playwright's most expansive efforts will have full measure of appreciation.

THE WORLD OF THE INFINITELY LITTLE.

There is a world of objects and actions so very small compared with the things to which we are accustomed that we would not know anything about them were it not for the microscope and the Ortomicroscope which photographs these minute objects on a scale so large that we can all see and marvel.

Soon we will be able to see on the screen Ortomicrografic pictures in color and stereoscopic relief, showing all of the movements as well as the forms of the inhabitants and the scenery of this miniature world, whose doings and happenings are so very important as to put a crimp in the egotism of any self-sufficient human who will take time to observe and to think. Ortografy will make this easy for us, and in fact will make a pleasurable pastime out of a serious and important study.

MAGNIFIED MUSIC.

And while we are speaking of the infinitely little, do you know that it has music all its own and in wonderful variety, although as a rule far too faint and too high in pitch to be appreciated by human ears. Scientists already have recorded and reproduced and magnified some of these sounds, and have revealed many a medley of songs and calls, and sounds of industry and emotion, which, when magnified and brought within our hearing, will remind us of everything we have ever heard, from the warbling of a South American songster to the buzz of a Kennebec River saw mill, and a piano interpretation of Wagner by De Pachman.

THE INFINITELY BIG.

Now bring the children and let us take a trip into the depths of space. You and they have heard

of planets and comets, and the suns and moons that we never see, and of other worlds than ours. You know in a general way that the planet Mars has been suspected of being inhabited, and that the earth's own moon is a burnt-out cinder of a pre-historic world. You also have read that the planet Jupiter is hundreds of times larger than the earth, and that Saturn has some large and beautiful rings, pictures of which you may also have seen. It also says in the school books that it is about 93,000,000 miles to the sun and 238,000 to the moon, and that it is so exceedingly far to the fixed stars that it takes light, traveling at the rate of 186,000 miles per second, over three and one-half years to come from the nearest of these stars, while from some of them it takes many centuries.

A TRIP TO THE STARS.

You also may know in a general way that the sun's family of planets and comets circle about him in elliptical orbits, but you only know this as you used to know history and geography, before the moving pictures showed you the reality of them, but neither you nor your professor of history know one-half so much about the discovery of America as the child of ten who has seen Selig's wonderful film-story of the Coming of Columbus.

In like manner in the schoolhouse of the future you will sail with the Columbuses of Space and see with your own eyes the million-jeweled panoply of the Pleiades; dive through the abysses of the Milky Way, and swing in a billion-mile circle through the mist-like streamers of the Great Nebula of Orion. Of course, neither your body, nor that of the astronomer who makes these trips possible need leave the earth, any more than the reconstructed caravels of Columbus had to leave Lake Michigan while the camera men were doing their part of the task of taking you, and your family, and your friends back through four centuries of time, and a couple of trips across the Atlantic.

So you see that it is no mere dream nor idle fancy to take these longer trips through time and space, in order that you and yours may realize fully and vividly all that astronomers know, or yet may learn, of the Universe.

THE MUSIC OF THE SPHERES.

Here, too, there are sounds such as mortal never heard, and the "music of the spheres" has long been known to be a reality. tI is only necessary to translate these cosmic vibrations into others which are rapid enough to suit our ears, just as the micro-cosmic sounds of insect life are slowed down for the same purpose.

Electricity and photography are the agencies by which these wonders and many more have been discovered and brought to our attention, and it is through their final development, in the art-science of Ortografy, that we will come to the fullest appreciation and enjoyment, not only of the world as we have known it heretofore, but also of the many other worlds within us and about us.

PROBLEMS TO BE DISCUSSED.

Succeeding articles will treat of many topics of interest alike to educators and those interested in the development of the picture machine and the talking machine; also to the theatrical profession, for the Ortoplay is only a kind of Orto-lesson.

The fundamental principles of censorship; the physiology of the senses as applied to education and observation; also the practical problems of equipping schoolhouses and churches with apparatus that will meet all requirements and conditions, will be taken up and discussed, together with many other phases of the work, and the daily routine in a typical schoolhouse of the future.

Moving Pictures for Engineers

Moving picture records of construction work are being shown in many cities in connection with addresses of an educational nature, and the number of such pictures is increasing so rapidly that such records of one aspect of engineering deserve to be approved as a means of interesting the public in what is ordinarily not attractive to it. A collection of such pictures taken in Baltimore recently showing the construction of portions of the sewerage system and the operation of parts of the disposal works have educational possibilities deserving thoughtful consideration. The moving pictures taken recently on the Panama canal by one of the natural color methods are particularly important, in view of the general interest shown in ordinary moving pictures.

To the engineer the illustration on a screen of a steam shovel in operation or the labors of a construction crew in putting foundations into a rapidly running stream is not of much interest, but these things are novel to the people who pay the bills for his work and it is only by pictures and explanations of them that the taxpayers are able to learn something of what their money is spent for. It is impracticable to interest the average man in the brain-taxing efforts of the designing engineer, but the representation of the execution of the plans can easily be made a peg on which to hang a short statement of the importance of the designing work. In short, these moving picture exhibitions of important pieces of construction should not be ridiculed by the engineer or contractor, because they may be a material help toward that very important end, a better appreciation of engineering among the people at large.

Cyclone Pictures Wanted in Kansas

"Why does not some enterprising motion picture syndicate locate in the mouth of a cyclone cellar and from this point of vantage get a full length photograph of a twister in action for the edification of the patrons of electric theaters?" asks the Salina, Kas., *Journal.*

For real excitement, the cyclone has the wild ride of the western mail carrier ahead of the band of desperadoes beaten several lengths and for novel surprises, the antics of the funnel shaped cloud and its concomitant breeze are all sufficient in themselves. All phases of interest that show forth to best advantage in the motion picture can be found in the genuine twister and a mile and a half of cyclone on its tortuous way would be worth the watching. Those who love tragedy would find it and if the breeze was not on its good behavior, the freakish moves of the wind would furnish all the necessary humor and the spectators could enjoy the motion picture much more fully than the original.

The man who can succeed in running the cyclone around a motion picture reel will not only get an interesting feature for the public but he will succeed in locating about the only good that this ill wind blows.

The Opportunity of the Picture

By F. DeLysle Cass

WHEN I go to a moving-picture show today and see—by way of illustration—a cowboy melodrama, I think not so much of the picture of the things upon the screen and which I have often seen in actuality, as I do of the fact that a hundred or a thousand years from now and ages after the last cowboy has been gathered to his fathers, the man of that day can see the cowboy as we see him now. And that thought leads me to other thoughts—the irrevocably lost opportunities of mankind because it could not anticipate the future fast enough, as well as the mind-staggering possibilities of things yet to come. The brain runs riot at the very thought. To try and imagine what this world, its politics, its religions, its nations and its customs would be today had the moving picture film been developed to its present perfection some ages ago, is futile; to try and peer into the future of a thousand years from now and guess at the effect it is bound to have upon the destiny of our descendants is bewildering. But let me bring to mind by way of illustration a few of its lost opportunities and future possibilities.

Imagine, for example, that our ancestors of say only two thousand years ago had been able to reproduce upon the screen the life of their day as we do our own now! Here are a few things we could lean back in our chairs and witness. Suppose we start at the year one, A. D.

We would see Jesus himself in his manger and at work at his bench; the Disciples upon their pilgrimages; the Sermon upon the Mount; the Miracles—yea, the very Crucifixion with its crown of thorns and dying thieves. We would see the sacrifice of the new believers to the beasts of the amphitheater, the burning of Rome as Nero fiddled, the influx of the barbarian hordes, the downfall of ancient civilization, the Dark Ages with their inconceivable barbarities, the rise and fall of chivalry with its bouts and jousts, Richard the Lion Heart at the head of his legions in quest of the Holy Sepulchre, Columbus upon his caravel, Pocahontas, the Pilgrim Fathers, the sacrifice of the witches at Salem, Shakespeare in his tavern, writing Hamlet; Washington, Valley Forge with its tattered and bleeding patriots in that awful winter, Commodore Perry in his home-coming, Napoleon at his solitaire upon Elba Robespierre at the guillotine, Abraham Lincoln with hand upraised freeing millions—

Scene from Selig's "The Miller of Burgundy."

* This article won the second prize of $50 in the Chicago Press Club contest conducted by the Selig Poly-scope Company. The first of the series was published in MOTOGRAPHY for July 6th.

And we would see DeSoto in search of the Eternal Fountain at the head of his steel-clad knights, Pizarro and Cortez, the Incas, Livingstone seeking the heart of the dark continent, the last charge of the buffaloes, Captain Kidd in his gallows' rig—the mind reels at the thought of it all.

And we try to think of the future with the yet unborn great it must of necessity produce, the wars it must have, the nations which must arise and fall, the secrets which will be wrested from an unwilling nature, the forces which will be utilized and the manner in which they will be tamed—when one thinks that the human eye of the future may see these very things down to the very brink of immortality he becomes aghast at the possibility.

The cave bear is gone and we can only see him as the paleontologists reconstruct him from fossil bones and fragments of hide and scattered remants. Mankind can never view him except as a manufactured conception. But a thousand years from now many ages after the last elephant and lion has left this earth, the school children of then will see these beasts crashing through their native jungles as they do today. And they will also see our puny present attempts to fly in frail machines; our ponderous battleships wallowing in the trough of the sea in deadly combat with skimming aeroplanes; our great generals, statesmen and scientists in their daily work of unraveling the tangled skein of mysteries, our modern civilization as it now hums about us, our efforts to signal our sister planets—perhaps our success and our first communication with Mars or Venus—the myriad of unthinkable miracles yet to come. The vastness of the field of the moving picture of the future is inconceiveable to the finite mind. Its scope is limited only by the universe itself.

And but few even of the alert minds of today realize more than hazily what is being done every hour along this line. From tropic jungle to polar ice the moving-picture man is scraping this world with a fine toothed comb that its wonders may be revealed to us. During our luncheon hour we have but to step around the corner and see the cannibal at his feast, the Eskimo face to face with the polar bears; the blow pipe Indian of Honduras shooting his poisoned dart; the ocean liner pounding her life out upon a coral reef and the rescue of her passengers by the Islanders of the surf. Small wonder that the high priced theaters with their feeble mimics find the moving-picture show with its realities sweeping them aside as a gale sweeps chaff. Who would pay dollars to witness a counterfeit dragon clumsily operated by men, when for a dime he could see the dragon himself?

Scene from Selig's "The Three Valises."

And day by day and night by night the moving-picture men all over this world are toiling. They are climbing the Matterhorn, scouring the seas, penetrating the jungles and riding the waves of the air to put these living things before us. Nothing is too hazardous or too

costly for their enterprise. The boldest adventurers, the wisest scientists, the cunningest craftsmen—all are impressed into the service of the moving-picture man that the world may stand at his elbow and witness his wonders. And in corner stones in a thousand places are being deposited films that may be resurrected in the ages yet to come that future generations may see our modern life as we see it out of our windows—as we might have seen the building of the pyramids.

But to produce all this involves millions of dollars of good money and thousands of alert intellects. Just as an illustration, the Selig Polyscope Company alone has, almost in the heart of Chicago, a plant that amazes one. There, day by day, in its arena are enacted its army of men and beasts the comedies and tragedies of the past and present, the tremendous feats of the hour, the anticipations of great things yet to come. Months are often spent in the perfecting of a single film, and no man or no beast is too mighty for the whirring picture machine to catch his every movement. For good and for bad, the moving picture in its perfect portrayal of things as they are will do more in the future to mould the sentiment of this earth than any one other modern miricle. A thousand years from now man will read history not from the books of opinionated and often misinformed historians, but from the moving, living life as seen through the unimpassioned eye of the camera.

Verily, wonders will never cease.

Current Educational Releases

TEN DAYS WITH A FLEET OF U. S. BATTLESHIPS.—Edison. This film, the product of a ten days cruise with a fleet of United States battleships, is one which is both instructive and entertaining, as it depicts the daily routine of sailor life aboard ship and the scenes cover the entire ship, above and below, and from stern to stern. The views include drills, which are always interesting and attractive to all, inspection of arms, sending a semaphore message, and sentencing delinquents to punishment. An imposing view is one in which the captain addresses his officers and crew assembled on the quarter deck, and it also gives a fair conception of the number on board. Not only does this film disseminate a knowledge of the life and customs of our sailors, and an idea of the vastness of these floating fortresses, but the scenic effect is equally of interest. One scene pictures the sun shining on the water making a brilliant network over the ocean in dancing shadows of black and gold through which the fleet sails, forming a picturesque background with the ships like a silhouette against the sky. Another shows a flock of sea gulls hovering over the water in quest of food, some skimming along on the surface and others riding on the crest of the swelling waves.

LONDON.—C. G. P. C. A comprehensive, entertaining, interesting, and instructive film of the largest city in the world, showing its public buildings, picturesque streets, its historic piles, etc.

WINTER LANDSCAPES IN FINLAND.—C. G. P. C. A series of beautiful winter scenes, showing snow-clad mountains, villages and trees.

PRINTING AND ENGRAVING U. S. GOVERNMENT STAMPS.—Imp. An illustration of the process of making United States postage and commercial stamps, as done at the Washington Bureau of Engraving, Washington, D. C., showing the various processes, such as, printing, perforating, cutting, etc.

LUXOR AND THEBES EGYPT.—Eclair. A beautiful travelogue showing the splendid ruins of the past civilization. The temples of Luxor and Thebes; the gigantic tombstones of Ptolomey and the Pharaohs, and the colossal statues of Memnon, all make a very interesting picture.

VIEWS OF THE VALLEY.—Powers. No river surpasses the Hudson in beauty and picturesqueness, and these views give one a good conception of the many famous historical spots, and of its wonderful natural scenery. The Palisades, the Revolutionary landmarks, many modern summer resorts and homes are included in the picture. It will prove highly interesting to those who have never visited the scenes and to those who have it will bring many a happy remembrance.

THE ISLE OF STRIFE, CUBA.—Comet. A number of views showing the most interesting historical points, including Morrro Castle and Havana harbor. The largest sugar plantation in the world is shown in full operation, giving the complete process of manufacture from the raw material in the canefield to the finished product ready for the market, and numerous other interesting and instructive views.

THE PELICAN.—Reliance. An interesting natural history subject.

MISSIONARIES IN DARKEST AFRICA.—Kalem. In this remarkable production, every scene of which was taken there, we are given glimpses of the "Dark Continent." We are shown the real life of a native tribe and are made to realize in a measure, the bravery of an American missionary in facing the perils of a savage country.

THROUGH SASKATCHEWAN.—Eclipse. This delightful little travelogue takes us a journey by rail through the southwestern part of Canada and gives us an excellent view of the country.

STUDIES OF FISH LIFE.—Eclipse. An intensely interesting as well as instructive subject, showing many of the lower forms of fish life, such as: pipe fish, sea urchin, pectern, pollack, swimming crabs, lug worm, brittle stars, the octopus, and many others.

AMONG THE BEDOUINS.—Eclair. A series of well selected views showing life among the Arabs in the desert regions of Africa.

MAKING PHOTOPLAYS IN EGYPT.—Kalem. Egypt among most ancient of lands, noted for its many monuments, never fails to interest and this film is no exception to the general rule as it enables one to spend an entire day in the heart of this distant land. The spectator not only gains some idea of the country, but also of the difficulties which must be overcome in order that

these scenes may be brought to us. There are scenes portraying native villages with their different shops which are visited by members of the company in search of appropriate costumes for the various roles. The point of departure for the day's work is Luxor, to which all return in the evening as shown. Every scene is a decided novelty.

Catching Crocodiles of the River Klang.—C. G. P. C. A very interesting series of views showing this sport in detail, and the dangers connected with it.

Cavalry Test Marches in Belgium.—C. G. P. C. A number of very interesting and instructive views of military life in Belgium, showing the training through which every young man is compelled to go.

Niagara Falls.—C. G. P. C. Who that has not seen this wonder of nature has not longed to do so, and who that has seen it has not longed to behold it again? Magnificent views of the world's most famous cataract are portrayed with such fidelity that all who see them will be carried away by their beauty and grandeur. The rapids above the falls on both the American and the Canadian sides are shown; the American and Canadian falls; scenes at the base of the rocky precipice, over which the mighty waters pour, and views showing a trip on the "Maid of the Mist." The awfulness of the whirlpool makes this picture one not soon to be forgotten.

Printing Uncle Sam's Paper Money.—Imp. A demonstration of the entire process of making paper money from beginning to end, including an illustration of the actual printing, and also the method used in disposing of defaced bills. The pictures were taken in the Bureau of Engraving at Washington, consequently the film is not only intensely interesting, but also highly instructive as comparatively few people ever have the opportunity to visit these places in person.

A Day at the Zoological Gardens.—Reliance. A very interesting natural history subject showing the exhibits of the largest and most popular zoological gardens in the world. One of the features shown is the Clarence Mackzy collection of heads, one of the finest collections of the kind ever exhibited, and which contains a moose head, the antlers of which measure 76 inches from tip to tip. Many different kinds of animals are included.

Target Practice of Atlantic Fleet, U. S. Navy.—Edison. A film of extraordinary interest. Maneuvers of any kind connected with the army or navy never fail to attract and interest, and few have ever witnessed a spectacle of this kind. A great fleet of battleships is shown, sailing along at the rate of fifteen knots an hour, silent and grim, then suddenly belch forth a terrible fire as if in actual engagement. Among the number is the U. S. S. San Marcos, formerly the U. S. S. Texas, of Spanish American War fame, now used for preliminary practice, and many scenes of intense interest showing the maneuvering of the fleet and action abroad ship.

Wild Birds at Home.—C. G. P. C. A very interesting film showing different birds and fowls in their native haunts, among which are various kinds of wild ducks dwelling together in harmony, building their nests and rearing their young.

Bergen, Norway.—Eclipse. A bird's-eye view of the harbor and fortress of Bergen, Norway's second city, and other scenes of importance including Lofetus, one of Norway's noted waterfalls.

Elephant Butte Dam at Albuquerque, N. M.—Selig. A film showing one of the world's greatest engineering projects.

Pennsylvania State Police, Troop "B."—Edison. An interesting picture which is bound to hold the attention and which is instructive as well, as it shows the nature and extent of the work required of the Pennsylvania state police by portraying the daily routine of police duty. The views include many picturesque scenes along the roadways, streams and forests, adding much to the beauty and attractiveness of the subject.

Hairdressing of Other Days.—C. G. P. C. A film that should be of interest to the ladies, as it shows the styles for dressing the hair in days past, and is proof of the fact that woman's hair has always been her pride and crown of glory.

Making Silk Hats.—Eclipse. An interesting and instructive subject, showing how silk hats are made in one of the leading factories in London. The various operations include body making, shaping, lining, and finishing, all done by expert workmen and with the greatest care.

Sheep Shearing in New Mexico.—Selig. A portrayal of one of the great industries of the southwest, setting forth the practical side of sheep raising and shearing. The film is made up of interesting scenes taken from a great sheep ranch and shows the various activities connected with the daily routine. Large flocks of sheep are brought in from the mountains and prepared for the shearing which takes place before our eyes, as does also the sacking of the wool for market.

Benaries, the Sacred City.—Ambrosia. A scenic subject of rather more than ordinary interest showing the sacred city of India, also the Ganges, the sacred river, with its hosts of bathers and quaint structures, which speak to us of past centuries.

By the Clifts of Retreat.—Lux. A splendid little scenic film, depicting the picturesque cliffs of Etretat, a well-known little town in France.

Derby Day at Churchill Downs.—Essanay. A highly entertaining and fascinating subject, and one that cannot fail to be of interest, especially to the lovers of fine horses, as it shows the life of a Kentucky race-hourse from the stock farm to the race track as taken from the great Kentucky Derby recently held at Louisville. The scenes of the actual Derby are complete in every detail, showing the complete course.

Little Old New York.—Champion. A subject which is both interesting and instructive, depicting as it does, three market places. The Jewish market place gives us an insight into the thriftiness of this remarkable race. The Italian market place also reveals the characteristics of this people. Wall Street introduces the rich man's market, presenting a contract between the market places of the rich and the poor.

Who's Who in the Film Game

Facts and Fancies About a Man You Know or Ought to Know

IF the day is extremely hot, as the days are wont to be from now on for quite a spell, seek a less violent diversion than to put a man in a hole. Especially if that man's name should be Raver—not Raven—Raver. Specifically Harry Rush Raver—a man without a nickname, and a man who doesn't rush. There prevades an unshakable sentiment, eminating in nearly all that appears in this can't-be-killed, specialized record of progress, that film men must belong. If they don't belong they cannot be film men. In that essential H. R. Raver is a film man because he belongs every minute. You can't lose him for he refuses to be lost. There is this other not-to-be-forgotten qualification—film men generally have had some previous experience in amusing the people. There are a few exceptions, but Harry Raver isn't one of them.

The Subject—Harry Rush Raver.

To begin at the beginning, Harry Rush Raver was born at Youngstown, Ohio, July 6, 1880, exactly thirty-two years before MOTOGRAPHY began to tickle the trade as a bi-weekly. As a youngster, he stuck to Youngstown, which was an all right young place for a youth. He was one of those chaps who ran pretty much to legs, and who answered when you called him "Red" or "Skinny." He never sassed back and school days offered him his first opportunity to get the other fellow's measure. His pal and playmates were more important to him than his primer and problems. He was always there with his lesson, but no one ever saw him study. And on Saturday afternoons he was first to find the swimming hole and last to leave it. Things were jogging along in this fashion, with little to break the monotony until the summer of 1895, when Leon W. Washburn's circus hit the town.

There have been times in your life when you were leaning back in a comfortable chair, your feet on the picture mou'ding, or some other elevated object, when you saw the haze of an early morning in your pipe smoke. You recall the sleepless night before, and how you scuttled into your hickory shirt and your overalls at the first suspicion of day, nd beat it across lots through the wet rag weeds and dog fennel to the place where the circus would be. Well, Raver was like that. He was there with his gawky, lanky, hulk, expectantly seeking a chance to work his way into the tent for the performance. And he got his chance—not the management of the shebang by any means—just a chance. What matters when you are only fifteen! Harry Raver went away with the Washburn show as a helper in the dining tent. He was in the show business. It looked good to him. He did everything there was to do. It didn't matter. He liked the work—he learned. Two years later he joined Frank Robbins circus as assistant property boss. After a time he shifted again to French's circus and everybody answered to him. He was boss, and a young boss.

In 1899, Raver joined Frank C. Bostwick's Philadelphia Exposition. It was a new phase of entertainment and it didn't make a very big appeal to the man who wanted all to do that was doing, so the following year he bought an Edison Kinetoscope, took it to Youngstown, and operated an advertising stunt on the public square. This enterprise was so promising that he went on tour with his machine and showed motion pictures in legitimate theaters until 1901, when he became associated with Collins' Mighty Midway, as business manager. Raver was now at maturity, but he hadn't stopped growing. He looked the six-footers straight in the eyes without bending his head. Now he looks down on them! Anyway, he staid along with Collins for two years before he accepted a place with C. W. Parker's Shows, as publicity manager for the four organizations—seventy cars, forty separate and distinct attractions, and all that sort of thing, that you have seen on posters.

This show business agreed with Harry Raver. The publicity end of it threw him in contact with other men—gave him a broader view, and in 1905, he became a lessee and general manager of the New Parker Shows, carrying 280 people—twenty-two cars, etc. At the close of 1906, Raver's circus experience came to an end, when he elected to discontinue with Parker and engage in the hotel business. He had fallen in love with western prairies, the most alluring of all illusions! He first tried at Yankton, S. D., and then at Cedar Falls, Iowa, but hotel life wasn't for him. He started a picture theater at Cedar Falls that year, and sold out everything to engage with Mr. H. Swanson as manager of the Swanson

Omaha branch in 1907. Of course, that got him into the film game with the proper introduction. He didn't have his fingers crossed, or anything; he was in according to the ethics, the rules, the constitution and by-laws. If you can't get into the film game like that, you're not in at all. Raver jumped around quite a bit for Swanson. He was in Washington, D. C., for a while, as well as Chicago.

It is always a job to keep tab on an active film man and no attempt will be made here to record the exact time of Mr. Raver's changes after he left Swanson. He opened the Consolidated Film Exchange and theater in Baltimore, for the Consolidated Amusement Company. He organized the Motograph Company of America, and built its studios and laboratories at Baltimore. He became identified with the Motion Picture Distributing and Sales Company as a director at the time it was formed. He was the secretary-treasurer of the Associated Independent Film Manufacturers after the first rupture in the Sales company. He was the general manager of the American Eclair Company and in that capacity attended personally to the sales department; wrote all the advertising matter and edited a sixteen-page house organ.

Recent events are so fresh in the mind of film men that it is hardly necessary to recall them here. Mr. Raver was one of the incorporators of the Film Supply Company of America, and is its secretary and general manager. He is a cracking good film man by now, with only one man in the business who can look down on him, viz.: Lugvald C. Oes. By which it will be observed that Raver is tall. He *is* tall. He isn't as skinny as he used to be, but he couldn't qualify for the fat man's race if he wanted to, and of course, he don't want to.

Harry Rush Raver is an Elk and a member of the Green Room Club. He was married in 1905 to a Kansas City girl, which is a rough way to refer to Mrs Raver, but can't be helped for the dope is running low. Take it home with you that neither of the Ravers will care. They are good scouts, both of them, and the game is so swift that the dreams of circus days have lost all charm. Harry Raver isn't doing chores around the cook tent to-day but that isn't saying he couldn't.

Baltimore's New Censorship Plan

A board of seven men and women, to serve without pay, is the new plan for the censorship of moving pictures suggested by Councilman Harry C. Kilmer, of Baltimore, Md., who asked that his former ordinance be held by the City Council Committee on Police and Jail until he can prepare a new ordinance along these lines. Mr. Kilmer wants the board to have three paid assistants, one a secretary and the other two detectives to catch violators of the law among moving picture theater owners.

Headed by Mrs. Charles E. Ellicott, a number of ladies had appeared before the committee to discuss the ordinance, when Mr. Kilmer made his suggestions. Mrs. Ellicott said she would be satisfied if in drawing up the new ordinance, Mr. Kilmer would consult representatives of the City Wide Congress.

Scene from Selig's "The Double Cross," a Western Romance.

Recent Patents in Motography

By David S. Hulfish

UNITED STATES Patent No. 1,007,962. Kinetoscope Projecting Machine. Thaddeus A. Nolan, Cincinnati, Ohio.

In stating the general objects of his invention, Mr. Nolan says:

My invention relates to kinetoscopes of the class adapted to use for exhibiting moving pictures, and the objects of my improvements are to provide spring actuated mechanism for moving the film intermittently; to provide automatic

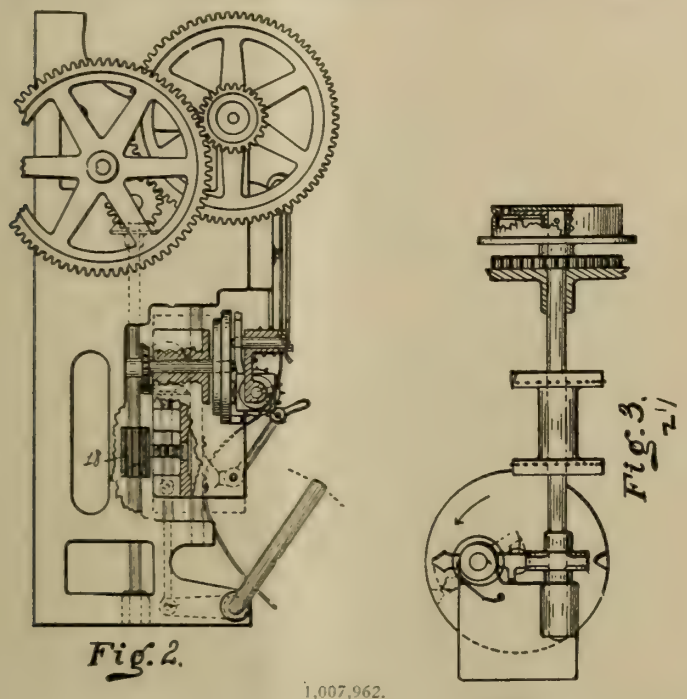


Fig. 2.

Fig. 3.

1,007,962.

positive stop mechanism for the film at predetermined points in its movement; to provide means for maintaining the actuating spring within a predetermined range of tension; to provide means for moving and maintaining the film in properly framed position.

The framing device described comprises a carriage which slides vertically and carries with it the film window and the intermittent sprocket. The feature of transmitting power to the intermittent mechanism in all positions of the carriage is attained by providing two parallel vertical shafts, one on the machine body and the other on the framing carriage, the shaft on the framing carriage being the driven shaft and carrying a spur gear, and the shaft on the machine body being the driving shaft and carrying a spur cylinder or drum, having spur teeth to mesh the framing carriage gear, the teeth upon the driving drum being so long that they will mesh the driven gear in any position of the framing carriage. In Fig. 2 of the drawings of the patent the long-tooth gear or drum is labeled 18. This feature is not covered in the claims.

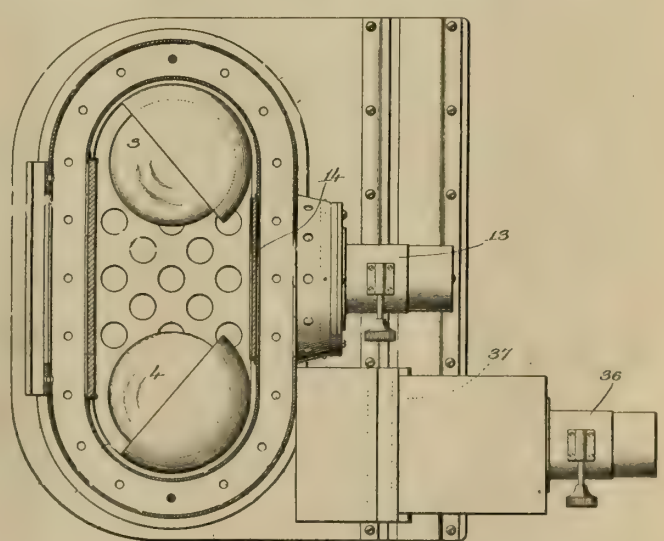
The feature of intermittent feed is attained by interposing a spiral spring between the crank handle and the intermittent sprocket, then placing a four-tooth ratchet on the intermittent and a dog to knock the detaining pawl from the ratchet at proper intervals, thus permitting the spring to jerk the film forward until the intermittent sprocket is stopped by the engagement of the next ratchet tooth with the detaining pawl. This type of intermittent mechanism is an old fundamental form, producing a very quick shift of the film, and depending for its accuracy in stopping the film in position very largely upon the accuracy with which the sprocket teeth fit the film perforations.

The details of the intermittent mechanism are set forth in three claims, of which claim No. 2 may be cited as typical of the three:

2. A kinetoscope comprising a shaft provided with a series of stops, yielding driving connections therefor, means for limiting the relative movement thereof with the shaft, a spring actuated latch arranged to automatically engage with the stops successively, and means actuated in synchronism with said shaft and in unison with the stops for positively disengaging the latch from the stops successively.

No. 1,008,134. Projecting Apparatus for Slides or Card Announcements. Emory W. Gooderich, Somerville, Mass.

The device shown evidently is intended for home use, as a toy or private amusement device. A top view of it, with the cover removed, is shown. A transparent slide may be placed in the slide holder at 37, being projected upon a screen by the lens 36; or an opague picture or announcement may be placed in



1,008,134.

the position at 14, receiving light from both lamps 3 and 4, and being projected by the lens 13.

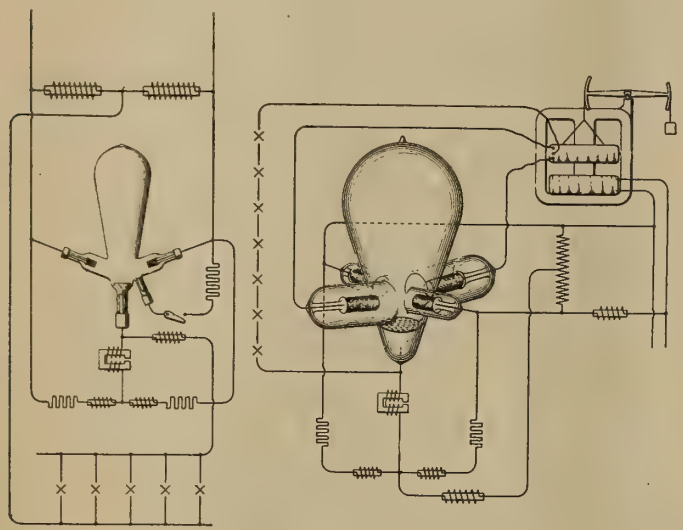
The claims of the patent read upon the construction of the lamp house.

No. 1,009,494. Vapor-Rectifier System. Samuel Ferguson, Schenectady, N. Y., assignor to General Electric Company, of same place.

The use of the vapor rectifier in connection with motion picture projecting lamps where the source of current is an alternating current system, is becoming more and more general. There are reasons for such use, both from considerations of economy and from considerations of convenience.

In the matter of convenience, it is necessary for

the operator, when using alternating current, to keep his projection out of synchronism with the current phases. If with 60 cycle current the operator should project at about 15 pictures per second, or at about 12 pictures per second, the recurrent combination of the flicker of the shutter with the flicker of the alternating arc will cause waves of light and shadow to be seen upon the screen. With 25 cycle current and with



1,009,494.

pictures projected at about 12½ pictures per second, the result is the same. Further, the 25 cycle arc is so flickery that it is difficult to handle satisfactorily in projection. The use of the vapor rectifiér gives substantially a direct current for the arc, avoiding the troubles due to the alternating arc.

In the matter of economy, projection of the same intensity with the "rectifier" current will require much less current than with the unrectified alternating current.

The circuits and devices of this patent are illustrated in the accompanying drawings.

No. 1,009,673. Reel for Moving Picture Films. Carl James Lang, Olean, N. Y.

FIG. 1.

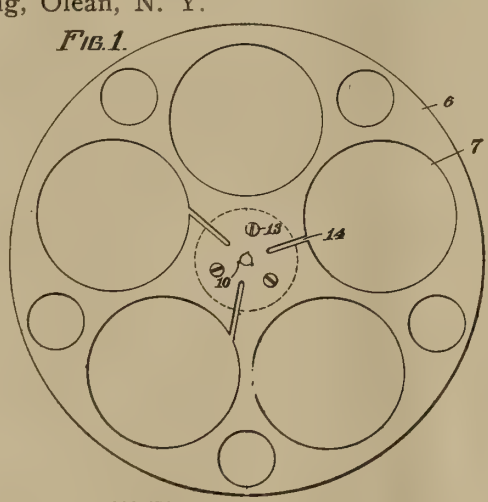
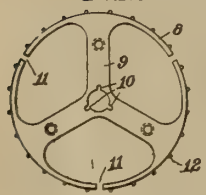


FIG. 2.



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By way of explanation (and perhaps apolgy) for inflicting another patent upon a suffering public, Mr. Lang recites one of the troubles which we all know eats up our leaders and tails. He says:

This invention relates to reels, and especially to reels for moving picture films, the object being to provide a reel upon which the film may be quickly put in place and having improved means for attaching the end of the film to the reel without damage to the film.

The film reels ordinarily used on moving picture machines, consist of a pair of circular sheet metal plates with a hub at the center, the hub being provided with a spring catch under which the end of the film is engaged. In attaching the film to the hub it is customary to fold the end of the film several times and then insert the folded end under the catch. This has the defect that the folds cause the film to break or crack, and in time the end of the film will become broken off and since said films are used repeatedly the result is that sooner or later part of the matter to be exhibited is broken off, by the repeated shortening of the film. To avoid this defect I provide a reel of improved construction.

In the drawings, Fig. 1 is a side elevation of the reel. Fig. 2 is a section through the hub, at a right angle to its axis.

The rim of the hub has slots 11 extending across the same, in a direction parallel to the axis, and is also provided with rows of teeth 12, properly shaped and located to engage in the sprocket holes along the side edges of an ordinary film. The side plates are fastened to the hub by means of screws 13 extending through said side plates and into the webs 9 of the hub. Said side plates also have slots 14 extending inwardly from the openings 7, and said slots 14, when the parts are assembled, register with the slots 11 in the hub.

The slots 11 are for the purpose of receiving the free end of the film which is to be wound on the reel. Said end may be entered sidewise through a slot 14 and into one of the slots 11, and the reel being then rotated the teeth 12 engage in the holes in the film, and so the film is wound on the hub, between the side plates of the reel. When the reel is placed in the machine and the film unwound, it will, when the end of the film is reached, lift or disengage from the teeth 12, and the end will slip out of the slot 11, without breaking or damaging the same. Therefore in winding or unwinding the film there is no necessity for folding or bending the end of the same, in a manner to cause breakage thereof, and another film can be conveniently placed on the reel, or the same film rewound thereon.

What I claim as new, is:—

1. A reel for films or the like, having a recessed and slotted side plate, and a hollow hub attached thereto, and having a slot registering with the slot in the side plate for the reception of the end of the film when applied laterally.

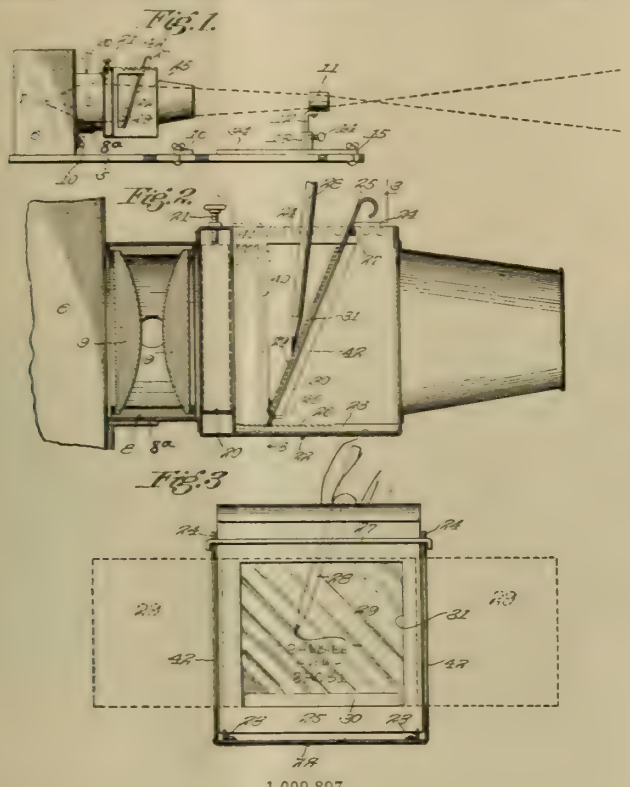
2. A reel for films or the like, comprising side disks and a hub therebetween, the hub having a slot to receive the end of the film, and one of the side plates having an opening which communicates with the end of the slot in the hub, whereby the end of the film can be inserted laterally into the slot, through said opening.

No. 1,009,897. Projection Apparatus for Announcement Slides. Nathaniel W. Dexter and Warren B. Mather, Los Angeles, Calif., assignors to United States Electrographic Company, a corporation of Nevada.

The invention provides for the projection of announcement slides, and for the making of announcement slides, more particularly providing for means whereby announcement slides may be projected upon the screen and viewed by an audience during the progress of making. This result gives a novelty in projection in cases where the slide might have been prepared before its projection, or gives a great facility in speed of making and projecting in the case of projecting news slides, there being no delay between the writing of the news and the projection of it upon the screen.

The distinguishing feature of the invention is the provision of a glass, or other transparent plate, placed in the beam of light projected and in such a position with relation to the apparatus that it can be easily

written or drawn upon with the aid of a suitable pencil or other means. At present a pencil known as a "grease pencil" is used, this being the only successful article for marking on glass of which the inventors were aware; but other media are not thus excluded from the scope of the invention. The glass plate is placed on an adjustable holder, the glass being easily accessible to the operator from above. The plate is placed directly in front of the usual slide holding member, none of the ordinary features of the projection lantern being thereby changed in the least particular. As the slide holder and glass panel are at different places with respect to the focus of the light passing through the condenser, it is necessary to



1,009,897.

change the position of the objective for the clear projection of the representations on the slide and on the glass panel. Stops are provided so that the objective may be moved quickly and accurately to each focul position, so that a change from the projection of matter on a slide to matter on the glass plate can be effected quickly. However, the distance between the ordinary slide and the glass plate is small and it is possible, with a small amount of indistinctness, to simultaneously project matter on both slide and plate. In this way novel effects are obtained.

In the figures, Fig. 1 shows a side view of the lantern, Fig. 2 shows a sectional view of the condensers and slide holder, and Fig. 3 shows the slide and the hand and pencil writing upon the slide.

The operator holds the pencil in some such position as that shown in the figures, and writes upon the glass plate in a natural manner as it appears to him when looking down upon the plate, from above, while writing or drawing. The inclined position of the plate renders the work easy, it being possible to write or draw upon the inclined glass plate anything that the operator could write or draw upon a horizontal plate. As shown in Fig. 3, writing which appears normal to the operator looking down upon the rear surface of the glass will appear reversed in both directions when viewed from the front. As the projection reverses the slide in both directions, vertically and horizontally, the writing is thrown upon the screen in a normal position as viewed from the side on which the projection apparatus is located.

In addition to the announcement slide device, the inventors place a transparent box, marked 40 in Fig. 2, in the path of the rays between the condenser and the glass plate. By filling this transparent box with water, the heat of the arc is kept from the glass plate and from the hand of the operator while writing.

There are four claims, reading upon the arrangement of the inclined glass plate, and also upon the transparent water box in connection with the inclined glass plate for making the slide announcement. The first of the claims is as follows:

1. A projection apparatus, comprising a source of light, a condenser in front of the source of light, a box arranged in front of the condenser, a transparent plate mounted in the box and inclined upwardly and away from the condenser so as to allow free access to its surface toward the condenser, and an objective arranged in front of the box.

Wants Pictures in Churches

Rev. J. Frank Smith, pastor of the Central Presbyterian Church, Dallas, Texas, a speaker at the Sunday observance meeting at the First Methodist Church declared in favor of free moving picture shows in the churches on Sunday afternoons as the best solution of the Sunday moving picture show question in Dallas. The minister made the statement after a speech on the "Observance of the Lord's Day." He spoke as one representing the churches.

Rev. Mr. Smith said at the beginning that the question of the proper manner of keeping the Sabbath had caused him more trouble than any other question. He said that as to the details of what one ought to or ought not to do, there was ground for vast difference of opinion, but that, in general, as a churchman, he thought the day should be kept as one apart, for rest for the body and as a day for thought—a day when good politics and good business and good everything should be lifted up.

At the conclusion of his speech an opportunity was given for questions, and a man in the audience asked Rev. Mr. Smith: "Don't you think there are a great many laboring men in Dallas who haven't an opportunity to see a moving picture show except on Sunday, and don't you believe they ought to be allowed to take this form of recreation?"

"I know that's the argument," said Rev. Mr. Smith, "but I deny the premise. I don't believe there are very many men in Dallas who could not take an hour or two off sometime during the week to see a moving picture show. If there are those who can't have that much time off during the week, then every white man ought to rise up and smash such conditions.

'Let every church put in a moving picture show free on Sunday afternoon and let them put on the finest educational programs. I am going to have one in my church just as certain as there is one built."

Speaking of the attitude of labor organizations toward Sunday amusement places, the speaker gave the figures of an election on the question in England in which sixty-two unions voted for Sunday amusements and 2,412 opposed.

Of Interest to the Trade

MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

Second Annual Convention, La Salle Hotel, Chicago, Aug. 13-17, 1912.

Illinois State Branch No. 2 is actively at work to make the National League Convention the biggest thing that has ever been pulled off in the film business. The convention committee is comprised of these well-known exhibitors: Wm. J. Sweeney, Chairman; Samuel I. Levin, Chris. C. Whelan, Crawford L. Hull, George Henry, Robert R. Levy, Louis Schindler, I. Natkin, L. H. Frank, Charles Abrams, A. J. Balaban, M. Hyman, Fred Schaefer, H. A. Hill, J. A. Alcock, John Miller and Charles A. Anderson. Headquarters are at 112 S. State St., Chicago, in the splendid offices of the Orpheum Theater.

"The Relief of Lucknow"

WITHOUT losing its historical or dramatic value, "The Relief of Lucknow," presented by the Edison company, is free from those harrowing and repulsive features so common in the usual run of motion picture war scenes. The element of fiction is also entirely lacking for so spectacular are the events of this terrible war, that the imagination of the writer could improve but little on the actual episodes that are recorded in the history of the Indian Mutiny of 1857.

In a series of splendidly enacted scenes done in Edison's best style, this picture climbs from one dramatic event to another, from the time of the dissatisfaction of the Indian troops at Lucknow, and the burning of the officers' houses, until General Havelock forces his way through the narrow lanes to the relief of the heroic men and women imprisoned in Lucknow. Hospital scenes are shown, showing the work that befell the women during this memoriable siege.

At the beginning of the out-break, we are shown the burning quarters of the officers, the receipt of the news

Word of the Uprising.

of the mutiny by Sir Henry Lawrence, and the manner of that gallant officer's death and burial, amidst the shot and shell. General Havelock is a'so introduced, and with his troops is shown departing from Cawnpore for the relief of the besieged garrison. All is carried out with the military precision and spirit that characterizes the British troops.

We now are shown the garrison of Lucknow, when all hope has deserted them, and each minute seemed the last. Then the shrill notes of the bag-pipes announcing the arrival of Havelock, and the rejoicing at the approach of the relief. Can one imagine what passed

The Relief.

through the minds of the men, women and children, who a few short minutes before, had believed themselves to be the victims of torture at the hands of their barbarous enemy?

In the closing scenes are shown the fight in the streets of Lucknow, as the victorious General Havelock forced his way through the narrow streets, infested with the ambushed native sharpshooters. The details of scene and costume were studied with the most scrupulous care so that the production would be realistic to the highest degree, as is the common practice of the Edison company, and it is the opinion of all that this film will rank with the great films of the years either from the standpoint of interest or that of education.

CAST OF CHARACTERS:

General Havelock.....*James Gordon*
Major Banks.....*William Randall*
A British Officer.....*Benjamin Wilson*
The Messenger.....*Richard Neill*
The Priest.....*Charles Sutton*

Because of the intense interest of the public at large in military matters, we believe that the release of this film on July 27 will mark another dramatic triumph to the score of the Edison company.

Railroad Publicity Films

The commercial department of the Louisville & Northern Railway & Light Company, of New Albany, Ind., which in company with the United Gas & Electric Company and associated public-service companies of that city is carrying on a systematic campaign of publicity favoring Southern Indiana in general and New Albany in particular, has arranged for the use of moving pictures as part of its campaign. About 500 feet of film have been made by the Municipal & Commercial Film Company, showing scenes along the lines of the company, and featuring views of the Ohio River and Silver Hills, in the "knobs" back of New Albany. The film will be exhibited, in connection with other pictures made by the company in and around Louisville, at theaters all over the country.

On the Trail of the Germs

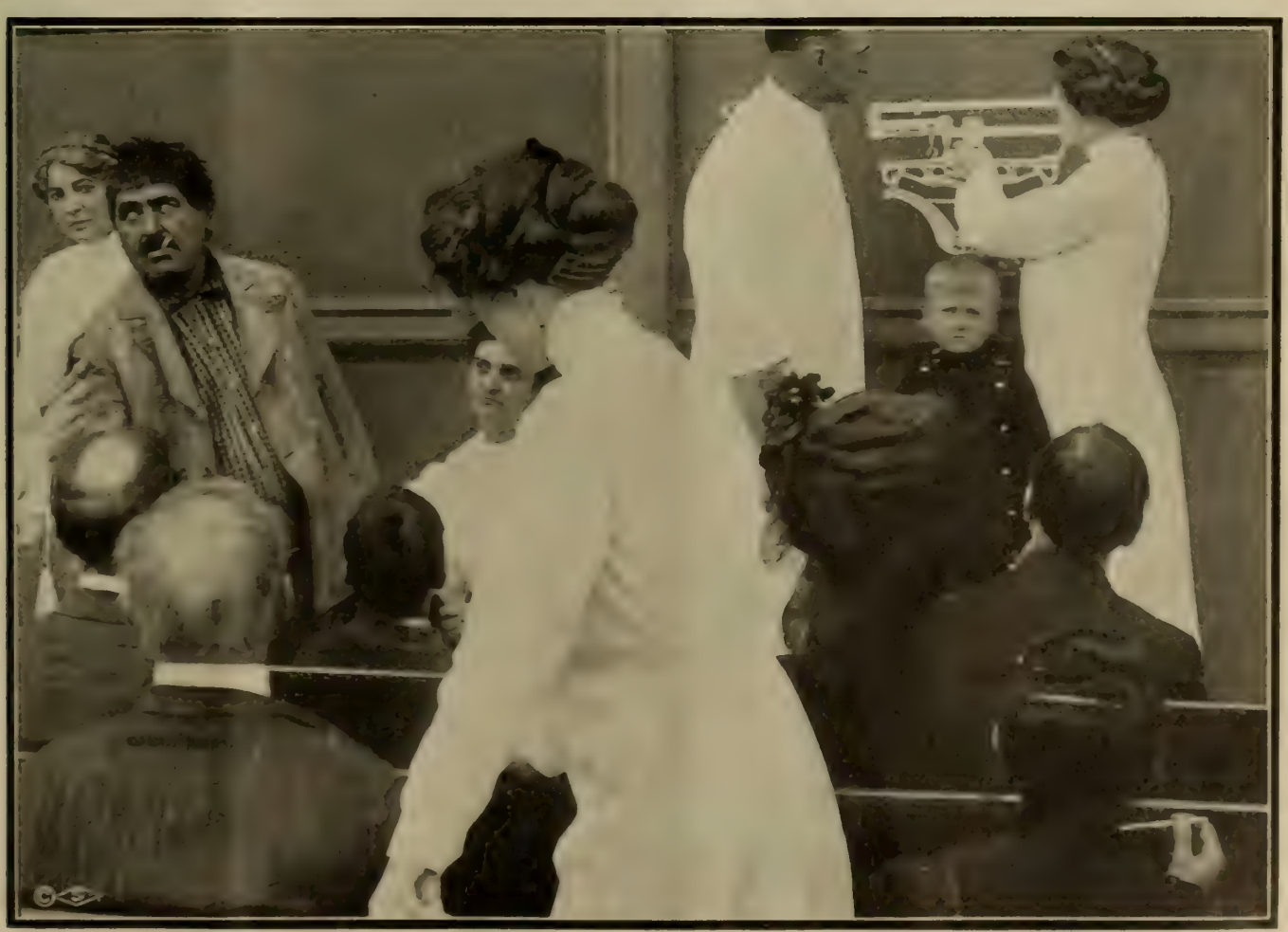
Basing the subject of the film upon the great, and good work being accomplished by the various Tuberculosis Institutes and societies of the United States, the Selig Polsycope Company has made the film 'On the Trail of the Germs" one of dramatic and human interest as well as one of scientific value. Great care has been taken to arrange the subject so that it is technically correct, and presents to the public many side lights upon the prevention and cure of the Great White Plague.

In the preparation of this semi-educational story, the able staff of the Selig company was assisted by the physicians and nurses of Municipal Tuberculosis Sanitarium of the City of Chicago.

A fruit seller is prevailed upon to visit the Tuberculosis Dispensary, he is examined thoroughly and carefully, and he is found to be tubercular. His home in the congested district of Chicago is visited by one of the tuberculosis nurses, accompanied by a young lady friend who, incidently, is a customer of the fruit seller. The home is seen to be dark, stuffy, and poorly ventilated. The man's son is taken to the clinic and, he too, is found to be tubercular. The young lady acquaintance of the nurse, playfully submits to a test by the physician in charge, and it shows that she too has a tuberculous infection. Here the trail of the germs is taken up and they are literally "run to earth." The story is carried along through a series of interesting experiments and tests, and is brought to a close with the unfortunates convalescing under the treatment of fresh air, good food, rest and sunshine.

Show Factories in Pictures

Employes of Marshall Field & Company, Chicago, Ill., with the aid of moving pictures were taken on a "tour" of several of the largest manufacturing plants of the firm at Handel hall recently. This is the first use made of films to show the different processes in the manufacture of dry goods. The pictures begin with the first handling of raw materials, and follow each step in the making to completion.



Scene from Selig's Semi-Educational "On the Trail of the Germs."

Fight "Nick Carter" Films

The "real and original" Nick Carter, hero of more detective stories than Sherlock Holmes ever dreamed of, has entered his strenuous objection to being put in moving picture detective romances by a St. Louis film concern which has not obtained the consent of his owners, Street & Smith of New York. This firm needs no more of an introduction to several million Americans than does Nick Carter himself. Its paper-back nickel novels have put to shame Sherlock Holmes in his palmiest days of cloth and gilt as one of the six best sellers. This popularity of Nick Carter is the basis of a trademark infringement suit filed in the United States District Cout of St. Louis against the Atlas Manufacturing Company, 415 Century Building, and Orlin T. Crawford.

The petition discloses that Nick Carter is a syndicate, so far as authorship of the story goes, which will be a disappointment to the boys who liked to believe that Nick wrote the thrillers himself at intervals when he was not saving the heroine from the villan's trap.

According to the publishers, Nick dates from 1885, and his weekly adventures ever since are the product of many authors, so that Nick is not even a nom de plume, they aver, but a piece of business property. He is worth $1,000,000, they assert, and to protect him from seizure they registered "Nick Carter" as a trade mark in April, 1912.

The Atlas Company has been making and selling films under the title of "Nick Carter, the Great Detective." One of these depicts how "Nick solves the $1000,-000 jewel mystery." This privilege is worth $100,000, the plaintiffs aver, and the Atlas Company is carrying on the business without their consent. One effect has been to wean the boys away from the printed stories to the films and lessen the sale of Nick Carter in print. Street & Smith ask an injunction to stop the films. They allege Crawford is behind the Atlas Company.

The pictures, Smith says, deprive the boys of the schooling in reading and spelling they acquire from the stories, which he describes as "affording a large amount of useful information in civic, metropolitan, geographic, financial and business affairs, are moral in their plots and a great educational benefit to the class they appeal to."

Crawford stated he regarded the suit as a bluff, saying anybody had a right to use the name of Nick Carter on films. He said he is indirectly connected with the Atlas Company, but is not at liberty to give the name of its officers or stockholders.

Canadian Films to Be Made

Montreal will, in the near future, see the staging on an extensive scale of open air dramas, operas, tragedies, comedies and all the various forms in which historic art finds expression. Scenes will be laid on the sides and summit of old Mount Royal, on the banks of the great St. Lawrence, around the Lachine Rapids, and at the Indian settlement at Caughnawaga; in fact, anywhere that a suitable background and surroundings can be found for the presentation of 'shows."

The British-American Film Company is the name of the organization, which is undertaking the staging of these scenes, and the scheme is now so far advanced that the news was given out by Mr. B. Greenhood, the manager of the company.

Mr. Jere Austin, the hand photographer of the new company, has been taking trips around the island and believes he has found a veritable paradise from a motion picture producer's point of view. Yesterday he discovered a stretch of natural scenery along the Lower Lachine road that cannot be surpassed as a setting for Indian tales. The old Indian block houses, of which there are quite a few still around the island, will be magnificent features to work into the pictures.

Pictures of Soliders' Home

M. A. Neff, president of the Motion Picture Exhibitors' League of America, made a trip to Dayton, Ohio, with Mr. Randall, one of Gaumont's best camera men, where a picture was taken of the old soldiers and the home surroundings on the Fourth of July. This will be a feature picture for it will appreciate in value as it grows older instead of depreciating. This picture should be preserved in the archives, not only of the state of Ohio and the home, but in those of the United States, as the old soldier is fast passing away. There are forty or more deaths every month at the National Soldiers' Home at Dayton. In anticipation of the deaths, there are eight or ten graves always in readiness to receive the old soldiers. Those unacquainted with the home cannot understand how fast the old soldier is going. Only a few years and there will be no old soldiers to meet around the camp fire and mingle with their comrades and hear the tales of army life. A picture of the oldest soldier was taken, age 102 years, a colored soldier, born in Chilicothe, Ohio.

Anti-Picture Theater Circuit

Aiming to win back from the motion picture houses to the "legitimate" theaters thousands of amusement seekers who have changed their allegiance in the past few years, a syndicate of big theatrical men, of New York, including the Shuberts, William A. Brady, Lew Fields, Marcus Loew, and others, have formed a circuit of theaters, embracing thirty cities in the east and Middle West, and will send over it a number of companies which will play at 10, 20 and 30 cents, and others which will demand the regular prices of $1.50 and $2.

The theory is that if they can draw audiences to their houses for part of the week at the lower prices, they will get them into the habit of going there to see the more expensive productions. The cheaper shows will not be the old-fashioned melodramas, it is said, but will be truly intelligent presentations of commendable works, including standard pieces and many new plays.

Rochester Health Films

A movement is on foot in Rochester, N. Y., to obtain the use of moving picture films for the furtherance of the health, and education of the public in this city. The idea is to create public sentiment for the purchase of moving picture apparatus by the city, transportable in character, for use in the various park and school playgrounds. It is also the desire of the promoters of the idea to ma ktehe health and education reels of films a feature of the intermissions at the evening concerts of the Park Band.

If the plan goes through, the exhibition of the films will probably be under the control of the Health Bureau and the Board of Education. As far as the Health Bureau films are concerned, they would for the present, at least, be principally films being used in the national campaign against tuberculosis.

Scene from Selig's "Officer Murray," a Fire Story.

Newman Fixture Company in New York

The Newman Manufacturing Company with factory and main offices at 717-19-21 Sycamore street, Cincinnati, Ohio, which manufactures a large and complete line of brass easels, brass frames, brass rails and brass theater fixtures of every description, has leased a large and spacious show room at 101 and 103 Fourth avenue, between Eleventh and Twelfth streets, New York City. The branch will be in charge of S. Newman and E. C. Newman. Brass fixtures and announcement signs and brass goods of every description is on display, and goods will be carried in New York for immediate shipment.

Sam Newman, who is associated with his four sons in business, established this concern in the year 1882, and originated brass theater fixtures, which can be seen in nearly every city and town throughout the country. A cordial invitation is extended to exhibitors and managers throughout the country, either at the New York show rooms or the main offices and factory in Cincinnati.

Oppose Picture Ordinance

The ordinance now pending before the Indianapolis, Indiana, city council for restrictions and regulations of the moving picture shows will be opposed by the Indianapolis Moving Picture Managers' Association, which met at the Claypool hotel to plan a campaign against the ordinance. The association will ask the council committee, which has the ordinance under consideration, to grant a public hearing.

The moving picture men are especially opposed to a provision of the ordinance which would eliminate from their entertainments special features such as songs, dances and monologues, and would restrict the entertainment to instrumental music and film exhibitions. They also think an annual license fee of $100 would be too much, but are willing to pay $50.

New Motiograph Hand Book

An unusually complete hand-book, giving complete instructions for operating the Motiograph, has just been issued by the Enterprise Optical Mfg. Company, of 564-572 W. Randolph St., Chicago, Ill. This book is a great advance over anything yet published on the subject, and represents a great deal of expense and tedious work in its compilation.

A small charge of ten cents per copy is made, to help defray the cost of mailing, and it will be sent to anyone interested, on receipt of that amount.

Kinemacolor Discharges Staff

Because the films produced by former employees were not to the liking of the officers of the Kinemacolor Company, a big clean up was made with the result that every actor and producer on the staff was discharged. It was the intention of the company to produce the best films in the market, and in the opinion of the company the films that were being made were not up to this standard. A producing manager will be engaged who will in turn appoint an acting staff.

Moving Pictures in Court

A unique feature of the riot trial held in Los Angeles, Calif., is the introduction of moving picture evidence, which will reproduce the riot at the Federal Building fol owing the sentence of the Magon conspirators.

It happened that a moving picture man was "on the job" at the time the riot was at its height, and his films will be the medium through whiich the entire action taken by the defendants will be shown to the jury. It is believed that this is the first time that moving pictures have been used for this purpose.

Union Pacific Pictures

The educational bureau of the Union Pacific Railroad is planning a series of motion picture exhibitions showing correct and incorrect ways in which employees do things in different branches of the service. The pictures will be accompanied by explanatory lectures to be delivered before meetings of employees at division points all over the system.

Stop Copyright Violations

A codification of the copyright laws extending the present statutes to motion picture films, and to protect composers against unpaid reproduction of their works on phonograph records and automatic piano players was passed by the House of Representatives. It was prepared by Representative E. W. Townsend, of New Jersey, an author.

Protest Against Ragtime

Residents in Broadway between Ninety-ninth and 100th streets, New York City, appealed to James G. Wallace, chief of the Bureau of Licenses, to revoke a license for a motion picture show in that block.

The residents declared that for three or four hours every evening they are compelled to vacate their homes or listen to an amazing collection of ragtime tunes drummed out on a "tin pan piano." Mr. Wallace said he would make an investigation and see what could be done.

Australian Picture Shows

The principal cities and towns of West Australia are Perth, the capital, with a population of 55,000; Kalgoorlie and Boulder, 29,000; Fremantle, 20,000; Midland Junction and Guildford, 6,000; Geraldton, 4,000; Bunbury, 4,000; and Albany, 3,000, says Consular Agent U. W. Burke, Fremantle, West Australia. Moving-picture shows are in operation in each of these places, the machines used being Pathé and Gaumont, and the films American, English, and French. Moving-picture machines are not manufactured in this state.

District Attorney Lawrence H. Rupp, of Allentown, Pa., has warned moving picture managers that he will prosecute if they do not cut out objectionable films. Where do they get them, we wonder?

Scene from Selig's "The Wreck of the Vega," a Dramatic Educational.

Brevities of the Business

PERSONAL NOTES.

William Lee is the name of a new producer recently added to the forces of the American Film Manufacturing Company. Mr. Lee formerly produced for the American, shortly after the organization of the company. He will specialize in straight Western dramas.

President S. S. Hutchinson, of the American Film Manufacturing Company, Chicago, accompanied by his wife and son, sailed July 6 on the Olympic for Europe, where he will visit his London offices and tour the continent before returning home.

Starlight, one of the Indians connected with the American Film Manufacturing Company, recently had a very strenuous day. He began the day by falling in front of an automobile, escaping with a few stray scratches. On the way home from the picture field Starlight saw smoke issuing from a second story window, he leaped upon a fire escape, crawled into a window and issued into the street again bearing the body of a badly frightened young woman, but beyond some cuts and bruises, Starlight was not hurt. W. D. Emerson, producer, greatly lamented the fact that the camera man was some ten minutes ahead of the fire and thus lost a "real touch" in the way of spectacular picture making.

Miss Virginia Skelly has been appointed office manager and secretary of the Pathe Western company, succeeding Miss Gussie Quin, resigned.

After an absence of more than a year, Miss Gertrude Clair will resume her duties as leading woman with the Nestor Company.

A. D. Flintom, manager of the General Film Company's Kansas City office, has been promoted to the position of general manager of the company's St. Louis office.

Miss Mae Marsh has been secured as leading woman by the Kalen Company's Western house, succeeding Alice Joyce, resigned.

Clem Kerr, Dayton's single-handed league organizer and all-around motion-picture man visited a while in MOTOGRAPHY's office last week and talked about things in general. Mr. Rayberd, another prominent Dayton exhibitor, was with Mr. Kerr.

ALABAMA.

Breyfogle Brothers have been granted permission to erect a motion picture theater at 3836 Troost avenue, Florence.

CALIFORNIA.

The Unique theater is a late addition to San Bernardino's list of motion picture houses.

The American Film Manufacturing Company has moved its Western studio from La Mesa to Santa Barbara which will give them a new and equally good territory in which to operate.

Another modern photoplay house is to be added to the several high-class picture theaters of Sacramento. It will be erected at 918 K street at a cost of from $10,000 to $16,000.

The Orpheum theater, a moving picture house on National avenue, between Seventh and Eighth streets, San Diego, opened a few months ago by H. L. Percy, has been purchased by E. E. Ebersole.

Tally's Broadway Theater at Los Angeles was recently taken over by Quinn Brothers who have added it to their chain of theaters and have changed the name to the "Colonial."

The Pacific Theater and Realty Company has taken over five Los Angeles motion picture theaters.

CANADA.

The Ontario Producers' and Exhibitors' League has been formed with the following officers: President, John Griffin, Toronto; vice-presidents, W. K. Hill, Toronto W. Roegnik, Lindsay; secretary, Charles Wellsman, Toronto; Executive committee, J. C. Belmont, Hamilton; E. Mole, Brantford; C. H. Beattie, Barrie; G. C. Phillips, Berlin; W. A. Campbell, J. R. Joy, and Joseph Barrett, Toronto.

COLORADO.

The Empress Theater at Salida has been purchased by K. C. Mullen, of Victor.

CONNECTICUT.

Plans have been prepared by B. E. Hausdorf for a new motion picture theater to be erected at North Main and North streets, Waterbury.

The Comique theater at Hartford has been taken over by Charles Williams of Providence, R. I.

A new vaudeville and motion picture house is being erected at Bridgeport by S. Z. Poli and an effort is being made to have the house ready to open to the public Labor Day.

DELAWARE.

An up-to-date motion picture theater will be erected at Wilmington by the Crescent Amusement Company at a cost of $50,000.

DISTRICT OF COLUMBIA.

The motion picture exhibitors' of the District of Columbia have organized with the following officers: President, Aaron Bryzlawski; vice-president, C. A. Works; secretary, Fulton Bryzlawski. The organization becomes affiliated with the National League of Exhibitors'. It was formed by President M. A. Neff of the Motion Picture Exhibitors League of America.

FLORIDA.

A motion picture theater will be erected at West Palm Beach by Carl Kettler to replace one recently destroyed by fire.

The Y. M. C. A. at Jacksonville has installed a new motion picture machine on the roof garden of its building and from now on one of the regular features of the Tuesday evening roof garden parties will be the educational films.

GEORGIA.

The Lyric theater, operated at Macon by Messrs. L. C. Small and Ferd Guttenberger, has been taken over by the Palace Amusement Company and it will be operated under the management of J. B. Melton.

IDAHO.

During the summer months and while awaiting the construction of his new theater William Burford, of Lewiston, will conduct on open-air moving picture house. His new house will cost $20,000.

ILLINOIS.

The Erwin theater, 2816 Lincoln avenue, Chicago, has been purchased by William Boschet, who will make many changes in the house during the summer.

The Lyric theater at Sterling has been purchased by C. G. Harrison, who will make extensive alterations and will maintain the present high standard of this house.

The Royal Theater is a late addition to the motion picture houses of Newcastle having peen opened recently by Peter Kaler.

The Majestic airdome has been opened at Fort Wayne by Messrs. Blemer and Porter.

The Nickelo Electric theater at Seymour, formorely owned by J. H. Hopewell and Company, has been purchased by William Kelso, who will make a number of changes and will conduct a high grade amusement place.

The Arc moving picture theater of Monticello, conducted by Mr. and Mrs. J. C. Downey, has been purchased by Mr. and Mrs. Elmer Zink, of Gilman, Ill.

F. W. Heller, 24 The Millegan, Indianapolis, informs us that he has taken over the Brightwood theater and airdome having a capacity of 600.

Max Nickol, 1170 Milwaukee avenue Chicago, will erect a motion picture theater at a cost of $12,000.

The Colonial Amusement Company has been incorporated at Harrisburg with a capital stock of $40,000 to conduct moving picture theaters and other places of amusement. The incorporators are O. L. Turner, W. T. Turner, W. P. Oliver, George Davenport and H. A. Murphy. Messrs. Turner and Oliver have been conducting the Orpheum Picture Palace and the Star and Messrs. Davenport and Murphy recently let a contract for a new vaudeville and motion picture theater, and the new corporation is the result of a merger.

Articles of incorporation have been filed for the Family Theater Company of Rock Island to do a general theatrical and motion picture business; capital stock, $5,000.

A motion picture theater will be erected by Louis A. Kitaros, 1708 W. Eighteenth street, Chicago, at a cost of $6,000.

Isadore Bernstine has become sole owner of the Quincy motion picture theater at Quincy, which will be operated under the management of L. A. Bernstine.

A motion picture theater will be erected at Princeton by Charles Corey in the near future.

Messrs. Kaufman and Weiss will erect a motion picture and vaudeville theater at Coal City.

A motion picture theater will be erected at Bushnell by the Orpheum Theater Company of Peoria, which will have a seating capacity of 400.

A motion picture theater will be opened at Monticello by C. E. Link of Watseka.

A motion picture theater has been opened in the Palace Opera House at Plymouth by the American Amusement Company, which will be under the management of Homer Bidwell.

The Lomax Theater Company is also a Chicago organization incorporated by Robert C. Knapp, Mahlon D. Bash and W. F. Quinn with a capital stock of $50,000, to do a general theatrical business.

William Folkerts, proprietor of the Electric Theater at Witt was recently appointed postmaster at that place and his theater was purchased by Thomas O'Dowd.

Ground has been broken for a theater to be erected at Belleville by the Louise Amusement Company, at a cost of $50,000 which will have a seating capacity of over two thousand. It will be devoted to motion pictures, vaudeville and other attractions. The admission will be ten cents.

Rochelle will have another motion picture house. It is being erected by Wesley Yeager, A. Yeager and Mrs. A. Kenneth Godshall, at a cost of $8,000 and will have a seating capacity of 400.

The "Palace," a motion picture house of Aurora, operated by W. H. Marple, has been purchased by the Stephens Theatrical Syndicate of Chicago. Several changes will be made in the interior of the house, but the policy will remain the same, admission five cents and pictures and a little vaudeville.

La Salle will have an open-air theater conducted by F. W. Atwater, which will have a seating capacity of over one thousand. Special attention will be given to feature pictures and the house will also have a concert orchestra.

The Cupid Theater Company has been incorporated at Chicago with a capital stock of $1,500 to do a general amusement business. The incorporators are Benamin J. Samuels, C. Aaron and A. D. Anscher.

Isadore Ferguson, 1224 Milwaukee avenue, Chicago, and others, will open a motion picture theater at Ridgeway and Milwaukee avenues, that city.

The Lyric theater at Sterling, formerly owned by John Adair, has been purchased by C. G. Harrison, who will make a number of improvements.

Frank C. Turnbull of Monmouth has taken charge of the Rosebud motion picture theater at Abingdon and will conduct the same under the name of the Princess. Mr. Turnbull has been manager of a moving picture theater in Oquawka for some time and made a great success of the business.

The Grace Amusement Company has been incorporated at Belleville with a capital stock of $2,000 and will operate motion picture theaters and other places of amusement. The incorporators are Louis Landau, Jr.; Alexander B. Garvin, Edson Dodge and Cecile Dodge.

INDIANA.

A. C. Montieth of La Porte will erect a new motion picture theater in that city.

A new organization to be known as the Rising Sun Amusement Company has been incorporated at Rising Sun with a capital stock of $1,000 and will operate a motion picture theater. The incorporators are W. H. Clark, H. R. Clark and Emma J. Clark.

A motion picture theater will be erected at Nineteenth and Arsenal streets, Indianapolis, by W. R. Cosella.

The State motion picture theater at Marion has been purchased by Warren Sweet.

IOWA.

The Majestic motion picture theater at Brooklyn has been purchased by J. F. Amherst and James Hanley.

E. D. Bean, of Ottumwa, has purchased the Idle Hour theater at Leon.

The Comet motion picture theater, 207 North Main street, Burlington, has been taken over by F. J. Vogt.

Plans are being prepared for a motion picture theater to be erected at Muscatine by Frank W. Grosaclaus, proprietor of the Grosaclaus Concrete Company.

G. W. Mart & Son recently opened up the new Star theater at Grinnell.

The "Ford" is the name of a most modern and pleasant moving picture and vaudeville house opened at Cedar Rapids.

A. C. Tudor, formerly a well-known young business man of Davenport and Rock Island, has sold his interest in the Family moving picture theater in the latter city, and has purchased the Family theater in Clinton, which he will also operate as a moving picture theater.

What is planned to be one of Muscatine's most popular motion picture houses in the People's theater, which has been taken over by Fred A. Briel, of Dunnellon, Fla., who will thoroughly overhaul the house, making a number of material improvements. Mr. Briel is an experienced motion picture man and is also owner of flourishing houses in Dunnellon and Clearwater, Fla.

T. A. Bryan, of Cedar Rapids, has purchased the interest of Dwight Schneider in the Dreamland theater at Oelwein. The firm will be Schneider and Bryan, and they propose to make it one of the most popular amusement resorts in the city. The new partner has had wide experience in this line of amusement.

A new motion picture theater will be opened at Greenfield by Messrs. Bromer and Steward.

The "Cecil" is the name of a enw motion picture theater to be opened in Mason City.

The Orient Theater at Marengo has been purchased by A. W. Skersick.

Frank McMackin has opened a motion picture theater in the Armory at Clarinda. Mr. McMackin has had experience in the business, having conducted a house in Chicago, and will provide the best service possible.

The Chapin Opera House Company has been incorporated at Emmetsburg with a capital stock of $1,200.

A permit has been granted for the erection of a $7,000 moving picture theater on West Third street, between Myrtle and Marquette, Davenport, for J. Reimers.

After being thoroughly overhauled and renovated the Majestic, a vaudeville house of Waterloo, will be conducted as a moving picture house during the summer under the management of J. Jolly Jones.

That Messrs. Allender and Cramer, of Burlington, have profited by the experience of those who have gone before in building and fitting out motion picture theaters, and have made an advance upon anything in the moving picture line, was evidenced at the opening of their new house, the Nemo, as the house is really beautiful, and the films shown so far superior as to place the Nemo in a class to itself and set the pace for all moving picture theaters in the future.

Dr. J. M. Sturdivant and son will conduct a motion picture theater at Cincinnati.

Messrs. Otto Burrows and Henry J. Boka have secured the New Bismark summer theater on Sixth street, Clinton, and will conduct it as a first-class motion picture house. The house will be given a new name and a prize will be given for the best name handed in, in writing, sealed.

The Northwestern Davenport Theater Company will erect a motion picture theater in Davenport.

The Family motion picture theater at Clinton has been purchased by A. C. Tudor.

A motion picture theater will be erected at Greenfield by W. W. Burrell.

Messrs. G. O. Mitchell and N. J. Popham will erect a motion picture theater at Rockford.

Burt S. Johnson of Weeping Water, Nebr., will conduct a a motion picture theater at Tabor, having taken over the business of M. S. Shull of that place. Mr. Johnson has had wide experience in the business and will continue to give the same high-class entertainment.

Pratt Bros. will erect a motion picture theater at Winfield.

A new motion picture and vaudeville theater is being erected at Cedar Falls, which will be ready for occupancy in the early fall and it has been leased by J. L. McClinton of Minneapolis, who has had wide experience in the business. C. W. Champlin, also experienced in the business, will open another motion picture theater in Cedar Falls, making three in that city.

The Star theater, a motion picture house at Corning, was recently purchased by Arthur Downing, who will conduct the house on a high plane. Corning has two motion picture houses, both of which are high grade.

Frank W. Jenks, of Leon, has purchased the Bijou theater at Ravine, Wis., and after extensive improvements will conduct it as a high-class motion picture house.

"The Palace" is the name of a handsome new motion picture theater recently opened at Cedar Rapids by Mr. Ford. It has a brilliantly-lighted entrance and the interior is provided with the best indirect lighting system that can be had as well as the best ventilating system. The roof beams have a mission effect, the walls are handsomely decorated and the mural decorations are excellent. Special attention will be given to feature films.

KANSAS.

The Majestic theater at Hutchinson has been purchased by C. Q. Johnson.

After being greatly enlarged, the Best theater at Topeka, has been reopened under the management of Lew Nathanson.

A new motion picture and vaudeville house will be erected at Mulberry by Jack Brainard.

J. J. Marshall, manager of the Marshall theater at Manhattan, has erected an airdome having a seating capacity of about 2,000, which will be conducted as a moving picture and vaudeville house.

Barny Lee has purchased the Iris theater at Hutchinson.

The town of Haven, being too small to justify any private concern in opening a motion picture theater there, the city government decided to undertake the matter, and now shows are given every night in the week. The money to purchase the machine was supplied by the business men, and the city operates it and takes the receipts. After the merchants had been reimbursed the city took all the receipts, and whenever there is a surplus the shows are given free until the fund is exhausted. The shows were at first given in the city hall, but the city is building an open air theater to be paid for out of the receipts.

So great has been the success of the Best moving picture theater, opened at Topeka less than a year ago, under the management of Lew Nathanson, that in order to accommodate the increased patronage an enlargement was necessary, consequently, the new Best theater has just been opened. A new feature will be a pipe organ, the only one in a moving picture theater in the city. The house has been supplied with a new ventilating system, also a new picture machine.

Application has been made for a charter for the Photo Play Amusement Company, capitalized at $25,000, which is intended to take over the three motion picture houses in Lawrence with a view to economizing in the management by having the three combined. W. C. Duncan is organizing the company.

The Scenic motion picture theater at Leavenworth has been purchased by W. B. Simpson for a consideration of $12,000.

KENTUCKY.

Joseph Henry, Madison, Ind., has leased the Opera House at Bardstown and will conduct it as a motion picture house during the summer.

According to a ruling by Attorney-General Garnett, Louisville, moving picture shows in Kentucky must pay license as theaters, the amount varying according to the class, the fee is $40 a year, to $15 a year in towns of the fifth and sixth classes. Heretofore the motion picture theaters have not paid a state license tax.

A motion picture theater will be opened at Hickman by H. N. Cowgill.

The Ideal is a new motion picture house being erected at Twenty-sixth and Market street, Louisville, by the Broadway Amusement Company, which will be ready to open to the public about July 1.

The Rink and Cozy motion picture theaters at Nicolasville have been consolidated, and the Cozy will be closed for the summer. The Rink has been undergoing repairs which has rendered it thoroughly up-to-date. Messrs. W. G. Wolf and M. H. Nave are the managers.

The Royal theater at Bowling Green has been purchased by Harry Hazlett, who will make a number of improvements.

The Photoplay Association, an organization of the moving picture men of Louisville, has given $1,000 to the fund for a permanent building for the varied activities of the Salvation Army.

The Savoy, a handsome new motion picture theater, has been opened at Henderson under the management of F. W. Behrens. The house has a seating capacity of several hundred and is thoroughly up-to-date in every particular.

At the call of J. H. Stamper, Jr., of Lexington, president of the Motion Picture Exhibitors' League of Kentucky, a meeting was held in Lexington and the following delegates to the National convention were chosen: L. J. Dittman of the Majestic theater, Louisville; L. H. Ramsey of the Hippodrome and Annex theaters, Lexington, and A. B. Arnett of Midway. President Stamper expects to attend the convention as representative of the Kentucky league and National Vice-president Oren Parker of Covington, will attend as a representative of the Covington-Newport local league. M. A. Neff, president of the Motion Picture Exhibitors' League of America also attended the meeting. Exhibitors from all parts of the state were in attendance. A resolution was adopted directing that an organizer be put into the state to secure the membership in the league of all motion picture proprietors who have not already joined. The meeting adourned to meet at Louisville, October 15.

LOUISIANA.

J. B. Banks and Son, Louisville, Ky., are erecting a handsome new motion picture theater at Baton Rouge, which will be the finest in the South. It will have a seating capacity of 1,000, and will cost over $10,000. Mr. Banks' address will be New Orleans, La., care Monteleone Hotel, for a short time.

A new motion picture theater will be erected at Kenner by V. D'Gerobamo, at a cost of $4,000.

"The Elk" is the name of a new motion picture theater opened at Shreveport by Messrs. Snively and Halloway, of Paris, Tex., having a capacity of 456 and costing $6,000.

A new airdome was recently opened at Lake Charles by Messrs. Boynton and Box at a cost of $7,000, having a capacity of 1,000.

MARYLAND

A new motion picture theater will be erected at 1627 Hartford avenue, Baltimore, by the Northern Exhibition Company, at a cost of $7,000.

A new motion picture theater will be erected at 667 West Baltimore street, Baltimore, by Isaac Cluster, 669 West Baltimore street.

Messrs. Caulkins, Anderson and Caffee, owners of the Elite motion picture theater at Carthage, will open another Elite theater in that city.

MAINE.

The "Cumberland" is the name of a new motion picture theater opened at Brunswick.

A new motion picture theater will be opened at Fort Kent by Thomas McCann of Caribou.

H. P. Roth, 322 Forrest street, Baltimore, Md., has been granted permission to erect a motion picture theater in Northeast Baltimore and plans have been prepared by H. W. Gemmel.

The Edmondson Amusement Company of Baltimore will erect a vaudeville and motion picture theater at the northwest corner of Edmondson avenue and Pulaski street at a cost of $10,000.

MASSACHUSETTS.

Messrs. Wilbur F. Adams and Herbert A. Gillman will erect a motion picture theater at Dorchester avenue and Park street, Boston.

The Broadway Theater Company has been incorporated at Springfield with a capital stock of $40,000 and will erect a motion picture theater.

The Dreamland motion picture theater at Lynn will be closed during the summer, but will reopen again late in August.

MICHIGAN.

The White Palace motion picture theater at Ponitac has been purchased by T. W. Jackson and E. H. Fay.

Horton Davis, proprietor of the Temple and Arcade, motion picture theaters in Charlotte, will conduct another house in that place.

The Temple theater at Muskegon has been leased by D. H. McCarty and Ralph E. Peckham, of Grand Rapids, who will conduct the house as a moving picture theater throughout the summer, using only feature films. The house seats 800, and the admission price will be five cents and ten cents, five hundred seats at five cents and the remainder at ten cents.

Work has begun on the Windsor theater, a new vaudeville house being erected on Pitt street, between Ouellette and Goyeau, Detroit, by the Windsor Theater Company of which J. M. Ward, manager of the Gayety theater is president. Mr. Ward will be general manager of the new house, which will have a seating capacity of 1,000 and will be ready for use September 1.

The Florence Amusement Company has been incorporated at Detroit, with a capital stock of $5,000. Willard C. Farrington is president of the company.

The Crescent Theater of Adrian has recently undergone extensive improvements which has not only doubled its seating capacity, but has added greatly to its attractiveness, making it the leading five-cent house in Southern Michigan.

A new motion picture theater will be opened at Albert Lea by A. J. Erdman of Lattimore, which will be known as the "Royal."

A motion picture theater will be opened at Alexandria by H. A. Goslee.

MINNESOTA.

A new motion picture theater will be erected at Hibbnig by J. Resac.

The Starland Theater, Eighth and Wabash streets, St. Paul, recently opened by the Canadian Starland Company, is the first amusement house this company has built in the states. A second house is being constructed by this company is Omaha, Neb.

The Auditorium moving picture theater has been opened at Stillwater under the management of H. C. Robertson.

A motion picture theater is being erected at 329 North Front street, Mankato, by the Crown Scenic Studios.

A motion picture theater will be opened at Blooming Prairie by Fern Thurston.

Roy Morgan has been given permission to erect a motion picture theater at Thief River.

The opera house at Ely has been leased by a company composed of Harry A. Chinn, William Olds, Jr., Arthur Toms aid Arthur Knutson, who will open a motion picture theater therein, about July 1.

MISSISSIPPI.

A new motion picture theater designated as "The Little House With the Big Show," was recently opened at Vicksburg under the management of Bernie Mulligan, who has had considerable experience in the motion picture business in that city and will doubtless make a success of the new house.

MISSOURI.

A motion picture theater will be opened in the Carter Opera House, Burlington Junction, by Floyd Miller of Fairfax.

A Morton will open a motion picture theater at Clarksdale.

A motion picture theater will be opened at Liberty by J. B. Paradice.

The new structure to be erected on Ninth street, between Chestnut and Market streets, St. Louis, by the Delor Realty Company, has been leased by the Swanson-Crawford Film Company at a rental of $1,700 a year.

The Lyric motion picture theater at Hamilton has been purchased by R. W. Gott of Jamesport who will conduct the same after making various improvements.

The Kansas City schools are making arrangements to use motion pictures as an aid to the instruction of children in the public schools in the subjects of geography, physics, physiology, history, natural history and botany.

The Princess motion picture theater at Pierce City has been purchased by Joseph Schiska.

MONTANA.

Beebe Brothers will open a motion picture theater at Missoula.

E. B. Knott is now sole owner of the Princess motion picture theater at Kalispell, having purchased the interest of his partner, Charles Swaney.

The old Alhambra motion picture theater at Conrad has been thoroughly remodeled inside and out and will hereafter be known as the "Gem."

NEBRASKA.

The name of the Majestic motion picture theater at Alliance has been changed to the Empress.

The Starland Palace is the name of a new motion picture theater to be erected at Douglas and 16th streets, Omaha.

The Bijou moving picture theater at Fremont has been taken over by the Theater Exchange Company.

D. C. Phillips will open a motion picture theater at Sixth and Main streets, Beatrice.

The Elite motion picture theater at David City has been taken over by H. L. Sacrider, who will conduct it in a first class manner.

A new theater is being erected at Chadron by B. F. Pitman, which will be occupied by the Fairyland motion picture theater conducted by F. W. Grantham. It will be modern and thoroughly up-to-date in every respect.

The Edison theater at Hastings has been taken over by F. D. Green who will greatly improve the same.

The Lily motion picture theater has been opened at 1428 O street, Lincoln, under the management of William Armstrong.

Messrs. Eustice and Bonseld will erect a motion picture theater at Auburn.

NEW HAMPSHIRE.

A first-class motion picture theater will be erected at Rochester by L. McDuffee.

NEW JERSEY.

H. Hope has been granted permission to erect a motion picture theater at 990 South Orange avenue, Newark.

Hoboken has had another addition to its list of motion picture houses, one having been erected at Fourteenth street and Park avenue by Andrew Serventi, Excise Commissioner, and Ralph Marrone. The house has a seating capacity of six hundred and is thoroughly up-to-date.

A new motion picture theater will be opened at Hamilton avenue and Franklin streets, Trenton, by William J. Course.

A motion picture house will be opened at 517 Central avenue, Newark.

The American Theater Company, Newark, has been incorporated with a capital stock of $100,000, to conduct amusement places. The incorporators are Theodore J. Gerth, Edmund Schussel and George O. C. Velsor.

A motion picture theater will be erected at 400 Springfield avenue, Newark, by the Metropolitan Realty Company at a cost of $18,500.

The Garfield Theater has been opened at 160 Palisade avenue, Passaic.

The Broad Street Theater, Trenton, N. J., has been taken over by Messrs. Haverson and Ginisky, who will operate it. This capacity has a seating capacity of 2,000.

Plans have been prepared for a motion picture theater to be erected at 400 Springfield avenue, Newark, by the Metropolitan Realty Company at a cost of $18,500.

A motion picture theater will be opened at Farmington by Frank Allen.

The Orpheum theater at Albuquerque has been leased by Messrs. Charles J. Helling and I. L. Warden, of El Paso, who will conduct it as a high grade vaudeville and De Luxe motion picture house.

NEW YORK.

The James O'Neill Monte Cristo Film Company is an organization incorporated to deal in moving picture films, lease and operate theaters and other places of amusement; capital stock, $10,000. The directors are: James O'Neill, Daniel Frohman, 140 W. Forty-fifth street; Harry Harris, 31 Nassau street, New York City.

The Circle Theater Company of Buffalo has been incorporated to do a general theatrical and amusement business; capital stock, $20,000. The directors are: J. Adam Weiss, Michael A. Crage and James Maisel, Buffalo.

The Animated Publicity and Distributing Company, New York, has been incorporated. The purpose of the organization is to be the making of motion pictures for advertising purposes and the distribution of the same. The company has taken offices at 229 W. Forty-second street and will have a studio at Santa Monica Canyon, California. The directors of the company are: F. Cornelius Leibow, 453 Jefferson street, Brooklyn; Lester B. Freeman, Joseph Bronstein, 320 Broadway, New York City.

Articles of incorporation have been filed for the Picture Theater Company which will deal in moving picture films and machines and operate moving picture theaters; capital stock, $10,000. The directors are: Stanhope Foster, Madeline Tweedy, 34 Nassau street; Alfred Tweedy, 27 Cedar street, New York City.

The Napoleon Amusement and Novelty Company has been incorporated to conduct theaters of all kinds, including moving picture houses and vaudeville, and parks; capital stock, $10,000. The directors are: Samuel Mosevice, Henry Street, Coney Island; Harry Lewis, 140 E. Twenty-eighth street; Edwin T. Taliaferro, 125 W. Ninety-sixth street, New York City.

Messrs. McGreal and Fagan will open a motion picture theater at Goodman street and Hayward avenue, Rochester.

Troy will have another motion picture house which will be conducted by George Landry, who will convert the Grand Army Hall Building into a motion picture theater.

Permission has been granted Edwin O. Desrochers to erect a motion picture thater at 3025 Sixth avenue, Troy.

The "Empire," a motion picture theater, has been added to the amusement places in Elizabethtown.

John J. Walsh has been granted permission to erect a motion picture theater at 561 Nepperhan avenue, Yonkers.

A new motion picture theater is in process of erection at 509 South Geddes street, Syracuse, by James Kearney.

Plans have been accepted for a new motion picture house to be erected at Grand and Roebling streets, Brooklyn, by Annie Price. A second house will be erected at Sixth avenue and Fifty-seventh street by Patrick J. Carley of 275 Seventy-fourth street. The estimated cost of the first will be $12,000 and the second about $8,000.

The Progress Moving Picture Company, Brooklyn, has been incorporated with a capital stock of $3,200 and will operate theaters and engage in the manufacture of picture films and machines. The directors are Louis Salkin, 116 Graham avenue, Brooklyn; Sarah Disler, 1443 Madison avenue; Barnet Barwick, 345 West 37th street, New York City.

Plans have been filed for a new motion picture theater to be erected at Rockaway and Blake avenues, Brooklyn, by Samuel Meyer, 466 Rockaway avenue, Brooklyn.

The Hippodrome Amusement Company of Utica has leased the Duchess Theater at Poughkeepsie for a number of years and will conduct that house in connection with the Hippodrome Theater of Utica. The house has just been completed and has a seating capacity of 1,000. P. F. Clancy and Peter Tennis, both of whom have been connected with the Hippodrome Company at Utica, will be in charge of the new house at Poughkeepsie. Joseph Quinn will succeed Mr. Clancy as manager of the Utica house.

A motion picture theater will be erected at Niagara Falls by the Lodge of Elks, which will be conducted under the management of A. C. Hayman.

The Independent Film Service Company, Manhattan, has been incorporated to manufacture picture films; capital stock, $10,000. The incorporators are: Alfred T. Tompkins, 153 West 51st street; Howard E. Brown, Summit avenue and 161st street, Bronx; Grace M. Hill, 1602 Atlantic avenue, Brooklyn.

The Projecting Moving Picture Operators' Union of the International Alliance of Stage Employes has been organized at Rochester with the following officers: President, Roy Fisher; secretary and treasurer, Frank Genereaux. The organization has been formed to promote the interests of the projecting moving picture machine operators in Rochester.

The Vesuvian Film Company, New York, has been incorporated to own and lease theaters and produce moving picture films; capital stock, $5,000. The directors are George N. Bruns, 57 Thompson St.; Salvatore Russo, 451 East 119th street; Carmelo Armoruso, 2091 Second avenue, New York City.

The Gem is the name of a new motion picture theater recently opened at Oswego by John Cordingly under the management of Fred Bosworth. The new house has a seating capacity of 400.

The Hamilton Amusement Company has been incorporated at Yonkers with a capital stock of $14,000, to do a moving picture and vaudeville business. Incorporators: Alfred E. Henry, 14 Main street, and Michael J. Dee.

The Thanhouser Company of New Rochelle has filed articles of incorporation, with a capital stock of $400,000, for the production of moving pictures. The incorporators are C. J. Hite, Crawford Livingston and Dr. Wilbert Shallenberger.

The Lynhurst Amusement Company of Rochester will erect a motion picture theater at North and Lynhurst streets at a cost of $30,000.

A motion picture theater has been opened at Middleton by Messrs. Larkin, Prince and Gadwood

A new motion picture and vaudeville theater will be erected at Ninety-sixth street and Broadway, New York, by William Fox, owner of the Riverside theater at that address, after which the Riverside theater will be devoted to motion pictures exclusively.

Plans have been prepared for a new picture theater to be erected at 609 South Geddes street, Syracuse, by James Kearney, at an estimated cost of $4,000.

The Lincoln Theater is a new motion picture house recently opened at Gloversville by Sanford Eaton, who will spare no pains to give his patrons the best there is.

The General Theatrical Company, New York City, has been incorporated to maintain theaters of all kinds and produce all forms of stage attractions. The directors are William H. Mills, 503 Fifth avenue; Dewitt H. Ransom, James M. Wright, 149 Broadway, New York City.

The Feature Film Company of America, Rochester, has been incorporated to engage in the moving picture business in all its branches. The directors are Herbert K. Somborn, Simeon Wile, Emanuel H. Goldstein, Rochester.

The Capital Amusement Company has been incorporated at Albany by J. E. Wiedman, Charles H. Wiedman and A. M. Levinson, to do a moving picture and vaudeville business.

The Continental Film Company, New York City, has been incorporated to deal generally in moving picture films. The directors are Edward G. Ullman, 145 West 45th street; Harry Wolfe, Abraham Koch, 5 Liberty street, New York City.

Brighton Beach Stadium Company, New York City.—Moving pictures, vaudeville and stadium for athletic contests. Directors; Chauncey Marshall, 41 Park Row; Alexander M. Stewart, 345 Broadway, New York City; Francis R. Masters, Dobbs Ferry, N. Y.

The Fleischman Amusement Company, 320 Broadway, New York City, has been incorporated to engage in the amusement business generally. The directors are as follows: Maurice L. Fleischman, 987 Union avenue; Robert Jablin, 668 Union avenue; Morris Lauger, 137 East Houston street, New York City.

Articles of incorporation have been filed for the Notlek Amusement Company to conduct amusement parks, theatricals and motion picture attractions. The directors are Amadee J. Van Benran, 223 106th street; Harry J. Kelton, 400 Riverside Drive; Alfred M. Barrett, 104 22d street, New York City.

Articles of incorporation have been filed for the Stage-Simpson Amusement Company, which will open a motion picture theater at South avenue and Gregory street, Rochester, about July 15. The company is capitalized at $1,000, and the directors are Clarence G. Stage, Maggie Stage and Frank I. Simpson.

Permission has been granted M. Lefkowitz for the erection of a motion picture theater in Webster avenue, Rochester, at a cost of $10,000, the same to be built of concrete blocks. A permit was also issued to Gordon Brothers for construction of a vaudeville and motion picture theater in Clinton avenue, having a seating capacity of 1,800, and will cost about $90,000.

A new motion picture theater is being erected at Newburgh by George Cohen, owner of several of the largest motion picture theaters in towns along the Hudson River.

The Industrial Film Syndicate, Inc., Manhattan, has been incorporated with a capital stock of $50,000 to do a motion picture film business. The incorporators are C. H. McIntyre, H. C. Knapp and R. H. McIntyre.

The Genesee theater, Rochester, the largest motion picture theater in the world, has found the ventilation problem a very difficult one, it has been solved by a unique plan. Suspended from the immense girders will be six gigantic fans which can be so operated as to draw upwards the warm air and yet not form a faulty draught. In order to do this some fine engineering difficulties had to be overcome.

A motion picture theater will be opened at 72 North street, Rochester, by W H Bowerdink under the management of Harry Booth and William Barry.

A new motion picture theater is being erected at Lestershire, at a cost of $20,000, by R. M. Davidson, the well-known manager of the Lyric theater, Binghamton. The house will have a capacity of 650 and will be thoroughly up-to-date in every respect.

At the annual meeting of the General Film Company, 200 Fifth avenue, New York City, the following officers were elected: President, J. A. Berst; vice-president, George Kleine; treasurer, S. Long; secretary, Paul Melies; members of the executive committee, S. Long and S. Lubin.

The Crown Feature Film Company, Manhattan, has been incorporated with a capital stock of $25,000, by C. V. Henkel, J. F. McDonnell and A. Lichtman, New York City.

The Globe Theater and Construction Company, Manhattan, has been incorporated with a capital stock of $25,000 to do a motion picture business. The incorporators are N. Hirsh, J. Belman and others, New York City.

The Columbia Educational Motion Picture Company, New York City, has been incorporated with a capital stock of $150,000 by A. W. Gale, Philadelphia; G. S. B. Mettler, F. L. Mettler, Wilmington.

The Famous Player's Film Company has been incorporated to deal in moving picture films and operate theaters and other places of amusement. The directors are Harry Harris, Ralph A. Kohn, E. Knight Harris, 31 Nassau street, New York City.

NORTH CAROLINA.

"Dreamland," Asheville's new vaudeville and motion picture house, was opened recently under very auspicious circumstances and with every promise of success. Manager R. C. Roberts made special provisions for the large number of people who attended, the house bing tastily decoratd with flowers and a number of bouquets being distributed as souvenirs.

A motion picture theater will be opened at 411 North Liberty street, Winston-Salem, by E. D. Cravers, of Charlotte.

NORTH DAKOTA.

H. E. Poole of Enderlin has purchased a site on which he will erect a motion picture theater.

OHIO.

A new motion picture theater will be opened in Logan by Fred Stiers, formerly proprietor of the Logan motion picture theater.

A handsome new motion picture theater will be erected at the corner of Broadway and East Twelfth stret, Cincinnati, by the Broadway Amusement Company, represented by Frederick V. Richt.

Plans have been prepared for a motion picture theater to be erected at 3516 Reading Road,, Cincinnati, by F. Joseph Lamping.

A deal has been consummated whereby the Royal theater at Bellevue, formerly operated by T. J. Powell, has been taken over by C. E. Brown, of Davenport, Ia.

The Cincinnati Buckeye Film Company of Cincinnati, has reduced its capital stock from $100,000 to $35,000.

A motion picture theater is being erected at 622 Main street, Zanesville, by J. E. Collins, manager of the American Theater, at a cost of $15,000.

Plans have been ordered prepared for the Miles Motion Picture Theater to be erected at Huron and East Ninth street, Cleveland. The house will be under the management of Fred A. Lee.

The Waldorf Amusement Company has opened a motion picture theater at Eighth and Depot streets, Cincinnati, the name of which will be decided by a contest. The crowds at the opening were so great that many had to be turned away.

The Central States Amusement Company has been incorporated at Cleveland with a capital stock of $1,000. It is the purpose of the organization to operate theaters and amusement parks. The incorporators are H. A. Fulton, W. R. Taylor, H. M. Bissell, A. E. Wilson and C. D. Jones.

The Temple Theater, a motion picture house, has been opened at Portsmouth under the management of Messrs. Smith and Lane.

The "Colonial," one of Cincinnati's finest picture houses, was recently opened to the public in that city.

The Victoria Theater Company of Cincinnati has asked for a charter granting the privileges of operating a motion picture theater in that city. The company will issue $35,000 capital stock in $100 shares.

A new motion picture theater has been opened at Kenton under the management of Charles Burnison.

The Randall Moving Picture Theater at Cleveland was recently damaged by fire to the extent of $1,000.

OKLAHOMA.

A new theater will be erected at Clinton by J. N. Kock, manager of Dreamland.

OREGON.

Plans have been prepared for a motion picture theater to be erected at East 19th street and Broadway, Portland, for B. O. Gallup.

Two Chinese have leased a motion picture theater in La Grande and will equip the house in Oriental style and produce Chinese vaudeville shows, together with their moving pictures, which will run in Oriental channels. This will make four moving picture houses in La Grande.

Contract has been let for the erection of a moving picture and vaudeville theater in Eugene by C. S. Frank, at a cost of $25,000, which will have a seating capacity of 750.

The Oregon Motion Picture Manufacturing Company, Portland, has been incorporated with a capital stock of $25,000.

PENNSYLVANIA.

Plans have been prepared for a moving picture theater to be erected at Reading by Frank A. Gould.

The Colonial Theater Company has been incorporated at Lancaster with a capital stock of $5,000 by John E. Herr, A. B. Root, William B. Rush, U. U. Maley and Joseph P. Brennamin.

A motion picture theater has been opened at 813 Ninth street, Altoona, by Giovanni De Vincenzio.

The Co-operative Film Exchange Company has been incorporated at Pittsburgh with a capital stock of $24,000. The incorporators are H. A. Victor, McKeesport; Oliver McKee, St. Clair; Henry R. Reiff, P. Antonopolus, P. J. Demas Paul W. Huhn and Henry Poke, Pittsburgh.

Samuel F. Wheeler, who owns the motion picture theater at the southeast corner of Fifty-second and Sanson streets, Philadelphia, has purchased a lot extending from 23 to 37 North Fifty-second street, on which will be erected a $50,000 motion picture theater with a seating capacity of 1,000.

A motion picture theater having a seating capacity of 450 will be erected at Jessup by John Faramilli.

The plot of ground at the northeast corner of Allegheny avenue, Kensington avenue and Hilton street, Philadelphia, has been purchased by Louis H. Cahan for a client. It will be improved by the erection of a theater seating 3,000. The theater, which is said to be leased already for a term of years, will be modern in every respect and will have inclines instead of stairs. The estimated cost, including the site, is $240,000.

The Luna is the name of a new motion picture theater in process of erection at Danville.

The Betz building, at Cressona, has been purchased by William H. Reick, who will convert it into a moving picture theater.

At a meeting of the moving picture exhibitors of Pennsylvania, held at 142 North Eighth street, Philadelphia, the following were chosen state delegates to attend the national convention of exhibitors, to be held in Chicago during the week beginning August 13: Edward A. Jeffries, J. L. Breitinger and Dr. Walter Stumpfig.

A motion picture theater has been opened at 1121 Eleventh street, Altoona, by A. Natopolis.

The Star theater of Bradford will be thoroughly remodeled, which will not only add to its attractiveness, but will increase its seating capacity.

A $12,000 moving picture theater will be erected at Gallitzin by Jerome Dawson.

The Dreamland theater at Salamanca has been purchased by John Mongillo of Bradford.

George Panagotcacos, proprietor of the Grand theater at Johnston, is interested in the newly-organized Co-operative Film Exchange, capitalized at $40,000. It will purchase films from producers and rent them to motion picture houses in this end of the state.

The West End Realty Company, Philadelphia, will erect a motion picture theater at Fifty-second and Market streets, that city.

A permit has been granted Jacob Hess to open a motion picture theater at Pittston avenue and Beach street, Scranton.

Altoona will have another motion picture theater which will be located at 1121 Eleventh avenue.

The "Palace," a motion picture theater at East Greenville, has been leased by William Roth.

Patrick Killea will conduct a motion picture theater at Nicholson.

A new motion picture theater has been opened at Wilkesbarre by Messrs. Houghton and Reese, which is elaborately equipped with the latest devices for ventilation.

The Nicklet Theater at Connelsville has been purchased by J. J. Vandergrift and Robert Roberts.

The Co-operative Film Exchange Company of Pittsburgh has been incorporated with a capital stock of $24,000 and the following are the directors: H. A. Victor, Oliver McKee, Henry R. Reiff, P. Antonopolus, P. J. Demas, Paul W. Huhn and Henry Pokl.

SOUTH CAROLINA.

The Ideal Theater, opened at Columbia by the Montgomery Theater Company, is said to be the most modernly equipped, the most convenient and the most attractive theater in the entire Montgomery series and will undoubtedly prove as successful. The front has a handsome marquise awning and a lighting arrangement to flood it with brilliancy at night. The foyer is tiled, and its mural decorations give indication of the scheme which is carried out in the auditorium. Good taste, expressed with originality is displayed everywhere, there is nothing gaudy or showy. The walls are done in Pompeian red, shaded to old rose and each mural panel, outlined by a border of connventional roses, frames the Montgomery shield studded with a handsome electric fixture. The electric chandeliers suspended from the ceiling, are of Alba marble, of the semi-direct arrangement which throws the light upward and shields the auditorium from the glare. The floor is of sufficient slope to give a clear view of the stage from any seat and the chairs are comfortable. The ventilating system is that the air is changed every ten minutes.

This change is effected by means of a very large suction fan installed underneath the stage and run by electricity. In addition to the Columbia theater, the company now has two in Jacksonville, Fla., the Grand and Savoy; two in Savannah; one in Atlanta and one in Dayton, Ohio. All are making great and successful headway under Mr. Montgomery's direct management.

TENNESSEE.

The Gay Theater, Wall avenue and Gay street, Knoxville, will be conducted as a moving picture house.

The Tennessee Fair Association will erect a motion picture theater at Nashville, to be completed by September 1.

TEXAS.

The Galveston Theater Company, Galveston, has been incorporated with a capital stock of $15,000 by C. K. Jorgenson, L. A. Walker and A. L. Scudder.

A motion picture theater will be erected on the site of the Imperial Opera House at Fort Worth by R. A. Healy and Thomas Walsh, having a capacity of 1,200, and will have a $10,000 pipe organ.

The Mecca Amusement Company of Houston has been incorporated with a capital stock of $10,000 for the purpose of erecting a motion picture theater. The incorporators are Walter R. Jones, Howard E. Figg, C. H. Rouse and others.

Austin is to have a motion picture theater conducted by young women. Plans are being laid and it will probably be opened some time during the summer. It will be located in the neighborhood of the university and the promoters are university girls, who hope in this way to support themselves while in school, and besides they hope to accomplish some good as only refined, high-class pictures will be shown.

The Wonderful theater, 506 East Houston street, San Antonio, is to be considerably enlarged.

VERMONT.

The Standard is a new motion picture and vaudeville theater which will be erected at Canal and Rockingham streets, Bellows Falls, by the Kimball Company, which will have a seating capacity of 900 and will be ready for business about September 1.

VIRGINIA.

The Lyric Theater recently threw its doors open to the amusement loving people of Norfolk. The new theater formerely known as the Crystal, has been remodeled throughout and equipped with comfortable opera chairs and will be conducted as an exclusive motion picture house.

UTAH.

The Revier moving picture theater on Twenty-fifth street, Ogden, has been leased by Messrs. Bert Syphers, Will D. Phillips and A. Bloom, who will operate it under the name of the People's Theater.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date.	Title	Maker.	Length.
6-24	The Adopted Son	Selig	1,000
6-24	The Extension Table	Vitagraph	1,000
6-25	The Little Bride of Heaven (7064)	Edison	1,000
6-25	The Transition	Vitagraph	1,000
6-26	The Music Hall Singer (302)	Eclipse	1,000
6-26	Captured by Bedouins	Kalem	1,000
6-26	The New Physician	Lubin	1,000
6-26	True Love	Pathe	1,000
6-26	When Roses Wither	Vitagraph	1,000
6-27	From Fireman to Engineer	Lubin	1,000
6-27	A Woman's Way	Melies	1,000
6-27	Deer-Slayer's Retribution	Pathe	1,004
6-27	His Father's Bugle	Selig	750
6-28	Master and Pupil (7067)	Edison	1,000
6-28	The Penalty of Intemperance	Kalem	1,000
6-29	The Father (7068)	Edison	1,000
6-29	Broncho Billy and the Indian Maid	Essanay	1,000
6-29	The Wandering Minstrel	Cines	1,004
6-29	The Squawman's Sweetheart	Pathe	994
6-29	At the End of the Trail	Vitagraph	1,000
7-1	Man's Lust for Gold	Biograph	1,000
7-1	Tragedy of the Desert (Special)	Kalem	2,000
7-1	The Spoiled Child	Kalem	1,000
7-2	The Close of the American Revolution (7069)	Edison	1,000
7-2	On the Cactus Trail	Essanay	1,000
7-2	The Church Across the Way	Vitagraph	1,000
7-3	The Wax Model	Eclipse	800
7-3	The Filibusters	Kalem	1,000
7-3	The Prize Essay	Lubin	1,000
7-3	Lincoln's Gettysburg Address	Vitagraph	1,000
7-4	White Roses	Essanay	1,000
7-4	A Child's Prayer	Lubin	1,000
7-4	The Cowboy Kid	Melies	1,000
7-4	The Greed of Gold	Pathe	1,000
7-4	The Last Dance	Selig	1,000
7-5	The Workman's Lesson (7071)	Edison	1,000
7-5	Winning a Widow	Kalem	1,000
7-5	Baby Betty	Selig	1,000
7-6	Broncho Billy's Narrow Escape	Essanay	1,000
7-6	The Wooing of White Fawn	Pathe	987
7-6	The Troublesome Step-Daughters	Vitagraph	1,000
7-8	An Indian Summer	Biograph	1,000
7-8	The Organ Grinder	Kalem	
7-8	The Half-breed's Treachery	Lubin	1,000
7-8	The Adopted Child	Pathe	2,085
7-8	Under Suspicion	Selig	1,000
7-8	Fate's Awful Jest	Vitagraph	500
7-9	After Many Days	Edison	1,000
7-9	Signal Lights	Essanay	1,000
7-9	The Geisha's Love Story	C. G. P. C.	925
7-9	The Vow of Ysobel	Selig	1,000
7-9	The Curse of the Lake	Vitagraph	1,000
7-1	A Mysterious Case (308)	Eclipse	1,000
7-10	The Bugler of Battery B	Kalem	875
7-10	The Stolen Ring	Lubin	1,000
7-10	On the Brink of the Chasm	Pathe	984
7-10	A Bunch of Violets	Vitagraph	1,000
7-11	The Sheriff's Daughter	Lubin	1,000
7-11	The Man Inside	Melies	968
7-11	His Wife's Old Sweetheart	Pathe	1,000
7-11	His Masterpiece	Selig	1,000
7-12	For Valor (7076)	Edison	1,000
7-12	Saved by Telephone	Kalem	
7-12	The Foster Child	Vitagraph	1,000
7-13	A Story of Montana	Essanay	1,000
7-13	For Her Father's Sake (309)	Cines	950
7-13	The Unwilling Bride	Pathe	997
7-13	Aunty's Romance	Vitagraph	1,000
7-15	The Lair of the Wolf	Kalem	1,000
7-15	Honor Thy Father	Lubin	1,000
7-15	A Mission of Diplomacy	Vitagraph	3,000
7-15	Conscience	Vitagraph	1,000
7-16	Nerves and the Man (7079)	Edison	1,000
7-16	The Smuggler's Daughter	Essanay	1,000
7-16	Drowned (310)	Cines	1,050
7-16	The Girl and the Cowboy	Selig	1,000
7-17	The Grandfather (311)	Eclipse	400
7-17	The Senorita's Romance	Lubin	400
7-17	The Redemption of Red Robe	Vitagraph	1,000
7-17	A Question of Size	Pathe	1,007
7-18	Heaven Avenges	Biograph	1,000
7-18	Together	Lubin	1,000
7-18	The Lesson	Melies	
7-18	The Brave Little Indian	Pathe	1,004
7-19	The Necklace of Crushed Rose Leaves (7082)	Edison	1,000
7-19	Hearts of Men	Essanay	1,000
7-19	A Prisoner of the Harem	Kalem	1,000
7-19	The End of Robespierre	C. G. P. C.	
7-19	The Black Sheep	Vitagraph	1,000
7-20	The Little Artist of the Market (7083)	Edison	1,000
7-20	A Wife of the Hills	Essanay	1,000
7-20	A Western Courtship	Lubin	1,000
7-20	The Half-breed's Foster Sister	Pathe	994
7-20	Rock of Ages	Vitagraph	1,000
7-20	The Money Kings (Special)	Vitagraph	3,000

COMEDY.

Date.	Title	Maker.	Length.
6-27	The School Teacher and the Waif	Biograph	1,000
6-27	A Guardian's Luck	Essanay	1,000
6-28	Springing a Surprise	Essanay	1,000
6-28	Bridget's Explanation	Lubin	400
6-28	The Tramp Elephant	Lubin	600
6-28	Murray, the Masher	Selig	1,000
6-28	The Heat Wave	C. G. P. C.	426
6-28	Pseudo Sultan	Vitagraph	1,000
6-29	What the Driver Saw	Lubin	1,050
7-1	The Girl Bandit's Hoodoo	Kalem	1,000
7-2	The House of Mystery	C. G. P. C.	367
7-2	Jenkins Sneezes (304)	Cines	325
7-2	A Violin and a Pipe (304)	Cines	640
7-2	The Cat and the Canary	Selig	1,000
7-3	Partners for Life (7070)	Edison	1,000
7-3	Where Jealousy Leads	Pathe	771
7-4	One-Round O'Brien	Biograph	
7-4	Trying to Fool Uncle	Biograph	
7-5	An Old Maid's Honeymoon	Vitagraph	
7-5	The Butterfly Net	Essanay	1,000
7-5	Just Pretending	Lubin	724
7-5	A Pair of Boots	Lubin	316
7-5	The Would-Be Hunter's Nightmare	C. G. P. C.	466
7-6	How the Boys Fought the Indians (7072)	Edison	700
7-6	An Intelligent Camera (7073)	Edison	300
7-6	In Wrong	Cines	975
7-6	The Back Window	Lubin	1,000
7-8	Her Old Sweetheart	Vitagraph	500
7-9	The Gay Deceivers (307)	Cines	585
7-9	Leah Learns to Dance (307)	Cines	365
7-10	The Artists's Joke (7075)	Edison	1,000
7-10	Hungry Hank's Hallucination	Kalem	125
7-11	Man's Genesis	Biograph	1,000
7-11	Pa Trubell's Troubles	Essanay	1,000
7-12	Down Jayville Way	Essanay	1,000
7-12	Over the Hills to the Poor House	Lubin	400
7-12	The Hypnotist	Lubin	600
7-12	A Mail Order Hypnotist	Selig	
7-12	Ma Takes Tonics	Pathe	1,036
7-13	Madam de Mode (7078)	Edison	700
7-13	The Stranded Actors	Lubin	1,000
7-15	The Speed Demon	Biograph	
7-15	His Own Fault	Biograph	
7-15	The Pennant Puzzle	Selig	1,000
7-16	Whiffles Mourns His Twin	C. G. P. C.	590
7-16	A Persistent Lover	Vitagraph	400
7-16	A Lively Affair	Vitagraph	650
7-17	The Suffragette Sheriff	Kalem	1,000
7-17	A Question of Size	Pathe	
6-17	Revenge Is Sweet (7089)	Edison	690
7-18	Cupid's Quartette	Essanay	1,000
7-18	A Cowboy's Proposal	Melies	
7-19	Buster's Dream	Lubin	600
7-19	The Uninvited Guest	Lubin	400
7-19	A Day Off	Selig	1,000
7-20	The Part the Servant Played (312)	Cines	1,000
7-20	A Wife of the Hills	Essanay	1,000

EDUCATIONAL.

Date.	Title	Maker.	Length.
7-8	Nile Hippopotamus	Kalem	
7-12	A Pet of the Cairo Zoo	Kalem	
7-16	The Mosquito	C. G. P. C.	443

INDUSTRIAL.

Date.	Title	Maker.	Length.
7-17	The Maple Sugar Industry at Thompson, Pa. (7081)	Edison	400

TOPICAL.

Date.	Title	Maker.	Length.
7-8	Pathe's Weekly No. 28	Pathe	1,027
7-12	The Los Angeles Police Department	Selig	
7-15	Pathe's Weekly No. 29	Pathe	1,040
7-18	The Polo Substitute	Selig	1,000
7-19	Egyptian Sports	Kalem	

SCENIC.

Date.	Title	Maker.	Length.
7-13	Picturesque Darjeeling, India (7077)	Edison	300

DAILY LICENSED RELEASES

MONDAY: Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines, Kleine, Pathe, Selig, **Vitagraph.**
WEDNESDAY: Edison, Kalem, Eclipse,—Kleine, Lubin, Pathe, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig.
FRIDAY: Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.
SATURDAY: Edison, Essanay, Cines, Kleine, Lubin, Pathe, **Vitagraph.**

INDEPENDENT

DRAMA.

Date.	Title.	Maker.	Length.
6-28	Young Wild West Leading a Raid	Nestor	
6-28	Thou Art the Man	Lux	721
6-28	The Call of the Rose	Solax	
6-28	The Professor's Son	Thanhouser	
6-29	The Colonel's Peril	Bison	1,000
6-29	His Other Self	Imp	600
6-29	How to Make a Reputation	Great Northern	711
6-29	The Wild Rose of the Hills	Comet	1,000
6-29	The Great Bank Failure	Itala	
6-9	Nannie, the Artist's Wife	Gaumont	
6-9	Room 257	Majestic	
6-10	The High Cost of Living	Eclair	2,000
6-10	Camille	Champion	2,000
6-10	Nothing Shall Be Hidden	Imp	1,000
6-10	Price of Deceit	Comet	910
6-10	For the Good of Her Men	American	1,000
6-11	The Princess of Lorraine	Gem	2,000
6-11	On the Stroke of Five	Thanhouser	
6-11	Memories of a Pioneer	Bison	1,000
6-12	The Squatter's Child	Nestor	998
6-12	Micky's Pal	Solax	
6-12	A Western Child's Heroism	Champion	950
6-13	Let No Man Put Asunder	Imp	1,000
6-13	The Flirt	Rex	
6-13	The Simple Love	American	1,000
6-14	If I Were King	Ambrosia	
6-14	The Girl and the Sheriff	Nestor	960
6-15	A Soldier's Honor	Bison	2,000
6-15	Virginius	Reliance	2,000
6-15	A Shadow of the Past	Republic	
6-15	Italian Friendships	Powers	
6-29	Before the White Man Came	Reliance	
6-29	In the Balance	Republic	
6-30	Looking Backward	Rex	
6-30	Doggie's Debut	Thanhouser	950
7-1	Love, War and a Bonnet	Imp	1,000
7-1	When Hearts Are Trumps	Nestor	
7-1	The Girl Back Home	American	1,000
7-2	The Holy City	Eclair	2,000
7-2	Evil Be to Him Who Evil Thinks	Republic	
7-2	His Message	Bison	1,000
7-2	The Medal of Honor	Gem	
7-2	The Lion's Revenge	Gaumont	
7-2	Out of the Dark	Thanhouser	950
7-3	Man's Duty	Reliance	
7-3	An Hour of Terror	American	
7-4	Betty, the Coxswain	Imp	1,000
7-4	A Prophet Without Honor	Rex	
7-4	Under False Pretenses	American	1,000
7-4	Written in Blood	Gaumont	2,000
7-5	Young Wild West on the Border	Nestor	
7-5	The Empty Holster	Lux	860
7-5	Between Two Fires	Solax	
7-6	A Heroine of Pioneer Days	Comet	1,000
7-6	The Two Sisters	Great Northern	620
7-6	Rip Van Winkle	Reliance	
7-7	Under Two Flags	Thanhouser	2,000
7-7	For Love	Eclair	
7-7	The Unknown Bride	Rex	
7-7	The Portrait of Lady Anne	Thanhouser	950
7-8	The Parson and the Medicine Man	Imp	1,000
7-8	The Flower of the Forest	Nestor	
7-8	The Gypsy Bride	Champion	
7-8	Where There's a Heart	American	1,000
7-9	Reconciled	Bison	
7-9	Under Two Flags	Gem	2,000
7-9	The Lion's Revenge	Gaumont	
7-9	The Lost Messenger	Majestic	
7-10	A Gentleman of Fortune	Nestor	
7-10	The Fall of Black Hawk	American	2,000
7-10	Grandpa	Reliance	
7-10	White Fawn's Indian Lover	American	
7-11	The Greater Love	Rex	
7-11	The Vanishing Race	American	1,000
7-11	Love's Floral Tribute	Gaumont	
7-12	Young Wild West Cornered by Apaches	Nestor	
7-12	Her Life Story	Powers	
7-12	In Swift Waters	Victor	
7-13	Just in Time	Bison	
7-13	The Wolf's Prey	Milano	
7-13	Circumstantial Evidence	Great Northern	694
7-13	Lights and Shades of Old Kentucky	Comet	1,000
7-13	The Toy Phone	Reliance	
7-14	The Mother Heart	Rex	
7-14	The Finger of Scorn	Thanhouser	950
7-15	The Trifler	Nestor	
7-15	Hearts in Conflict	Imp	1,000
7-15	Foraging of the Enemy	Champion	
7-15	The Fatal Mirror	American	1,000
7-15	The All-Seeing Eye	Republic	
7-16	The Dreamers	Eclair	
7-16	Love's Surest Proof	Gaumont	
7-16	In Her Brother's Defense	Majestic	
7-16	Vengeance Is Mine	Thanhouser	
7-16	The Sheriffs Mysterious Aide	Bison	
7-17	In the Nick of Time	American	
7-17	At Cripple Creek	Reliance	
7-17	Slippery Jim	Solax	
7-17	Fur and Feathers	Nestor	
7-18	Winning the Latonia Derby	Imp	1,000
7-18	The Tell Tale Shells	American	1,000
7-18	A Mid-Channel Romance	Gaumont	
7-19	Her Life's Story	Powers	
7-19	Stones that Rebound	Lux	970
7-19	Young Wild West Trapping a Tricky Youngster	Nestor	
7-20	Almost a Tragedy	Great Northern	666

COMEDY.

6-11	Was He a Suffragette?	Republic	
6-12	Those Were Happy Days	Powers	
6-13	The Rustic Maiden	Eclair	
6-13	The Tale of an Egg	Gaumont	
6-13	Jimmie as a Hypnotist	Gaumont	
6-14	Not Like Other Girls	Victor	
6-14	What an Ass	Lux	514
6-14	Music Mad	Lux	453
6-14	The Great Discovery	Solax	
6-14	The Night Clerk's Nightmare	Thanhouser	
6-14	Why Tom Signed the Pledge	Thanhouser	
6-15	How Shorty Won Out	Imp	600
6-15	An Interrupted Wedding	Comet	1,000
6-16	The Little Quakeress	Majestic	1,000
6-18	Hoop Skirts, My Dear	Majestic	500
6-18	The Bowery Pearl Fisheries	Majestic	500
6-19	No Children Wanted	Powers	
6-20	The Title Hunters	Eclair	
6-20	By the Zuyder Zee	Gaumont	
6-21	Indian Summer	Solax	
6-22	Clownland	Imp	600
6-22	The Tale of a Rubber Root	Comet	1,000
6-22	Two Gay Boys	Powers	
6-23	Meals by Weight	Majestic	500
6-23	The Knight and the Friar	Majestic	
6-23	The Farm and the Flat	Thanhouser	
6-24	A Realistic Rehearsal	Comet	1,000
6-25	Papa's Double	Majestic	1,000
6-26	Love's Railroad	Solax	
6-26	Planting Time	Solax	
6-27	Three Men and a Girl	Eclair	
6-27	When Money Isn't Money	Gaumont	
6-29	Portuguese Joe	Imp	400
6-29	A Bath With Consequences	Great Northern	287
6-30	Getting Rich Quick	Majestic	
6-30	Willy Wants a Free Lunch	Eclair	
7-1	Pat's Breeches	Champion	
7-1	Jenks and His Motor Boat	Comet	
7-2	The Flat Upstairs	Majesti	
7-2	The Burglar Alarm Mat	Maje	
7-3	Hard Luck Bill		
7-3	The Coming Generation		
7-3	Father and the Boys		
7-5	Ma and Dad		
7-6	Home Again		
7-6	The Girl in the Auto		
7-7	The Cook Came Back		
7-9	A Double Misunderstanding		
7-8	Pa's Medicine	Thanhouser	
7-9	The Hazers' Hazed	Thanhouser	
7-10	Tangled	Powers	
7-10	A Leap Year Delusion	Powers	
7-10	Winsome but Wise	Solax	
7-11	The Cedarville Scandal	Eclair	
7-11	Caught in a Flash	Imp	1,000
7-12	Spiffkin's New Job	Lux	567
7-12	Ponto's Little Joke	Lux	393
7-12	Hotel Honeymoon	Solax	
7-12	Nursie and the Knight	Thanhouser	
7-12	Getting Even	Powers	
7-13	The Wrong Weight	Imp	600
7-13	Moving Pictures	Great Northern	305
7-14	Artful Contran	Eclair	
7-14	Father's Bust	Majestic	
7-14	The Widower's Widow	Majestic	
7-15	Reggie Breaks the College Rules	Comet	1,000
7-17	Getting Even	Powers	
7-18	That Loving Man	Eclair	
7-19	The Four Flush Actor	Solax	
7-19	The Ranchman and the Hungry Bird	Thanhouser	
7-20	Uncle Reuben Goes to Town	Great Northern	332
7-20	The Foreign Invasion	Imp	600
7-20	Love Me, Love My Dog	Reliance	

EDUCATIONAL.

6-12	A Day at the Zoological Gardens	Reliance	
6-22	The Pelican	Reliance	
6-22	Printing Uncle Sam's Paper Money	Imp	600
6-23	Among the Bedouins	Eclair	
6-30	Women's Work in Oporto	Eclair	
7-6	Printing and Engraving U. S. Government Stamps	Imp	400
7-7	Arabian Theaters	Eclair	

INDUSTRIAL.

7-10	Strawberry Time	American	
7-20	Building a Church in a Day	Imp	400

TOPICAL.

6-12	Animated Weekly	Gaumont	
6-15	Bull Fight, Nuevo Laredo, Mexico	Imp	400
6-17	A Fifty-Mile Auto Contest	American	
6-19	Gaumont Weekly	Gaumont	
6-26	Gaumont Weekly	Gaumont	
7-3	Gaumont Weekly	Gaumont	
7-8	The Poughkeepsie Intercollegiate Regatta	Comet	1,000
7-10	Gaumont Weekly	Gaumont	
7-13	Gov. Wilson at His Summer Home	Imp	
7-17	Gaumont Weekly	Gaumont	
7-20	Building a Church in a Day	Imp	400

SCENIC.

6-12	Views of the Hudson Valley	Powers	
6-14	Italian Lakes	Ambrosia	
6-16	Luxor and Thebes, Egypt	Eclair	
6-28	Benares, the Sacred City	Ambrosia	
6-29	By the Cliffs of Etretat	Lux	259
6-30	Picturesque Portgual	Eclair	
7-1	Little Old New York	Champion	
7-3	Scenes in Somerset, England	Eclipse	200
7-6	Copper Industry in Spain	Great Northern	345
7-14	Across the Caucasus	Eclair	

VOL. VIII. AUGUST 3, 1912. No. 3.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

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Scenes from Cines' "Rameses."—Above, Rameses Told of the Beauty of Seline. Below, the Wedding Procession.—See Page 83.

MOTOGRAPHY

Vol. VIII | CHICAGO, AUGUST 3, 1912 | No. 3

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CHICAGO, AUGUST 3, 1912

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MOTOGRAPHY, ROOM 1813.

ROOM 1813, La Salle Hotel, Chicago, will be MOTOGRAPHY's headquarters for the convention of the Motion Picture Exhibitors' League of America, August 13 to 17. We want and expect every exhibitor who attends to drop in there—not once, but several times and repeat. We want you to meet the Goat Man, who for once will be on the inside, looking out; Haase, the ad man and regular little mixer; Woodruff (sometimes called Woody), and Rathbun, the copy-grinders, and all the rest of the force, who will drop work at the office and beat it for the La Salle whenever the boss disappears for a minute.

We know there's going to be an awful mob at the convention, but we're not scared—we're tickled to death, and beginning a'ready to get excited. You see, you all know MOTOGRAPHY, but we don't know you all. The convention is where we get acquainted with those we haven't met, and re-acquainted with those we did meet once, but who have almost forgotten our personal features.

Don't stay away because you think we are busy. The picture game is what makes us busy, and you are part of it. Come in! Room 1813.

THEATRICAL MANAGERS SUCCUMB.

AT FIRST viewing the efforts of the motion picture theater with contempt, and afterwards with alarm, as the latter attraction continued to empty their high-priced seats, the leading "legitimate" managers are madly rushing into the picture field with the hope of recouping their losses. After the years spent in denouncing the films, as enemies to art, the producers at last have been compelled to see that the pictures are not only here to stay, but have always shown every evidence of a continually increasing demand.

A few of the producers have annexed the film business to their regular theatrical productions, while others have broken boldly into the game to the total exclusion of all other business, not being content to stand on the fence and reap only a portion of the reward. The present attitude taken by the theatrical profession toward the film, proves false at least three of the principal arguments heretofore leveled against the moving picture show by its carping critics.

By taking this step, the producers have not only increased their own financial returns, but have conferred a lasting benefit on the public at large, who for several reasons have been unable to witness the most prominent actors in their most celebrated plays. In the smaller cities, for instance, where it has been impossible for such actors as David Warfield, Maude Adams, Julia Marlowe, and Sothern to appear in person, the film will reproduce every gesture and movement for the edification of the cross-roads audience. In this way, a taste for the theater will be created that will result in great good to the

drama in centers which to the present time have been unable to collect audiences for high-class theatrical productions.

While actors and actresses of no mean ability and reputation have been deserting the "legitimate" stage for several years, to become affiliated with film concerns, we have yet to see the real stars of the theatrical profession in the films. That Daniel Frohman should become one of the first in this movement is significant to those who have ben interested in dramatic enterprise, and his presentation of "Monte Christo," with James O'Neil as the leading character, will be awaited with interest. It is probable that all of the great plays will be condensed and put into form for the moving pictures, and should this be accomplished by the Famous Players' Film Company, it will prove an artistic and educational blessing to the average citizen who cannot afford to see the original production.

Step by step, the moving picture show is overcoming the ignorant prejudice of the omnipresent amateur social reformer, by a steady and consistent regard for the welfare and educational advancement of its patrons. It is certain that this form of entertainment has at last reached a pinnacle from which it cannot be dislodged by the most exacting of critics.

ANOTHER VIEW.

ACCORDING to an article written by Captain J. J. Ryan for the *National Police Magazine,* the motion picture theater contributes to the delinquency of the young because the children attend the shows without escort, and therefore are free to form objectionable acquaintances. Unlike many other critics of the motion picture show, the captain does not attack the character of the pictures, nor of the management, for that would reflect on the censorship bureau, which is conducted by the police department, but he takes his fling at the show in the only way open to him. As a novelty this is a matter worthy of note.

This objection can be applied with far greater force to unescorted children in the public parks, or playgrounds, where the chance of associating with questionable characters is immeasurably greater, and where the children are not under the continual supervision of the management. In this respect our public resorts are notorious, not because of the indifference of the police, but because of character of the surroundings, and the far greater area patrolled by the officer. Evil exists in all public resorts, but is at a minimum in the show that is frequented by a neighborhood clientele.

To quote Chief Wallace of the Bureau of Licenses, New York City: "As a general proposition, the show is just as good as the neighborhood it is in." To know this is true, one only has to consider the fact that at least 90 per cent of the show patrons are residents of the district in which the show is located, as there is no need in these days to travel far for this form of amusement.

AN INTERESTING PATENT DECISION.

A DECISION handed down by the Massachusetts Supreme Court draws a sharp distinction between the monopoly granted by a patent and the monopoly created by the purchase or control of a chain of important patents covering a particular industry or art. The case related to a contract for employment, with assignment of inventions and patents, which the employee should make "during the continuance of the contract and for ten years thereafter." It is alleged that the plaintiff, the United Shoe Machinery Company, is an unlawful monopoly, controlling ninety-five per cent of the inventions pertaining to shoe machinery.

A patent, according to the decision, bestows upon the inventor the right to exclude all others from the enjoyment of his discovery for a specified term, but "the monopoly protected by the patent goes no further than the invention and contractual obligations attached to it." A patentee may annex any condition to the sale of his invention (Dick case decision, 224 *U. S.* 1) and may place the users of it under numerous obligations, but the monopoly so created is conferred solely by the patent.

But as to the monopoly produced by a combination of patents, the decision says:

"No word or phrase in the Sherman anti-trust act reveals an intent to exempt the owners of patents from its sweeping provisions against monopolistic combination. We are unable to perceive any underlying reason for supposing that by implication growing out of economic or business conditions such an exemption was intended. There appears to be no inherent natural distinction between owners of patents and owners of oil which would justify the application of the statute to one and not to the other. The conclusion seems to follow that the comprehensive condemnation of the act against every person who monopolizes interstate commerce by combination with others includes holders of patents as well as others."

In this case, or in any other parallel case, the question whether a combination in restraint of trade exists, is for the federal courts to decide. But the principle laid down by the Massachusetts court is remarkably clear, and of undoubted interest to every holder of patent rights. There is no obscurity here:

"Conditions annexed by the patentee to the enjoyment of an invention are legal, even though resulting in an extended monopoly. Combinations among patentees resulting in an extended monopoly are illegal."

WRONG AUTHOR'S NAME IN JULY 20 ISSUE.

We regret that an unavoidable error in the preceding issue of Motography gave the credit of authorship of the Selig second prize story, "The Opportunity of the Picture," to F. De Lysle Cass. This interesting article was written by H. I. Green, of the Chicago Press Club, to whom we extend our apologies for the mistake.

SCHOOL PICTURES.

Believing that the school children of the city would be greatly benefited by the use of a moving picture machine, it is probable that Supt. O. S. Thompson of the Waukegan (Ill.) city schools will ask the school board to purchase a machine.

It is possible that Mr. Thompson will ask the board to purchase one of these machines before school opens and that it will be used in connection with the playground which opened in that city.

Many cities have recently adopted the new system and they are using the films to good advantage in the teaching of botany, English lectures and the like.

It is thought that it would be a good thing if a machine could be secured during the summer months for the use of the school children, who are enjoying the playground and after they are through with their play and are all together, no better chance to introduce the educational features could be secured. The machine would be used for that purpose during the summer months and then when school opened again in the fall it would be possible to tell exactly how much good could be accomplished by this means.

The Motion Picture Exhibitors' League of America

Second Annual Convention, Chicago, Aug. 13-16-'12
General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

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MOTION PICTURE EXHIBITORS' LEAGUE OF NEW JERSEY—Headquarters, Bijou Theater, 328 Bergenline avenue, Union Hill, N. J. President, George M. Robinson; Secretary, P. M. Kirschner. Address all communications to the Secretary.

MOTION PICTURE EXHIBITORS' LEAGUE OF PENNSYLVANIA—Headquarters, 233 Fifth avenue, Pittsburg, Pa. President, Walter Steumpfig; First Vice-President, Cresson E. Smith; Second Vice-President, Mr. Miller; Secretary, Mr. Roth; Treasurer, F. J. Barbin.

ONTARIO PRODUCERS' AND EXHIBITORS' MOVING PICTURE ASSOCIATION—Headquarters, Toronto, Ontario. Provisional Officers: President, John Griffin; Vice-President, W. K. Hill; Secretary, Charles Wellsman; Treasurer, W. L. Joy.

MOTION PICTURE EXHIBITORS' LEAGUE OF NEW YORK—Headquarters, 136 Third avenue, New York. President, Sam H. Trigger, New York; First Vice-President, B. E. Cornell, Syracuse; Second Vice-President, R. Davidson, Binghamton; Secretary, H. W. Rosenthal, New York; Treasurer, John C. Davis, Saugerties.

League Seeks Censorship Law

Motion picture exhibitors of Indiana, through the state branch of the Motion Picture Exhibitors' League of America, will present a bill to the next Legislature providing for a state censorship board for picture theaters. The state organization, at a meeting in the Denison hotel, took a definite stand in opposition to suggestive or immoral films in Indiana theaters, urging the use of more historical and educational subjects.

Many men from all parts of the state attended the meeting, which placed the question of censorship legislation in the hands of the state secretary, F. J. Rembush of Shelbyville, and H. W. Summers of Indianapolis.

State censorship boards are being urged by the national organization as a means of uplifting motion picture theaters, and through the state organizations, now including more than fifteen Eastern states, with several more branches to be admitted at the national convention in Chicago, Aug. 13, efforts are being made to have all the states adopt representative legislation on the subject. The Indiana bill will be drafted in accordance with the most advanced ideas of the national organization and will be pushed vigorously before the legislature.

Mr. Hubert was named local organizer for branch No. 1, and the state organization later will put an active organizer in the field to bring all Indiana motion picture exhibitors into the organization.

The state organization will hold a meeting at the call of President H. S. Dickson of Winchester within the next six months to elect officers for next year. H. F. Prentiss, first vice-president of the state organization, was present from Terre Haute, where he is making efforts thoroughly to organize the exhibitors with the expectation of forming a local branch there later.

James Rushworth of Aurora was one of the prominent workers for the organization at the meeting. The thorough success of the sessions, which were attended by members from almost every representative Indiana town, leads the Indiana men to expect considerable attendance at the national convention in Chicago.

The Toledo Convention

Among the resolutions passed at the executive session of the Toledo convention on July 17, was that requesting a petition to the legislature of Ohio to pass a law authorizingg the governor to appoint a board of censorship for all moving pictures shown in the state.

It was also moved that all moving picture films cop-

ied from vicious literature be condemned, as well as the sale of the books and display of such advertising. Delegates and alternates were appointed for the national convention at Chicago.

Motion picture men will have a friend at headquarters if Congressman James M. Cox, of Dayton, realizes his ambition by becoming governor of Ohio. Congressman Cox made it plain to the members of the Ohio branch of the Moving Picture Exhibitors' League, whose convention he addressed at Zenobia, that he approves good motion pictures, because he goes to see them.

"I always get a glimpse of something that does me good," he said. "I hope to see the day when every school house will have a moving picture machine. The motion picture is a tremendous force in awakening the impulses of the child, and is a great educational factor.

"The great developments in the art of film making enables one to get a splendid perspective of nature. The pictures enable the family of the laborer, who can't motor or play golf, to obtain entertainment, which is not only recreative, but educational. There is no question but that the moving picture has become a strong moral force for good."

Cox did not evade the Sunday show question or the proposal of a state board of censors to pass on all moving pictures, which are prominent questions confronting the Ohio picture men.

"It has been an unwritten law," said Cox, "that any man in public life should keep mum on the liquor question and Sunday observance. The time has come, however, when public men and candidates must state their position and each man must show his cards. I am heartily in favor of liquor license and I also believe that pictures of a religious character or a high moral tone will do good. Many will be benefited who do not go to church, for each is playing its part in uplifting. The right kind of pictures," he continued, "will probably attract many to the picture houses that do go to the churches."

Speaking on the regulations of the picture show and censorship of its pictures, he said:

"I subscribe to a state board of censors. If it ever comes within my purview to assist in naming such a board it will be created with men who will give the matter common-sense view."

The Wisconsin Convention

While there was not a great number of out-of-town visitors to the Wisconsin convention held in Milwaukee on July 19 and 20, it was thought that everyone was conserving their energy for the national convention in Chicago in August. A great many new members joined the organization, however, the previous number being nearly doubled.

Delegates and alternates were chosen to represent Wisconsin at the national convention. No change was made in the roster of officers. Charles Philips, president of the Wisconsin League is to appoint a state organizer.

Albany Local Organized

Forty exhibitors were present at Albany, N. Y., meeting, which was reported to be a most successful affair. The meeting was called to order by President Trigger, of the New York State branch, at 11 o'clock, July 19. After Messrs. Trigger and Ascher had spoken on the advantages of organization, and the results obtained in New York City by the exhibitors, there was an enthusiastic response, and every visitor present signed the charter list.

The following were elected officers of the permanent organization:

President, Geo. F. Wright, Albany; First Vice-President, E. O. Weinberg, Troy; Second Vice-President, L. C. Smith, Schenectady; Secretary, J. E. Weidman, Albany; Treasurer, J. C. Rosenthal, Troy.

Resolutions were adopted on the subjects of more favorable Sunday laws, and the amendment of the penal code permitting the admission of unescorted minors during certain hours.

Films in the School Room

The 10-cent mechanical vaudeville show will have no more fascinating novelties to offer than the schoolroom of the future, if plans to be discussed at one of the National Education Association round tables meet with the favor of school boards.

Use of phonographs and motion-picture machines in the conduct of class work will be considered in detail, and from the views already expressed it is believed that their adoption will resolve itself merely into a question of funds available.

Entire courses of study with outlines to accompany the records already have been mapped out with a view to the use of the machines in schoolroom work. Outlines for lectures and phonographic recitals have been prepared and will be submitted at the discussion. The use of the talking machines in school dances and on the recreation ground will also be illustrated.

Those who favor extension of this musical aid of school work state that schools in between 350 and 400 cities now use talking machines as a regular part of their curriculum. One hundred and fifty Chicago schools are thus equipped.

Of the moving pictures and their prospective use in the schools Assistant Superintendent of Schools John D. Shoop said:

"In my opinion this method of illustrating doubtless will come into general use in schoolroom instruction as soon as funds and facilities are at command to supply the means. The educational value is too apparent to warrant any other conclusion. The pioneer work that has been done by industrial organizations in illustrating the possibilities of the moving picture as an educational factor has been helpful. I believe the time is not far distant when the sensational and frivolous impressions made in our 5-cent theaters will give way to the more valuable and instructive features which are now shown to be practical."

House Passed the Film Bill

Prize fight moving pictures became a thing of the past in the United States when the house passed a senate bill prohibiting the transportation of such moving picture films between the different states and territories or from foreign countries.

Heavy fines for violation of the proposed law are fixed by the bill. The president, said to be in sympathy with the legislation, is expected to affix his signature to the measure. Southern members of congress were especially interested in the proposed law because of the race feeling stirred up by the exhibition of the Jeffries-Johnson moving pictures in their part of the country.

Senator Simmons of North Carolina and Representative Sims of Tennessee pressed the bill in the senate and house.

The Story of Rameses of Egypt

A Remarkable Cines Picture

A GORGEOUS Cines Special, released August 12, 1912, depicting a thrilling romance laid in the days of ancient Egypt.

Surrounded by a brilliant court, and his subjects only too eager to gratify his slightest wish, King Rameses reigns in Egypt, a mighty and haughty Pharaoh. One day his courtiers tell him of the beauty of Se'ime, a shepherdess dwelling near the town of Thebes, and his mind is at once inflamed with a desire to see this famous peasant girl, whose loveliness has so impressed those about him. Selime has many admirers, but only one upon whom she looks with favor, and he is but a poor shepherd named Ephraim, who spends his days tending the sheep on the mountains. The pair are madly in love with each other, and Selime often meets Ephraim in the picturesque hills around Thebes, where they exchange vows of eternal love.

The impatient king resolves to see at once this shepherdess, and straightway disguising himself as a peasant, journeys in company with several of his courtiers to the city of Thebes. Soon after his arrival, he meets Selime coming from the well with a pitcher of water upon her head, and is immediately infatuated with her sweet, rustic beauty. Approaching, he enters into conversation with her, but although he is most ardent in his addresses she rejects him, and tells him of her devoted lover, the shepherd, tending his flocks on the mountain slopes. Undeterred, Rameses determines to possess her, and instructs his followers to carry her off by force. She is taken to the palace of the King and arrayed in the finest garments, covered with costly jewels, given a magnificent suite of apartments, and surrounded with every luxury, but her heart still clings to her shepherd lover, as she repulses with horror the advances of Rameses, and begs him to allow her to return home.

Although gentle at all times, the King is determined to conquer her with lavishness. He shows her all his cherished possessions, and provides her with the best entertainment: athletes, dancers, and the most attractive Eastern entertainers are ordered to appear before her in turn, but, alas! thy fail utterly to give her the least p'easure, for her heart and thoughts remain true to her home and lover.

Meanwhile, Ephraim is told of the abduction of Selime, and learns that she has been taken to the palace of King Rameses. He is greatly incensed at this, and

Rameses the Second—The Marriage Ceremony

vows eternal vengeance against the King. Bidding farewell to his comrades on the hillside, he hastens to the king's court. The next day, in accordance with the Egyptian custom, at the hour when the King receives in person his subjects, and hears their grievances, Ephraim appears before Rameses as he sits upon his throne, surrounded by all the magnificence of his court, and tells the story of his great loss. The king laughs and vows that Selime shall remain within the palace. Ephraim, maddened by the contempt of the king, and by fear of his beloved one's terrible situation, draws a dagger, rushes up the steps to the throne, and attempts assassination, but before he has effected his purpose, he is overpowered, and cast into a dungeon with the lowest criminals of the kingdom.

Part II.

King Rameses then goes to the chamber of Selime, and tells her of the attempt upon his life by Ephraim. He again pleads for her love, and when she again rejects him with scorn, he turns in anger and swears that unless she will consent to become his, he will order the immediate execution of Ephraim. On her knees she pleads for her lover's life, but Rameses remains obdurate, and will only consent on the conditions he has laid down. Selime still defies him, and devoutly calls upon the gods to defend her lover. The king follows her into another room and watches her in silence as she casts herself at the feet of the stone deity to invoke its assistance. He then sees that all his efforts are in vain, and that the beautiful Selime is beyond all his tempting, and will remain true to her lover in spite of the magnificence and many allurements that surround her.

The King orders the release of Ephraim, who is brought before him, and in the open court he magnanimously gives up Selime to her lover, and orders the marriage to take place at once. Full of joy at their deliverance, the happy pair kneel at the king's feet and bless him for his generosity. Then, together they throw themselves before their heathen god, to whom they return thanks for their deliverance.

Following this, a scene of wonderful magnificence takes place, depicting with great fidelity all the ceremonies and gorgeousness of an Eastern wedding. Processions of maidens carrying lilies, the emblem of purity, are followed by the courtiers in their rich costumes. Crowds of people are filling the streets as the procession wends its way to the palace, where the marriage is to be celebrated. The king watches the procession from the balcony, and then retires to his private chamber. There he summons his favorite retainer, to whom he gives instructions that apparently terrify him. He is then left alone with his sad thoughts and hopeless misery. As the happy lovers return from the marriage ceremony, they are met by the king's retainer, who, as requested by his master, presents Selime with a magnificent casket as a wedding gift, which on being opened is found to contain the terrible evidence of the great love of Rameses for Selime, after which follows one of the most dramatic climaxes that ever closed a moving picture.

It is indeed a story that will not soon be forgotten.

Local Views for the Exhibitor

By E. B. Lockwood

MOST managers are on the alert to make the most of their opportunities to advertise their theater and stimulate patronage. There are several throughout the country who have caused a great deal of interest with their success exhibiting local pictures. They have demonstrated that moving pictures taken of local subjects are a great drawing feature, and a financial success. I have had the pleasure of interviewing some of these managers while the pictures of their city were being exhibited, and in every case they were doing a capacity business and turning large crowds away. This means a great deal to the manager at this season of the year when, as we all know, business is usually very slack.

In every instance, these managers were men who knew the value of advertising and general publicity One of these managers says: "I never received so much good advertising and publicity out of a feature exhibited in my house before. I interested the newspaper editors and announced that we were going to take local moving pictures which would be exhibited at our theater. In the course of a few days, we published a program in the papers announcing just what views we were going to take, and the time we would take the different scenes. We invited the citizens who were able to be present to do so, and be in the picture, as they would be able to see themselves later, projected upon the moving picture screen. We interested the merchants and managers of the manufacturing concerns and they co-operated with us, and did everything in their power to make it a success.

"We secured pictures of the public buildings, typical street scenes, city officials, police and fire departments in action, and the schools, besides many of the industries and the people employed by them. Well, I was the most surprised man of all; the streets were jammed and it was almost impossible for us to get to the scenes to take the pictures, but everyone was patient and ready to lend a hand, and assist in every possible way. We were more than busy that day, and the name of our theater was at the end of everybodys' tongue. The papers did a great deal more than we had dared to expect. Talk of publicity—it was the best ever. Then, as soon as I was able, I announced the date on which these pictures would be exhibited, and this revived the enthusiasm, which had quieted down to some extent for a couple of days. When the film arrived we held a special matinee for the newspaper men and the members of the Commercial Club, that they might have the privilege of seeing them before they were exhibited before the public. The newspapers more than demonstrated their appreciation by giving us the finest of publicity; the kind that money can't buy.

"You see our business for yourself. We have turned people away so far, and expect to pack them in for the remainder of the week. There have been people in this week who were never here before. I have made it a point to speak to them as they came out, and in most every instance they have been very enthusiastic in their praise and said that they had not realized, until then, what they had missed in the past. As you see, I am running these pictures in addition to my regular program at an advanced price. The theater managers of the surrounding towns have all asked for the film so that they may show it to their patrons, as they say the people are all anxious to see it.

"The members of the Commercial Club are so

pleased with the pictures that they are considering if it would not be worth their while to take the film off my hands and use it at conventions, and commercial executive gatherings, to show just what we have here in the way of a live, up-to-date industrious city."

I have met several of these managers who have had moving pictures taken of their city, and each and every one has met with overwhelming success. I consider this not only a very novel idea as a feature subject but also one of the finest advertising and publicity campaigns ever used by any moving picture theater manager, and I congratulate those who have scored ahead along this line.

Pictures to Supercede the Stage

The history of the stage, within a very few years, will be written, not by the erudite historian, but by the moving picture mechanician, said Mme. Alla Nazimova recently in the Chicago *Examiner*. Instead of reading in books the impressions of some perhaps prejudiced or overly enthusiastic critic, the coming generations will see on the screen of the moving picture theater what the stage figures of the present day really did, instead of reading about it. They will see, not hear, and seeing is believing.

Mark me, in an incredibly short time every stage artist, no matter of what renown or position, will be appearing before the lens and shutter, for they will realize that only by doing so will they be able to make any enduring mark upon the artistic scrolls of their time.

I am crazy to appear before the machines myself; I want to perpetuate whatever art I have; I want to be known to generations yet to come, as well as to this. Just think what it will mean!

As the greatest operatic art of the world is now preserved for all time by the phonograph, so will the dramatic art be handed down by that marvelously potential little machine which spins through its message of entertainment and instruction.

What a prospect it unfolds! What a thing to dream of! The immortality of the painter is secure in his painting; he can lay down his brush with the knowledge that his name will ring through the succeeding centuries, and in its ultimate development the invention of your wonderful Mr. Edison will bring an equal fame to the great player.

Take the young actor or actress, whose artistic schooling is just in progress. Could the principles of pantomime, the value of action as opposed to dialogue, which is so hard to learn that many actors never know it at all, ever be brought home as conclusively in any other way?

A prominent critic in one of your interior cities wrote of Mme. Bernhardt, on her last tour of America, that to watch the movements of her fingers in one scene would be a liberal education to the ordinary actress.

With the photographic lens those movements could be caught and with them the countless others which so glorify a Bernhardt impersonation, and they could be a factor in the training of generations of actresses. Bernhardt, supreme genius that she is, recognizes this and

Scene from Essanay's "The Adamless Eden."

Scene from Selig's "An Unexpected Fortune," a Comedy Drama, August 5. Copyright 1912, Selig Polyscope Co.

she has already posed for the "little pictures.' She is perfecting her title to immortality, so that when, for the last time, she ennobles her art in life, it will live for ages after her.

Rejane, too, has glimpsed the future and several of her most famous impersonations have been preserved to posterity by the celluloid films.

Another direction in which the new movement, for it soon will be that, will be tremendously beneficial, will be that of self-study and improvement. As the mirror is so essential in obtaining the proper effects in make-up, adornment and the like, so will the pictures be in framing the visualization of an important role. When an effect in make-up does not please us, we can change it and keep on trying until we secure the result we wish, but we can tell nothing about the acting picture we present to our audience—not at least until the next day, and then it is often too late.

To see yourself as your audience will see you—what a wonderful help it will be!

Acting is sometimes considered impulsive and spontaneous, and the more it partakes of these qualities, the more it is real acting, but an effect, seemingly natural, is oftentimes the result of long and careful thought, and even then it might seem wrong or incomplete if we could see it ourselves.

We hear a great deal about the lack of dignity that would be entailed by the appearance of the foremost people of the stage before the camera. All what you call "moonshine."

What difference is there, ethically, between acting into a lens and singing into a funnel? Haven't Caruso and all of the other great operatic stars of the world been doing the latter for years? And what one has suffered in dignity or public regard? Rather has their art been given a distribution to the most remote sections of the country, where it could never have penetrated otherwise. The music-loving cowboy on the plains of the West, the miner in frozen Skagway, or the orange grower on his porch in Riverside, can enjoy Caruso's golden notes simultaneously with the millionaire in his box at the Metropolitan Opera House.

And so, too, it will be with the great artists of the dramatic stage, for it will not be long until the individual moving picture machine will be found in as many homes as the phonograph is today.

People do not go to the opera to see the dramatic exposition of the great roles, except in the case of Mary Garden, they go to hear them sung, and it is for that, solely, that they buy their phonograph records; with the artists of the drama, they will buy their picture reels to see them act, and the dialogue will be of as little consequence as it is in the moving pictures of today.

I shall be doing it soon, and while I may be the first in a prominent position in America, to do it, I surely will not be the last. All the others will follow.

Mr. A. A. Davison, auditor for the Selig Polyscope Co., is visiting the Los Angeles branch of the Selig Company at present.

On the Outside Looking In

By the Goat Man

I HAVE been to Gotham again. One is always safe in going there in the summer time—the alleged dull season in the film business—because film men have not attained that point of affluence where they lock up their homes, give the key of their business place to the office boy and hike to the country. They are still making theirs. From what I can gather, they will go right along for years and years, piling up money. They haven't learned the trick of assigning heavy work to subordinates. The average film man reasons that the whole film firmament revolves around his particular line of endeavor and that if he turned his back, the thing would stop. It is therefore safe to call on the trade in dog days, or any other days for that matter. If Mr. Man isn't in, just flop down in the first vacant chair and wait. He'll blow along right away, with a cigar in his teeth; his hands full of papers; his hat on the back of his head and be surprised that you want to see him. Shocking! Why, he doesn't want you. He didn't send for you, did he? Can't you see that he's terribly busy? But then, if you insist, he'll see you. He has been known to pick up an idea, even from a goat, and he takes a chance.

* * *

New York has taught me a new thing, this trip. Funny I never knew before, because it is another goat characteristic. This is it: I am a mighty poor defensive

From Powers' "The Burglar and the Rose."

fighter. In which respect I am not like a goat. You know that Old Billy plants his feet, bows his neck, tilts his horns with defiance and blats out, "come on you fellows." He doesn't bat an eye on the impact. I do. I go crazy with the heat. I feel that I am doing a serviceable work and that I offer a helpful selling scheme. It would be better, I'll grant you, if conditions were somewhat different in this country; but those conditions were man-made and the men who fixed up the scheme were film men. I can't afford to quarrel with them, but it doesn't seem quite right that Americans—film making Americans—should cater almost wholly to the open foreign market; depend upon that same market for their profits and then skim the cream right here at home. If the open market is good enough to entice Carl Laemmle and his family, for the Universal, and Sam Hutchinson and part of his family for the Film Supply, for a summer sojourn abroad, it smacks like a crack on the

From Nestor's 'The Fortunes of War."

wrist for the rest of us who take off our hats to the tune of the "Star Spangled Banner." But as I am always saying—the film business belongs to film men—the fellows who make 'em and have an eye on the renting. They know it belongs to them, what is more, and their code of ethics proves that they are unselfish in it. The thing that lies wide open to criticism is their combined selfishness. They rather resent encroachment of outsiders. Their unselfishness, one with the other, precludes the elimination of some of their numbers who should be cast out. Their selfishness denies admittance of first-class men who would help the game in its progress.

* * *

But I hesitate to call it progress. If the present method of marketing the manufactured product is genuine progress, I can't see it. The retention of nearly every manufacturer in organizations planned to help him make more money is all commendable enough, but more concerns that have been dropped, either for cause or not, seem to be getting along. Insiders hoot the idea that an outsider has a chance. I've done a lot of work along that line, but being an outsider, I have made it a point to find out. The insider has a restricted American market. He has created that condition. He has tried hard to make it invulnerable. General Film Company shows how it works when there are no leaks. And in General Film there *are* no leaks—by which is meant there isn't a market place there for anything other than licensed

brand stuff. If the licensed brand leaks *out* of General Film, that's another story. Independent stuff doesn't leak *in*. The success of this plan lies in the absolute ownership of film exchanges.

* * *

The Universal is following the General Film's precedent. If the ownership is not complete, the exchange

From Victor's "The Mill Buyers."

man is held under agreement, of one sort or another, to abide by the whole program. If he takes the entire program that is as much as either of the independent branches can hope for. Inasmuch as outright ownership, or controlling interest, is avowed in the film exchanges listed by Universal, it is evident that buying stops when the program for the week is brought in. But that doesn't hold good and what is more it won't obtain. The exhibitor who was served by the old Sales Company had a larger variety than the split program offers. His people had a choice in the larger program and their insistence to see their preference has forced the exchange to serve him. It is not unusual then, to see the Film Supply and Universal films on the same screen, and what is more, you are apt to continue seeing them that way in spite of a condition which points otherwise.

* * *

And then there are Bison and Rep—the former cast out of Universal and the latter left weeping at the church. You wonder about them? So did I. You remember that I said you couldn't lose Herb Miles. Well, you haven't. Rep films find a market right around the corner. Big Bill Steiner and Bernstein are still on the job and Herb himself gets down to his desk with a new suit every morning and a shave and shampoo and fluffy silk shirts and flowing cravats. He's making films and running theaters and doesn't care nary a ding whether he is officially in or out. He knows the game. He simply plays the foreign market stunt on the big G string and sneaks in on the American end without restriction.

* * *

I met big Dick Edmonson, who takes Rep sight-unseen for London, and Uncle Jo Koster, who snakes it out in broad daylight for Germany. These men know the open market backwards and they swap brands here before they take 'em across. They buy here at the foreign market price. When Dick sailed on the Mauretania, a hundred men went down to the Cunard docks to see that he was prepared for the ravages of sea-sickness. Edmonson has a capacity that measures about eighty inches at the equator. There was a wedding on board that night and the gang drank to the bride as well as to each other—and you know a hundred is a lot—but Dick and his staying quality was attested when he toasted the bride with: "Girls, beautiful girls, who never attain womanhood till they reach manhood." At least that's what I thought he said, though I wasn't there! This much I know. Dick was there, even after they drew up the gang plank.

* * *

But as I was saying, it is a play for the foreign market at eight cents or less per foot. Everybody's doing it, and making monkeys of the American by trying to control program-making, exhibiting, renting, censor boards, press and heaven knows what all. I am cynical, but these tendencies will force an open market if there isn't some sanity shown by the men "higher up." I believe in the meritorius film declaring its right to be seen by all people in all theaters. It has no chance today. Maybe Joe Hopp is right.

I have met all sorts of people in the New York film game. They are the busiest lot ever. Among them were men I knew and others I should have known long ago. I have pled my cause in places that were magnificent and in places that were mean. They haven't

From Champion's "What a Woman Will Do."

had time to put up a front in some places and in others they haven't had anything else to do. I have been from Elm avenue on the Brighton Beach line in Brooklyn to New Rochelle—up twenty stories and down the subway all in a day. I have bearded Blackton and Smith, and Spedon and Heddon in their dens and found them beardless. Neither were like I expected to find them. Messrs. Blackton and Smith were at lunch and the important

thing before them was canteloupe and the thing on their minds was yesterday's motorboat races. I know less about speed boats than I do about films, but I never missed a George Fitch story, so that helped. It was worth while to see the only plant in this country that does 'em five a week. I'll get around to tell you how they do it when the screaming eagle plays into my hands with the mint mark on it. This thing of always fiddling while the rest dance has its drawbacks. That's why I had to deny that Selig, Edison, Essanay and the American owned this paper. I fiddle up to beat the band when there's a chance for me to get into the grand march. I lie back like a sand crab when there is nothing doing. A goat of the four-footed variety can live on posters and cans, but I dearly love iced melons myself!

* * *

It beats the band what goes to make up the film game. I heard with extreme interest, the fascinating story of three different importations of Cines reels, showing actual battle scenes at Tripoli. The first consignment of sixty full reels were sold at ten cents a foot before they reached New York City. Their sale was confined largely to New York's Italian exhibitors. The buyer would show it in his theater till the interest lagged and then he would rent it to a fellow exhibitor at approximately $50 a day. One of the buyers—an operator—took his entire savings out of bank and borrowed a small sum to complete the payment. He cleaned up $500 on his investment in less than two weeks. All of which goes to show that you can never tell.

* * *

In my last contribution, I threw cold water on feature films. I didn't think much of the proposition in any of its aspects. I argued that good films—near features—should go into the regular programs and share in boosting the exhibitors' receipts. If they're worth it, an increased rental would be acceptable to the exhibitor, provided it was within reason. Let me elucidate. I know an exhibitor who found out when General Film would let him have Selig's "The Coming of Columbus." He then advertised it by every known method and ran the

From Rex' "The Troubador's Triumph."

full three reels, starting on the hour, beginning at 1 o'clock in the afternoon. It wasn't his way of doing things. He has a sp'endid little house giving three evening shows. Well, along came the notable day and the big film and the added expenses and the thrills of the gamble. When the eight o'clock show started, I spoke to the proprietor and asked him how he fared. He told me the extra rental of the feature was $30 and that he had just cleaned it up. His regular evening show would give him his usual profit over the regular rental. His afternoon's work, the risk, the excitement that chance contributes, all went into the coffers of the G. F. Co. My

From Imp's "In Old Tennessee."

idea would be to share profits with the man who performs, but I may be wrong.

* * *

In conversation with another exhibitor, on my recent ramble, I learned that he owned six theaters and was operating them all with so-called feature films—two changes a week. He proved by his receipts that the item of film rental was tiding him through the warm weather with a more satisfactory profit than the regular exchange rental ever offered under the most favorable conditions. This man was finding about $1,000 a week, all to the good, and the feature film or state rights man was his best bet. Which only goes to show that what I know about this business wouldn't make much of a book.

* * *

When I went out to that famous forty-five minutes from Broadway resort which Ed Thanhouser put on the film map, I saw the biggest little plant of 'em all. Just how Thanhouser can grind three-a-week without slipping a cog, is more than I am able to figure out. Nobody was in a hurry; all were busy; no waste room; bells on the walls; signs on the doors; props in their places. At a signal, a lot of Cossacks were rehearsing a scene for "Lucile." I didn't find out where they came from, or where they went after the command: "We'll make it

now." It proved to me that there was splendid system at New Rochelle. I met Charley Hite and Ed Thanhouser and Bert Adler and lots of others, including that clever little woman, Marguerite Snow, who has been with the house so long she ca ls it home. It was hurry in and hurry out, good morning and good-bye, but the memory of it will always linger with me when I see the pictures.

* * *

But of surprises that surprise, it was the general offices of the Film Supply Company of America. Sol Bloom it was, maybe, at least it was Sol somebody, had a lot on 44th between Broadway and Sixth avenue. Just up a little to your right, as you go north on Broadway. There is Rector's, you know—just a ways up that street at Nos. 133-35. On this lot, Sol put up a nifty three-story lease-holder and hired a lantern-jawed coon to run

Gaston Monaldi, Appearing in Kleine-Cines Films.

the elevator. Upon the third floor the Film Supply Company found what they wanted and it is about the most home-like, welcome shop I found in my travels. When you can wake up that hatchet-faced Arab, who was born with an ingrown grouch, and get up three flights, you are at home. I saw nearly everybody there, including the program fellows—Blache, McGee, Hite, Freuler, Hernand, Oes and Graham; and there were Raver and McKinney on the job all the time. The furnishings are plain and business-like, all golden oak. There is a reception room and a place where you herd the sheep from the goats—which gave me a little pen by my lonesome; a directors' room with real glass in the partitions—no iron bars; and a safe as big as that old one that Pop Rock keeps his in down at 116 Nassau. I didn't see anything to suggest as improvement for the clearing-house factor of the Film Supply. It's a bully lay-out.

* * *

One thing I didn't find out. Why would C. J. Hite buy an automobile in Waterloo, Iowa, and have it driven through from there to his hotel in New York? Unless, and I'll bet 8 to 5 I'm right, Hite wanted to make sure the blamed thing would run! You seldom put 'em across on C. J., although Dr. Shallenberger hasn't a bit of feeling for hats.

* * *

Then there's that other crowd—the bunch that grabbed the earth and jammed a halo down over its girth and made a trade-mark. Having appropriated all the land and water and clouds, I see that Brandt has roped in a bunch of angels to dance around the emblem of Universal films, and I'm looking for a further adaptation to include the Great Ruler of the universe. Why not go the limit? Bedding says it's the biggest thing ever devised and that goes. Well, the Universal is some husk, at that. It would make a great film story and the scenario man ought to get it. There is a host of characters, all right, including the invincible Patrick Aloysius Powers, himself. A few weeks ago, this misfit effort of trade journalism said that Pat was a whale to work. He is. I saw him in action. I rode with him in his little red buzz wagon when the road was rough and the engine on the bum. I don't know when Pat starts or when he quits, but he beats it all over New York with that wagon of his. He must jolly the studio folks at the Imp, Champion, Rex, Eclair, Victor, Gem and Nestor plants. He whispers to my old friend, Otis Turner; pulls Phillips Smalley into a dark corner; joshes George Nichols, the only director in the world who smiles at trouble; smoothes the wrinkles in Harry Solter's shirt sleeve; crawls over railings to sign requisitions; answers telephones; says it is all right to Aubrey Kennedy and "Go to it" to Jim Carlton; buys the Crystal Film from Ludwig G. B. Erb and the St. Louis Motion Picture Company while he lunches; meets thirty exchange men at 1:30; sees everybody that calls at 1 Union Square, except the two riders of the bull buffalo and the Chicago blonde who steers it; tells Mark Dintenfass to be cheerful, and Joe Engle, he's handsomer today than he was yesterday, and wonders when Dave Horsley is going west, and is glad that Brulatour and Laemmle are in Europe and Bill Swanson in 'Frisco—at least that's three of 'em that aren't right there. Oh, I nearly forgot—he hired C. V. Henkel that day to help him restore order and he told Brandt thirty-seven things to do and eighty-nine things not to do and put Charley Simone in room 711 (can you beat it for luck?) to think out a way to stretch a single sheet to cover three yards of cheese cloth and hold varnish. Really that's only reciting a few minutes of Pat's activities. He has eleven different private rooms, but no privacy. The wheeze artist who says that Pat Powers is also editor of the *Universal Weekly*, published at "Onion" Square, is a prevaricator. That's Bedding's job. Nobody knows it better than Bedding does. The only thing that Powers edits is a check book, and he uses a blue pencil on most of the schedules. The only thing he likes to spend money for is automobile accidents and film exchanges. He has his mark on nearly all the New York trolleys and says if he lasts long enough they'll have to put on air brakes, or he will know the reason.

* * *

Take it by and large, the film business in New York isn't much different from what it is in Chicago—except in Chicago they don't make so darned much fuss about it.

Color Photography by a New Process

Possibilities for Motion Pictures

THE special features of the micro-spectra method of color photography are, first, that by its means pictures absolutely faithful in color, tone, and texture are obtainable by means purely optical without the intervention of any artificial coloring matter whatsoever, and, secondly, that it is a one-plate process involving nothing more than everyday black and white photography. A single negative is taken on a panchromatic plate, a lantern slide is made from it and placed in the position of the negative, white light is projected through the apparatus, and the picture, after slight adjustment, flashes out in its true colors.

The theory of the process is a simple one. It consists in producing by optical means a surface composed of hundreds of complete but very narrow spectra, lying next to one another, the spectra being so close together as to render the individual colors indistinguishable to the unaided eye, so that the surface appears to be white. The photographic positive is used as a mask to block out or weaken those colors which are not wanted, the remainder combining to form the picture.

The surface, composed of those contiguous narrow spectra, is produced by allowing white light to fall upon a fine line screen, of which the opaque lines are three

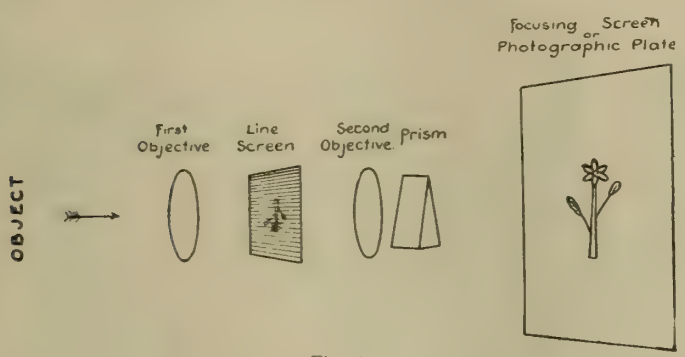

Fig. 1.

times as wide as the clear interspaces, and forming an image on this screen by means of a lens with a prism just in front of it. The prism spreads each white line into a complete spectrum, and is so calculated that the spectra lie next each other on the focusing screen without interspace. If instead of white light falling upon the line screen we allow colored light to fall upon it, only those spectrum colors of which the line in question is composed appear on the focusing screen, the colors which are wholly or partially missing from the spectrum of white light being represented by spaces wholly or partially dark.

In taking the photograph the image of the colored object is projected by means of any ordinary objective lens on to the line screen, the image of which is in turn projected by the second lens with the prism in front of it on to the photographic plate placed in the position of the focusing screen. (Fig. 1 shows diagrammatically the general optical arrangement.) The plate must be approximately equally sensitive to all colors, so that the resulting negative is completely darkened when acted upon by any color in its full intensity, and partially darkened where the incident color is weakened. A lantern slide positive from this negative will, of course, show the reverse effect, being completely transparent where the color has acted with full intensity, of partial transparency where the color has acted less strongly, and opaque where the colors were missing, i. e., in those parts coincident in position with the spectrum colors of white light that were not present in the object photographed. When, therefore, this positive is placed in the exact position of the negative, and white light is projected through the apparatus, it acts as the desired mask to block out those

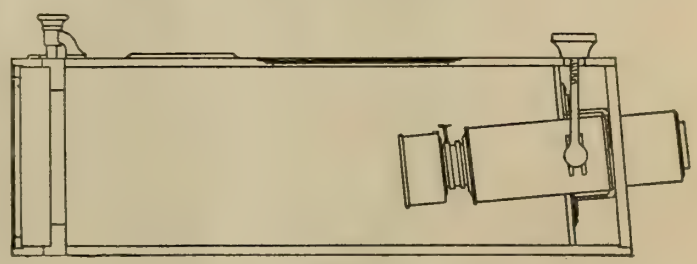

Fig. 2.

colors that are not wanted, and the picture is reproduced in the original colors.

Like so many other scientific problems, however, while the theory was simple, in practice, difficulties in the way of the construction of the necessary apparatus (Figs. 2 and 3) arose at every turn, and matters were further complicated by the necessity of keeping the camera within portable limits. To indicate one of the main sources of difficulty, an ordinary glass prism produces a spectrum widely extended in the violet and blue region and crowded up at the yellow and red end, an effect very detrimental to the proper rendering of the latter colors. This was overcome by the use of a compound prism specially computed to give a spectrum in which the colors are evenly distributed, as in a grating spectrum. The introduction, however, of a thick prism of this kind introduced aberrations of all kinds, both in the images of the object and of the spectra, which had to be successively overcome. It was, for example, found necessary to place the line screen (which has 372 lines per inch) at a slant to bring the spectra all over the field sharply into focus; a cylindrical lens is used in front of the prism to correct for astigmatism; the front of the camera is placed at the proper angle to prevent wedge distortion; a narrow prism behind the first objective brings the object sharply

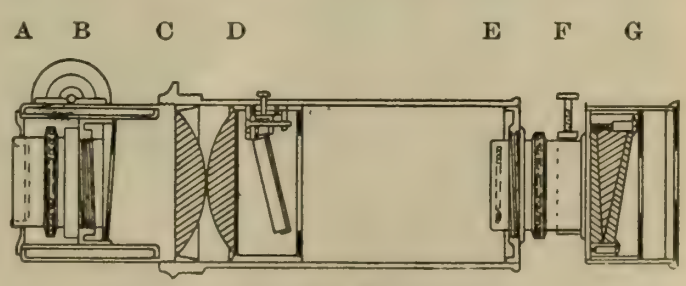

Fig. 3.

into focus, and so on. The objectives used in the camera are two 75 millimeters, Zeiss, micro-planars. A field lens is interposed between the first objective and the line screen to direct the light toward the second objective. The whole optical system can be slightly rotated by means

of a milled head on the left-hand side of the camera in front; at the back is another milled head securing slight lateral movement, and a lever above the viewing screen (not shown in Fig. 1) permits of a slight backward or forward movement of one half millimeter. These three movements are necessary to enable the lantern plate to be brought to the exact position of the negative, but correct registration is easily secured in a few seconds—the readings can, moreover, be noted on the positive.

Besides the method of viewing the picture on the focusing screen of the camera, which requires a strong artificial light source, the pictures may also be viewed direct on the line screen by means of a magnifying eyepiece, for which purpose ordinary daylight or a weak illuminant suffices. This method in practice does not, however, yield *quite* such good results. The pictures may also be projected in a size of 3 to 4 feet diameter on a lantern screen.

Until the advent of a really rapid and satisfactory bleach-out paper, there is no possibility of recording the photograph on paper in colors, and since they can only be viewed in or by means of the camera itself, and the latter (which costs somewhere about $300 at present) will always be a somewhat expensive apparatus, even if the optical and mechanical parts can be further simplified, the process is scarcely one that is likely to become general. That indeed was recognized from the start of the experiments. Nevertheless, given the camera, the process is undoubtedly a simple method of color photography to work, and this should encourage many others to take up the new process.

Operator a Hero

Commissioner Thompson of the Department of Water Supply, Gas, and Electricity, Syracuse, N. Y., has written to the Carnegie Hero Fund at Pittsburgh, asking for a medal for an act of bravery performed by Max Zwillinger, a moving picture operator, at a fire at the Chelsea Moving Picture Theater, 129 Eighth avenue, on May 9.

He was summoned on May 30 by Chief Engineer Lacombe of the Bureau of Gas and Electricity to explain the cause of the fire, but was not able to attend till July 8, when he was still swathed in bandages. He then declared that the fire started through a spark in the lamp house lodging in his clothing. He at once threw the switch controlling the machine and turned on the house lights. Then he put his head through the peephole and asked the audience to pass out quietly.

Next he ran into the rewinding room and tried to tear off his burning clothes. They set fire to three reels of films and he tried to put the fire out. Then he rushed for the street and an ambulance was called. He was taken to Bellevue Hospital unconscious.

A novel entertainment for guests is provided in Baratta's Hotel in Atlantic City in the form of a moving picture show in the cafe. The picture apparatus has been inclosed in a protected chamber, such as is required by law, and the reels of pictures are of the finest that are produced. The pictures are provided without cost to the patrons of the hotel and cafe.

Scene from Selig's "The Wayfarer," a Western Story, August 13. Copyright 1912, Selig Polyscope Co.

Photoplays From Essanay's

Features for August

AUGUST seems to be Essanay's banner month. Nineteen great releases and that masterpiece of historical film-craft, "The Fall of Montezuma," a tale of Cortez' conquest of Mexico, in three reels. Nothing further need be said here concerning this impressive pageant. The last MOTOGRAPHY contained a well-illustrated descriptive article on the production, which is booked for release the last week in the present month.

Not counting this feature, the Essanay Company announces the release of seven western dramas with G. M. Anderson, acknowledged master of western film-craft, six rollicking comedies from "The House of Comedy Hits," and six impressive dramatic subjects from the Chicago studio. This is an unusually large number of releases for a month, and the established quality of excellence maintained by the Essanay Company trebles the importance of this announcement to discriminating exhibitors. And among the western releases are numbered three "Broncho Billy" and one of the funniest Alkali Ike films yet released—and there have been some funny ones.

The New Church Organ.

"'Alkali' Ike Plays the Devil," is the title of this, the gratest of Essanay western comedies since the release of "'Alkali' Ike's Auto," that created such waves of laughter, and August 27 is the date of its release. With Augustus Carney in his famous role, and a sparkling plot, the production is a sure-fire winner.

"Alkali" receives an invitation from the boys of Pleasanton to come to a masquerade ball with his girl on Saturday night. "Alkali" has to ask the postmistress what a masquerade ball is, then immediately makes arrangements with his buxom sweetheart to go. Next day he is innocently showing a pretty stranger where old Bill Snow's hotel is when his sweetheart sees him, wreaks vengeance on both him and the poor girl and turns down the masquerade ball proposition. "Alkali" is mad clear through, but determines to go a'one, writes a masquerade costume concern for an outfit and they return him a Mephistopheles rig, including tail and pitchfork. Meanwhile, "Alkali's" sweetheart writes to another cowboy and begs him to take her to the ball, but he is playing draw-poker and refuses. Consequently poor Sophie mopes miserably at home while "Alkali" dresses in his Satanic costume and, brandishing his fork, starts down the moonlit trail toward Pleasanton. Suddenly a lone cowboy approaches, takes one look at the devilish figure in the road and disappears wildly in a cloud of dust. Stumbling into the Pleasanton saloon, the frightened puncher gasps out that he has seen "the Devil," at which the boys are having a hearty laugh when "Alkali" strolls through the open doorway. In one instant not a one of the twenty cowboys are visible, and broken windows, overturned tables and spilled whisky tell of their frantic flight. Procuring a bott'e of refreshment, "Alkali" continues his way, but is overtaken by a bullet from the gun of Tom Fletcher, who is trailing him with the frightened boys. After numerous adventures that are screamingly funny, "Alkali" winds up at Sophie's house, where the discovery is made of his real identity, and the boys depart kicking themselves for "durned ga'oots," while "Alkali" and Sophie patch up their quarrel. Augustus Carney has never been funnier than in this subject, and the film is really a masterpiece of original plot and fine photography.

"Broncho Billy's Last Hold-Up," released August 13; "Broncho Billy's Escapade," booked for August 24, and "Broncho Billy for Sheriff," on August 31, are all splendid features of this western series featuring G. M. Anderson in his famous character-creation. The first-named production is a grimly tragic plot, powerful and gripping in tense situations.

After looting an express box, Broncho Billy, a notorious outlaw, escapes into the desert, where he meets pretty Vedah Barclay, who is taking her sick mother across the limitless sand wastes in a "prairie-schooner." Broncho aids the girl in many ways and is saved by her from the pursuing posse. Later Broncho finds the girl and her mother unconscious in a rough shack from lack of water and food, holds up the stage-coach, orders the driver and passengers from it, dashes back to the shack,

Scene from "Broncho Billy's Last Hold-Up."

places the unconscious woman inside and drives furiously to town to place them under the doctor's care. At the gate of the physician's cottage Broncho is overtaken by the posse and is mortally wounded before the sheriff learns of his heroic attempt to save the women. With Vedah bending over him, and her prayers for his recovery echoing in his memory, Broncho dies—a true western hero. Mr. Anderson has never been seen to better advantage than in this fine production, and Miss Vedah Bertram lends him splendid support in her name role. The production contains uniformly excellent photography.

"The New Church Organ," released August 6, is a striking and impressive drama from the Chicago studio, enacted amidst rural scenes of exquisite beauty. Mary Barlow, daughter of a country pastor, finds her father's income will not allow her to dress in the taste of her more fortunate friends. The annual church festival is at hand and Beverly is introduced to Austin Strong, a handsome young organ salesman who is taking an order for a new instrument to be installed in the village church. Seeing the girl snubbed by her friends, Austin becomes interested and realizes he is deeply in love with her. The day of the festival Beverly, ashamed to mingle with her gay companions, serves luncheon in the dingy kitchen of the church, while Austin waits impatiently for her on the lawn. The sudden explosion of the hot stove severely burns Beverly's eyes and she is carried to her room by Austin, while her friends repent of their snobbery in bitter tears. Forced to continue on his route, Austin leaves with a heavy heart. Some months later he returns and is talking with Rev. Barlow in the library when the sweet strains of the new organ echo from the choir loft. Hastening there, he finds Beverly entirely recovered, confesses his love and clasps her in his arms while the wonderful evening light enfolds them in its enchanting embrace. Beverly Bayne is charming in her name role, and Francis X. Bushman adds another success to his long list of fine studies in the role of Austin Strong. The rusticity of the film throughout is admirable, the scenes in the quaint old church being especially true in detail. The last scene of the reunited lovers in the choir loft, with the evening light streaming over them through the window, is a remarkable bit of photographic ingenuity.

One of the funniest comedy subjects yet released by Essanay is "The Tale of a Cat," booked for August 9. Snappy in humorous plot, the story involves four poor mortals in a peck of glorious trouble, all because of a small white kitten. Two swains love the same girl, but refuse to consider her white cat in the marriage game. One steals the cat to get rid of it, then the girl declares she will only marry the one who finds the feline. A series of mix-ups now ensue, in which the cat passes through a dozen hands before the lucky suitor captures it and wins his blushing bride, while the other departs raging at the cussedness of the world in general. Harry Cashman and Howard Missimer play the two suitors in their funniest style, and Eleanor Blanchard is the much-sought sweetheart with the awful feline. The produc-

tion is a continual round of merriment from first to last, and is unquestionably the most laughable comedy released by the Essanay Company for the month.

Watch the next Motography issue for the release date on "The Fall of Montezuma." Lack of space prevents descriptions of all the good features from Essanay this month, but it is sufficient to say August will be long remembered by exhibitors who feature the productions of quality bearing the Indian head.

Davenport and Regatta Picture

Davenport is to be advertised from one end of the Mississippi valley to the other, through moving pictures taken during the recent regatta. Over 400 independent moving picture houses in the valley will receive 1,000 feet of the film containing a panoramic view of the city, river front, buildings, boat races and other interesting things.

The films are now being prepared in Chicago and will soon be ready for distribution. Davenport will receive the films first. They will be shown in nine local independent picture houses.

General views taken of the city were obtained from the top of the new eight-story Putnam building, Second and Main streets. The camera was placed in an advantageous position and completely turned around while the film was being exposed. The picture will show the city in all directions from the Putnam building. A picture was also taken of Second street as it appeared on the Fourth with the immense crowds thronging the streets.

The boat races were taken from the press barge anchored in the river. Several of the fast boats, while tuning up for the races, made exhibition runs past the barge for the benefit of the picture men.

To advertise the coming of the pictures one of the windows of the new Putnam building has been prepared so that slides can be thrown upon it from the interior, and be seen from the street. A list of the independent picture houses that will show the films will be thrown upon the window this evening. The pictures of the city and regatta were taken by the Victor Animatograph Company of Davenport, and after being shown there will be distributed up and down the river.

Voliva Will Have Film Show

Zion City, Dowie's town, was aroused over the announcement that Wilbur Glenn Voliva intends to establish a moving picture show and that a similar undertaking is under way on the part of the independents. Voliva explained that he would fight sin with sin, and that he expected to clean out the project of the independents by giving entertainments free of charge.

The fact that Voliva is going into the moving-picture business caused amazement among his followers, but when he explained that he intended to use the pictures as a weapon against the sins of the independents no opposition was shown.

Scene from Essanay's "Alkali Ike Plays the Devil."

Film Secrets Out

In the course of an action brought by the present directors of the "Artistic film" company of Paris, France, against their predecessors, there emerged some interesting facts as to the payments made by the company to great artists each time they "turned."

Mmes. Rejane, Bartet and Jeanne Granier and the elder Coquelin received $200. The highest fee was one of $300 paid to Mme. Sarah Bernhardt, who in addition was entitled to one halfpenny for every yard of film—given at the length and rapidity of the modern film—no mean perquisite.

Films Show Johnson Master

Moving pictures of the Johnson-Flynn fight of July 4 at Las Vegas bear out most of the stories of the contest as they were told by ringside spectators. The pictures were shown privately at the Monogram theater, 3520 South Halsted street, Chicago. A permit was issued by Mayor Harrison to show the films to local sporting authorities.

If Johnson was "tired" at the end of the eighth round, as one critic asserted, the pictures fail to reveal it. The films show a "joke fight," and wonder was expressed by some that the promoters were not drummed out of Las Vegas by the spectators at the close of the fight.

From the pictures it appears that Flynn never had a chance. He fought in his usual crouch and kept walking into Johnson at all times. Johnson cuffed him around the ring with his open gloves, seldom clinching his fist to strike. In the first few rounds there is little doubt that Johnson held Flynn with one hand and hit him with the other, but as soon as he was warned by the referee the champion stopped.

Flynn's butting brought rounds laughter from the spectators as shown on the films. Flynn repeatedly left his feet and tried to hit Johnson's jaw with the top of his head and a few times was successful. He started this in the fifth round and continued until the fight was stopped. His far famed body punches did not appear to annoy Johnson, and the latter repeatedly allowed him to hit him in the midsection when it looked as if he might easily have blocked.

Johnson never once lost his "golden smile" and throughout the fight appeared to be talking and joking with spectators near the ring. On one occasion when Flynn was wading in Johnson put his arms around the fireman's neck and clapped his hands as if applauding Flynn's efforts.

According to Consul Mason Mitchell, Apia, that city has a population of about 600 whites and half-castes, and the island, Upolu, has 22,000 natives. Moving-picture shows come from Australia several times a year, remaining a month, and then going to the Fiji or Tonga groups. A local company was recently organized in Apia, which gives three shows a week. It uses a French machine and obtains its films from Sydney, Australia. The films are of American and European manufacture.

Scene from Essanay's "The Magic Wand."

Higher Education and the Motion Picture

By DeLysle F. Cass*

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THE term "higher education" has today become almost synonymous with our colleges, where it is generally supposed to find its fullest expression. It has gradually come to be understood as something rather different from its broad original self. Most people now associate the expression with the university class room and forget that its real definition takes no cognizance of any curriculum whatever. "Higher education" really implies a refining or cultural influence. Its application is almost wholly to humanity past the adolescent stage. Any influence whatsoever that tends to exalt the national culture may strictly be classified as "higher education." Considered in this light, the motion picture may be said to fulfill the requirements of the term much more adequately than our colleges are doing today.

Scenes from Selig's Coming Classical Masterpiece, "Monte Cristo."

Europe is found of characterizing America as crude, unintellectual and commercialized in comparison with herself. European educators say that as a nation we are far behind them in point of culture or in our appreciation of the beautiful. In so far, Europe is right, but when the statement is made that our low national standard of culture is owing to a general deification of the "almighty dollar" to the disregard of more intellectual subjects, they are totally wrong.

It is not an all-pervading business instinct which keeps the American cultural average as low as it is. Our comparatively low educational standard is the fault of Europe herself. Daily hundreds of uneducated, poverty-stricken foreigners enter this country through the gates of Ellis Island. They are the rabble, the riff-raff, the lower strata of European society. They are practically the only class which Europe emigrates to this country and their sole object in coming here is to acquire the wherewithal to support their impoverished families. They do not come to America to study or to develop their minds. They come solely to make money. Every such person who becomes an enfranchised American citizen, lowers our cultural average in precisely the same degree that his emigration from his mother country raises the European average. It is Europe that is keeping the American standard down, and it is we who are constantly raising the European standard. That is why we are still the "melting pot,"—a grimy, prosaic thing in comparison with the beautiful marble vase, which might be taken to represent Europe. If that same vase were constantly filled to overflowing with the dregs,

*This article won third prize in the Chicago Press Club contest, conducted by the Selig Polyscope Company. First and second prize winners were published last month.

its artistic beauty might become closely akin to the appearance of our "melting pot."

"But," exclaims the European critic, "What of your hundreds of American colleges? Are they doing nothing to raise your cultural average?"

It is a regrettable fact that this question must be answered in the negative. Our American schools of that category are what is known as "educational institutions," but few of them nowadays exert a really cultural influence upon their students. The American state university is a creation peculiar to this continent. Its avowed aim is to provide a business-getting education—scientific or technical, as the case may be—for its enrollment. Its spirit is commercialized and not cultural. Today there is in the entire United States only one college, the aim of whose curriculum is purely cultural, and that one is Amherst. Even Harvard, Yale, Williams and Princeton have tended largely away from the old idea of a classical college and today they feature their law, their science and their engineering courses more prominently than they do their academic courses.

Hence the colleges as a body contribute little towards raising the national cultural average, and even if they did, they are not available to the great mass of the common people. They work too slowly to overbalance the great daily influx of uneducated immigrants. They require a certain amount of preparatory training, for which the newly Americanized citizen has not the money to give his children. Moreover, he is in constant dread of grim want, which he experienced in his European hovel. He feels that his children should be taken out of school as soon as possible and put to work,—no matter how little they may at first contribute to the family support.

How then to combat this constant lowering of our national cultural average when the colleges will not raise it, and when the ignorant, money-greedy immigrant will not let them do so, even if they could? How to do it?

The answer lies in the motion picture!

The newly naturalized Pole, Jew, Bohemian or Swede, cannot read English, except in its most rudimentary forms. The great classics of our literature, history and science in printed form are totally beyond him. Even the average citizen prefers the light reading of the "ten best sellers," to a perusal of the works of Thackeray, George Eliot, Browning or Shakespeare. His ideas are of the vaguest concerning geography or scientific life. He would be left ignorant of all these things were it not for the motion picture.

Through it, for the sum of five pennies, he can be familiarized with the greatest of our classics in one-twentieth of the time it would take him to read them. Dickens' "Tale of Two Cities," "Nicholas Nickelby" and "Martin Chuzzlewit," George Eliot's "Adam Bede," Homer's "Iliad" and "Odyssey," Tasso's "Gerusalemme Illiberato," Dante's "Inferno," Racine's "Phaedre," Dumas' "Three Musketeers," Lord Byron's "Mazeppa," Thackeray's "Vanity Fair," Browning's "A Blot on the Scutcheon," J. Fenimore Cooper's 'Last of the Mohicans," Tennyson's "The Princess," Flaubert's "Salammbo," Poe's "Masque of the Red Death," Charles Reade's "Foul Play," Whittier's "Maud Muller," Eur-

Scene from Selig's "The Girl at the Cupola," a Story of a Strike at an Iron Foundry. August 8. Copyright 1912, Selig Polyscope Co.

Scene from Selig's "The Man from Dragon Land," the Story of a Chinese Coolie. August 6. Copyright 1912, Selig Polyscope Co.

ipides' "Electra," Biblical stories galore, Shakespeare's "Romeo and Juliet," "The Merry Wives of Windsor," "The Tempest" and a thousand other gems of our storehouse of poetry, drama and prose fiction are all given him in their essence and in a personal, sight-seeing, unforgetable form.

The world-famous operas of which the average American has only heard the name are likewise put before him for five cents. Witness the colored-film releases of Verdi's "Il Trovatore." Saint-Saens' "Samson and Delilah," Thomas' "Mignon," Gounod's "Faust" and Meyerbeer's "Robert le Diable." Releases of this character do more to create a taste for good literature in the general public than all the efforts of our greatest educators combined. It is very possible that the millions who have seen these classic productions will be inspired to read in type what they have seen on the screen. At least they will not be intellectually helpless when the name of some great novel, poem, drama or opera is mentioned in their hearing.

The motion picture develops another very important quality in our newly naturalized citizens. It instills and develops in them the sentiment of patriotism, without which they can never become a useful part of our commonwealth. Our great heroes like Washington, Lincoln and Grant are familiarized to and made beloved by people who have hitherto heard only of Kosiusko or Garibaldi. Our history from Revolutionary times down through the days of '49 and the Civil War is made *their* history. The great crises of the nation are brought far more vividly to their minds in the film-play than ever they would be if read between the covers of even the greatest historical works of a Motley or a Gibbon. How many of us, native born or not, have not thrilled to the stirring pictures "How Washington Crossed the Delaware," "Nathan Hale," "Shenandoah," "The Battle," "The Fall of the Alamo," "Daniel Boone," "The Discovery of America by Columbus," "Barbara Frietchie," or "The Declaration of Independence?" We all have. Such films arouse in us the same spontaneous patriotism that flashes forth when the band plays "Dixie." They make us proud that we are Americans.

But not only is the public shown the stirring events of our own history. The great epochs of other nations as well are also enacted. The people are treated to the sight of "The Death of Edward III," "Guy Fawkes," and "The Battle of Trafalgar" from English history; "The Siege of Calais," "King Philip le Bel and the Knights Templars," "St. Bartholomey's Eve" and "The Betrayal of Charles VI" from French history; "The Crusaders," "The Queen of Nineveh" and innumerable others. Seeing these great historical characters move, gives them a human interest which was lacking in any printed record of their lives and deeds. Moreover, aside from making the facts more realistic, historical films acquaint the observer with the mannerisms and costumes peculiar to the period in which the scenes are laid. Even the Polish immigrant who has once seen "Lady Godiva," enacted on the moving-picture screen would hardly confuse her era with that of Napoleon Bonaparte as does the average American schoolboy.

Geography is more simply and more efficiently

taught through the medium of the picture-film than by any text book ever written. The student may read of the physical aspect, inhabitants and cusoms of some far distant land, but at best his ideas can be only hazy concerning them. On the other hand, that person who sees geographic (or, as they are more generally called, "educational") releases is literally transported into the alien environment where he can actually see it all with his own eyes. He does not need to exercise his imagination. It is all right there before him. Several of the moving-picture companies are making a specialty of photographing the interesting spots of the world and the result is such wholly commendable films as "Old Delhi and Its Ruins," "The Grand Canon of the Colorado," "Working Elephants in Ceylon," "Everyday Life in Malacca," "Art Industries in Kabylie," "Waterfalls in Sweden," "Lyons, the Second City in France," "Here and There in China," "A Visit to the Dome of Milan Cathedral," "Ice Formation at Odessa, Russia," "A Sultan's Marriage in Maylasia," "Picturesque Hungary," "Arabian Types and Customs," "Seeing Indianapolis, Ind.," "Catching Polar Bears in Alaska," " Landscapes in Japan," "An Excursion in the Swiss Alps," etc., etc., ad libitum. Thirty thousand miles have been traversed to get moving-pictures of savage black men living in an almost unexplored country. That is the kind of enterprise which one of the manufacturers cheerfully undertook in order to produce striking and instructive geographic films.

Nor has science been neglected by the moving-picture companies. Only lately a French concern took some pictures of microscopic life magnified from six hundred to one thousand times, at the rate of several thousand per minute. This is a real achievement. Among the hundreds of other interesting releases might be mentioned films showing an X-ray view of the blood in the human body in circulation, with its normal and abnormal contents. Still another shows how the stomach digests food. One notable film shows the tail of a tadpole with its little blood vessels—each 1-2500 inch in diameter—through which the red corpuscles pass with the circulation, while the leucocytes (white corpuscles) change about with an independent motion of their own. The film even shows several of these leucocytes (which are now known to be blood scavengers) in the act of seizing and absorbing foreign matter such as diseased cells or microbes.

Another company recently had several of its films shown before the Lackawanna County Medical Society at Scranton, Pa., and even the authorities assembled there pronounced them to be of great scientific aid to the general medical profession. The views embraced all of the important nervous diseases and even extended through the field of neurology as far as the study of insanity. These films were produced under the expert conduction of D. T. H. Weisenberg, who is himself an authority on the subject.

Botany and zoology likewise are taught simply and lucidly from the moving-picture screen. No laboratory demonstration or study ever showed the astonishing

Scene from Selig's "A Messenger to Kearney," a Story of the Days of Fremont's Expedition. August 12. Copyright 1912, Selig Polyscope Co.

truths of natural history more plainly than do films like "How Plants are Born, Live and Die," "Life in Our Ponds," "Opening Flowers," "Life at the Bottom of the "Sea," "Flowers and Plants in Winter," or "African Birds and Their Enemies."

Similarly the functions of our industrial and technical schools have been usurped in practical educational releases like "Making Cheddar Cheese," "Manufacturing Fireworks," "Making Paper from Wood," "Pottery Making in Thoune, Switzerland," "Making Pianos," "Roentgen's X-rays," 'The Logging Industry in the Northwest," "Making an Aeroplane," "The Education of the Blind," "The Sulphur Industry in Sicily," and "The Wool Industry of Hungary." In these films every process of the manufacture is gone through with, and each tool and its particular uses clearly explained.

Thus it is that the photo-play educates the great mass of the people to the beauties and wonders of art, literature, science and travel. It is a great teacher whose curriculum is that of the University of the Universe. Each course is presented with the most conscientious care and is interpreted by masters of the particular subject under consideration. Rejane and Sarah Bernhardt are utilized in the productions of "Mme. Sans-Gene" and "Camille;" expert scientists, botanists, chemists and workmen contribute their efforts in the explanation of their respective specialties. For a mere pittance the public is given the most competent instructors obtainable.

The time when the moving picture was looked upon as merely a cheap and trifling diversion for children and people of the poorer classes is now past. It has become a great educative and cultural force which may be looked upon as an advanced edition of the printing press. What Gutenberg's crude device was to the people of the 15th century, disseminating knowledge and familiarizing the people with other peoples, other countries and other arts, the motion picture is to the masses today. Just as the printing press did more to inaugurate the mediaeval Renaissance, so is the film leading the uncultured American masses toward a new intellectual birth. Life in all its tenseness, its joy and its pathos as shown on the screen—life, living, breathing, red-blooded—stimulates the imagination, and a sustained exercise of that faculty means an awakening of intellectual powers.

History tells us that the ancient Greeks were, as a nation, the best educated people of their time, and the reason for it was undoubtedly that the authorities made it possible for everyone, no matter how poor he might be, to attend the tragic presentations in the theater. Similarly in continental Europe today the very peasants are educated to an appreciation of high class music because official ordinances provide an entry fee to the opera low enough for even the poor to take advantage of it.

Up to the present time this has been by no means the case in America. All forms of public entertainment have been run by private individuals at an admission fee which put them outside the purse of the majority of the people. The masses have had therefore to content themselves with inferior melodrama, cheap literature and to see the wonders of nature without understanding them.

The advent of the moving picture, however, has changed all this. Its merely nominal exhibition charge bars not even the most needy from its benefits, and under the broad policies now being pursued by manufacturers, it is doing what no other medium ever could have done so rapidly and efficiently—educating the lower classes to a better, deeper, higher plane of appreciative intelligence which some define as "higher education" and others as "culture."

Aeroplane Cameras

Frank T. Coffyn is responsible for an innovation in the taking of moving pictures alone from an aeroplane, says *Aeronautics*. He has nothing to do but operate the 'plane—the camera "works while you sleep." It is accomplished thus: two one-twelfth-horse power six-volt electric motors, connected by chain drive, drive by worn gear the shutter and reeling mechanism of the camera. The unexposed film is

Coffyn's Automatic Aeroplane Camera.

rolled off before the lens from one of the boxes seen in the picture containing the film, and is wound up in the other box. One can see the round belt winding up the exposed film. All the aviator does is to open or close the switch to stop or start the taking of pictures. Power is obtained from two six-volt storage batteries fastened to the passenger's seat next the engine. The motor speed is 1,800 revolutions per minute, the gear reduction to the camera is 14 to 1, giving a speed of 128 revolutions per minute to the camera.

Wolgast Films Barred

That the Wolgast-Rivers fight pictures would not be allowed to be exhibited in Los Angeles, Cal., was the statement of Guy Eddie, city prosecuting attorney, following his action in refusing to allow the management of the Olympic theater to put on the films.

According to Eddie, he was informed that the Olympic was to show the pictures and upon arrival at the theater informed Manager Jacobs that he could not show them. Upon the announcement of the manager to the audience that the authorities would not allow the pictures to be exhibited, the larger part got up and left.

Eddie states that the action he takes is according to the city ordinances and not the state law, which permits and defines what a boxing match is. Under the city ordinance the fight at Vernon was a prize fight, and therefore the picture cannot be shown.

Attorney E. J. Loeb, of the firm of Loeb & Loeb, has been engaged by a local moving picture company to make a test case of the city ordinance, basing their claims on the assertion that the ordinance is unconstitutional.

In addition to taking action on the moving pictures, Eddie declared that he would probably take action on any newspaper which hereafter published any pictures of a prize fight. These announcements are expected to bring about hotly contested suits to test the validity of the ordinance.

Frohman in Film Game

The picture show has been viewed with alarm by some managers of the "legitimate" theater, who have to feel its competition, and has been considered academically by others who stand on the side lines and watch the fray. Then there are others, being the managers who are convinced that the film is a sturdy institution, not only here to stay but to progress. Why should not they be in on the returns?

A distinguished manager who has figured it in the latter way, and who has declared himself, is Daniel Frohman, the director of the Famous Players' Film Company, which has a capital of $250,000. This venture will not be undertaken to the exclusion of his other interests, but wi l be an important department.

The company has made arrangements with Sarah Bernhardt to act before the camera in "Queen Elizabeth." James O'Neill is to be photographed in "Monte Cristo" and James K. Hackett in "The Prisoner of Zenda." Henry E. Dixey will be seen in the creation of the various types illustrating "The Seven Ages of Man."

"In hundreds of towns," says Mr. Frohman, "the communities are too sma l to induce visits from the great actors and the great productions. In these sections our enterprise will especially prove an artistic and educational blessing. Special companies will be rehearsed from time to time under my direction.

"I shall continue, of course, to direct the destinies of the Lyceum Theater, and shall make several new productions, but I shall also be active in the artistic development of the new enterprise."

Copyrighting Moving Pictures

The moving picture business has become so important that Congress has recognized it.

Under a bill just passed by the House of Representatives the use of copyrighted stories or plays for moving picture purposes is prohibited unless the consent of the holder of the copyright is secured. The classics, Shakespearean plays, the epics of Homer or Virgil or Dante, may be shown on the screen, but a popular novel may not be dramatized for picture-playing any more than for stage production without the author's permission.

It is a proper extension of the copyright laws which includes the motion picture.

Two Shows in One

A most unusual and effective scheme for attracting the passing public to take note of "Today's Program" and to patronize a moving picture theater is the exhibition of the operator's booth, says *Popular Electricity*.

The operator's booth upon the street side is fitted with a large plate glass window. With the booth lights on, as they always are during the show, the movements of the operator can be easily seen from the sidewalk below. At all times while the theater is open a crowd may be seen watching the "free show," and a goodly number always become interested enough to part with a nickel to see the "inside show."

Scene from Essanay's "Broncho Billy for Sheriff."

Problems of the Operating Room

By William T. Braun

RESISTANCE AND RHEOSTATS.

FROM Ohm's law, the current in amperes is equal to the voltage divided by resistance, thus we see that the amount of current flowing in a circuit depends upon the resistance of the circuit and the voltage across it. The amount of current can therefore be controlled by controlling the voltage or resistance or both. The control of the resistance is generally the easiest method.

Most operators understand the use of the rheostat, the form of resistance device used in moving picture work, but the simple principles of resistance computation, the difference between multiple and series connections, or why one connection gives more current than the other is beyond many.

In computing the resistance of wires the circular mil system of measurement is used, as this method is easier than measuring the area of the wire in square inches. Since the cross-section of the wire is circular, a circular unit is more convenient. This circular unit of area is known as the circular mil, and is the area of a circle whose diameter is one mil. The term "mil" always means 1-1,000; therefore a circular mil is the area of a circle whose diameter is one-thousandth of an inch. To find the area of any circle by the circular mil system, we have merely to square the number of units in the diameter. For instance to find the area of a wire 1-16 inches in diameter: we have 1-16 inch equal to .0625 inch—62½ mils. The area equals 62½ multiplied by 62½, or 3,906 circular mils.

The resistance of a wire increases as the length increases, but decreases as the cross sectional area increases. Therefore if a wire of one circular mil cross section has a resistance of 20 ohms, then the resistance of a wire of 4 circular mils cross-section will be ¼ of 20 ohms, or 5 ohms. Also a wire 3 times as long as another wire of the same cross-section will have three times the resistance. For measuring resistance we take as a unit the mil foot, that is a wire one circular mil in cross-section and one foot long. In order to find the resistance of any wire, multiply the resistance of one mil foot by the length of the wire in feet and divide by the area of the wire in circular mils.

If the resistance per mil foot of copper wire is 10.3 ohms at 20 degrees centigrade, which equals 70 degrees Fahrenheit, the resistance of 500 feet of copper wire 1-16 inch in diameter would be $\frac{10.3 \times 500}{3906} = 1.3$ ohms.

The resistance per mil foot of wires of different materials varies greatly. For instance, at 20 degrees C. the resistance per mil foot of annealed iron wire is 90 ohms; for German silver wire 114 to 275 ohms. From the above example it can easily be seen that in order to get 4 or 5 ohms resistance in the line, as is sometimes necessary for moving picture work, a very large amount of copper wire would have to be used for the rheostat. For this reason German silver or iron wire is used, as it has a much greater resistance per mil foot.

The reason for stating the temperature is that the resistance of all pure metals increases as the temperature rises. For instance, copper increases .0042 ohms per degree for each ohm at zero. Therefore if the resistance of a wire is 80 ohms at zero centigrade, then at 50 degrees the resistance would have increased 80x.0042x50, equal to 16.8 ohms. Or the total resistance of the wire at 50 degrees C. would be 80 plus 16.8, equal to 96.8 ohms. Other metals increase at a slightly different rate. In every electrical book, tables may be found which give the resistance of 1,000 feet of copper wire of the different standard sizes and temperatures. The sizes are generally designated by gauge numbers,

Mabel Emerson, Playing Ingenue Leads with the American Company.

Brown & Sharpe gauge geing standard for electrical wires. The corresponding area in circular mils is also given.

The standard unit of resistance, or the standard ohm, is the resistance of a column of pure mercury at zero C., 106.3 centimeters long, and of uniform cross-section weighing 14.4521 grams. As this piece of apparatus is difficult to construct, several other methods are used for finding the resistance of a wire. Probably the most important apparatus for the accurate measurement of resistance is the Wheatstone bridge. A complete description of this apparatus may be found in any standard electrical book.

Unless resistance of some description is placed in the ordinary moving picture circuit having a line voltage of 110 or 220, the resistance of the lead wires is so small when the arc is struck that an excessive current would flow through the carbons, burn out the wires and blow any fuses along the line. For this reason, we must either reduce the line voltage to that required by the arc

or introduce resistance into the circuit. With alternating current, unlike continuous current, the voltage can be stepped down by means of a transformer to about 50 volts, which is enough pressure to overcome the resistance of the arc and the small resistance of the wires. But with direct current it is impossible to do this, so a rheostat, which is a combination of high resistance wires, is placed in the circuit. For alternating current the transformer is more economical, as will be explained later. The rheostat for moving picture work usually consists of coils of German silver wire either connected in series, or parallel, or a combination of both,, attached and insulated to an iron frame. Rheostats made of cast iron bars instead of coils are also in use.

Gaston Monaldi, Appearing in Kleine-Cines Films.

There are two ways of connecting two or more pieces of electrical apparatus together, series or parallel, the latter connection being sometimes called "multiple." This applies to rheastat coils as well as to lamps. When the coils are connected in tandem they are said to be in series. This means that all the current must pass through all of the coils one after the other to reach the lamp. When coils are connected in parallel or multiple, the positive ends of the coils are all connected to one conductor and the negative ends to the other conductor, so that the current is divided between the different coils when passing through the rheostat.

When rheostat coils, or in fact any electrical apparatus, are connected in series, the resistance of the entire combination of coils equals the sum of the resistance of the separate parts. The total voltage of a series combination equals the sum of the voltages across the separate resistances, but the current in every part of a series circuit is the same, however the resistance is placed.

For instance, if three coils of two ohms each are connected in series in a circuit, the total resistance would be 6 ohms. According to Ohm's law if 110 volts is the line pressure, then the current received at the arc disregarding the resistance of the arcs would be 110 divided by 6, or 16 2-3 amperes.

In coils connected in parallel more paths are allowed for the current to pass through, therefore the resistance of the entire combination is less than the resistance of one of the coils. The voltage across each branch of a parallel circuit is the same as the voltage across the combination. The current in a parallel combination equals the sum of the currents in the separate parts.

To find the resistance of a parallel combination the current flowing through each coil can first be found by Ohm's law, and then the resistance of the entire circuit, by dividing the voltage by the sum of the current through the combination. Another rule for finding the resistance of a parallel combination is known as the reciprocal method. If the resistance of a wire represents the difficulty with which an electric current is forced through a wire, the conductance represents the ease with which the current passes through the wire. Therefore the conductance is the reciprocal of the resistance or one divided by the resistance. The total conductance of the combination equals the sum of the resistances of each wire divided into one. Again taking the reciprocal of this result, we have the total resistance of the combination.

Suppose we have two rheostats, one of 5 and another of 10 ohms resistance, connected in multiple or parallel. By the first method if the voltage across the line is 110 the current flowing through the 5 ohm coil would be 110 divided by 5, or 22 amperes; that flowing through the 10 ohm coil would be 110 divided by 10, or 11 amperes. The total current through the combination would be 22 plus 11, or 33 amperes. The total resistance would be 110 divided by 33, or 3 1-3 ohms. By the reciprocal rule the conductance of the two would be the reciprocal of the sum of the resistance, or 1-5 plus 1-10, equal to 3-10. The total resistance would be 10-3, or 3 1-3 ohms, and the current, disregarding the resistance of the arc, 110 divided by 3 1-3, or 33 amperes.

I may have dwelt somewhat long upon this, but there are many first-class operators who do not know how to determine the resistance of parallel combinations and they waste much time, first connecting up one way and then another, until they obtain a satisfactory light; whereas if they knew how to figure the resistances of various coils they would save themselves much trouble. This is especially true in road work, where different voltages are run into at every stand.

RHEOSTATS.

Every motion picture machine manufacturer puts out at least one style of rheostat with his projection machine. Rheostats may be divided into two kinds, adjustable and permanent. With the adiustable rheostats resistance may be cut in or out by simply moving the lever, thereby increasing or decreasing the current, but with the permanent type, the resistance is always the same, and also the current, providing the voltage remains the same. For stationary work the permanent rheostat is without doubt the best, but for road work the adjustable type is very handy. In the adjustable rheostats different amounts of resistance are obtained

by moving the contact lever that cuts in various coils in series or parallel combinations.

If for instance you want 35 amperes at the arc, which is about the correct amount in D. C. work for a 12 foot picture, the resistance of the arc with a 45 volt drop across the arc would be about 1 2-7 ohms. With 110 volts on the line the voltage consumed by the rheostat would be 65 volts. With 35 amperes, a rheostat furnishing 65-35, or 1 6-7 ohms, would be required.

The rheostat is generally installed in the operating room, although in some places the laws require that it be placed in the basement. If placed there care must be taken that it is put in a dry place ad insulated from its surroundings.

Jack Nelson, Leading Man in American Films.

The electrical codes in cities generally govern the installing of rheostats. The coils should be well insulated from the frame. The operator should frequently examine the insulation, as a slight ground means a current loss. Sometimes the coils become loosened from the frame and a loose connection always generates heat, raising the resistance of the rheostat. Very often a loose connection of this sort is the cause of the rheostat being overheated when otherwise the machine would not be overloaded at all. The rheostat should be covered with a galvanized iron casing to protect it from inflammable objects which may come in contact with it in case of overheating.

In an iron lined operating room the rheostat should be placed on asbestos board or some insulating material so that should the frame become grounded the current cannot be communicated to the floor. The stranded wires from the lamp should be fastened with lugs to the binding posts of the rheostat. Be sure to have the wires scraped clean before fastening to the lugs. After attaching the lugs the thumb nuts should be screwed down tight. A washer should be placed on each side of the lug so that it will not be bent when fastened down. In an adjustable rheostat with sliding contacts, the contacts should be kept clean, and the lever should slide tightly on the contacts.

When using a heavy amperage, 60 for instance, in projecting the films, many chorus slides will be saved if an auxiliary rheostat is connected up in the circuit for cutting the amperage down when projecting slides. This rheostat should be connected in series and a shunt arranged around the rheostat for cutting it out when projecting the films.

In summer time the rheostat should be placed outside of the operating room whenever possible, as the arc generally furnishes all the heat required to keep the operator warm. The writer has seen rheostats placed on top of the cashiers booth during the summer.

Never overload the rheostat. If the wires become red it is overloaded and a larger rheostat should be installed or another one added in multiple. Enough current is wasted from an overheated rheostat to pay for a new one. If you have a long run, two rheostats should be connected in the line with shunts arranged so that when one becomes heated you can switch over to the other.

Different styles of rheostats, with their capacities, and full directions as to their use, may be obtained from the catalogs of the various motion picture machine manufacturers.

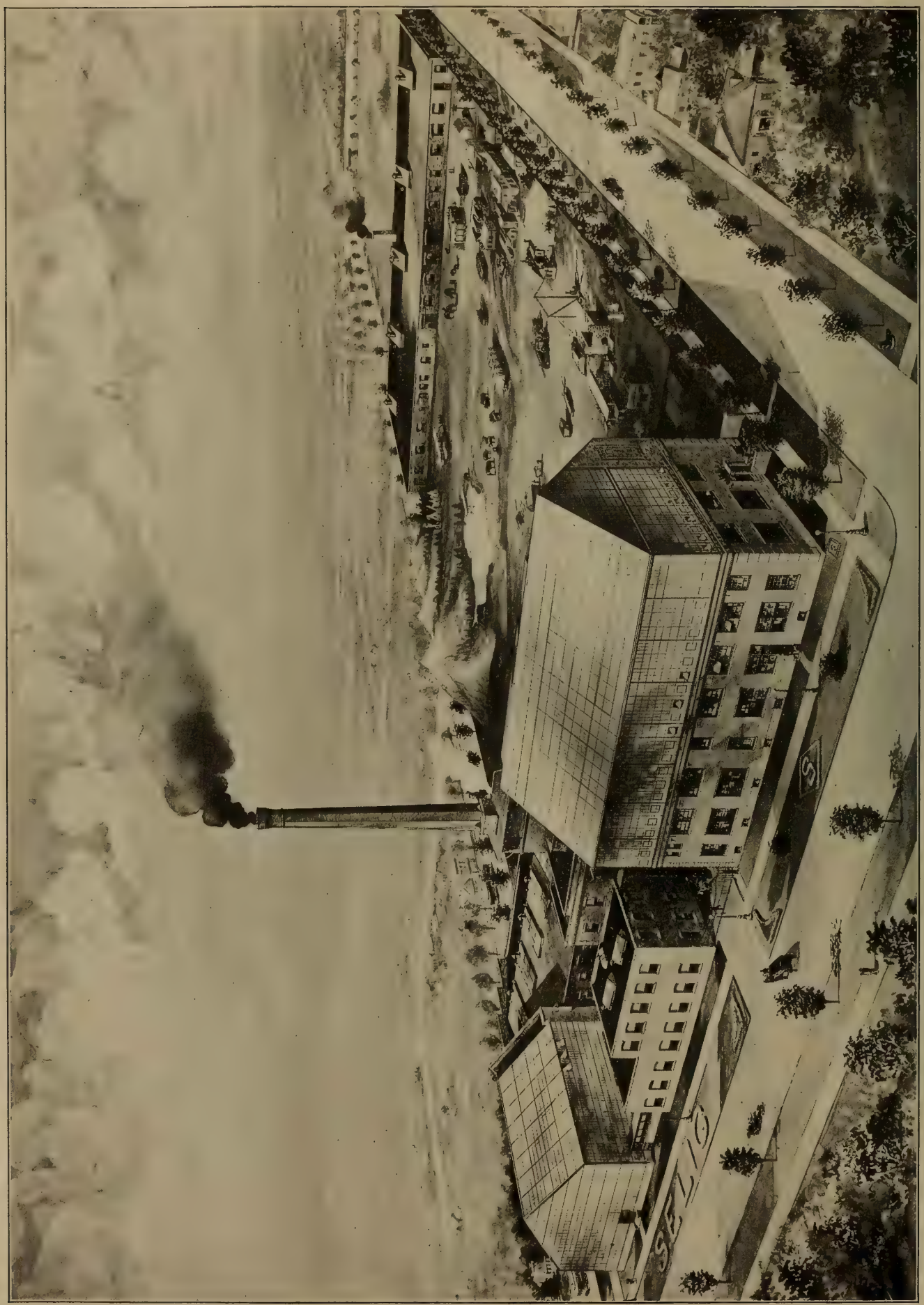
Taxing the Pictures

The Superior Court has decided, in a Philadelphia case, that moving picture places that give vaudeville performances must pay the state license fee of $500, the same as theaters. The places that give moving picture entertainments only, must pay a license fee of only $100, according to a city ordinance. The Philadelphia Common Pleas court decided the other way. The Superior Court ruled that as the place of public entertainment in question contained a stage, drop curtain and scenic appliances, with seats for more than 600 persons, it came clearly within the state law relating to theaters.

If this decision should apply in cities of all classes in the commonwealth, it would hit proprietors of many of these amusement places pretty hard. But there are laws for cities of each class, there are few if any moving picture places outside the larger cities that can seat 600 persons at one time, and it may be that vaudeville performances in the third-class cities do not come within the scope of the Philadelphia decision.

The moving picture business has grown wonderfully in the last four years. There is scarcely a town or village that has not one or more of the shows. For the most part the pictures are clean and unobjectionable, and as the price of admission is very small, the entertainments are popular. The pictures tell stories of all kinds, from grave to gay, and all catch the public fancy.

In Philadelphia there are moving picture places that give big vaudeville entertainments and that are really small theaters. It is only fair that they should pay the theater license fees. There is nothing like them in the third-class cities, and it is probable that the theater law does not apply to any moving picture place in those cities.



Selig Polyscope Company's Plant in Chicago, Where Convention Visitors Will Be Entertained by the Company.

Of Interest to the Trade

MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

Second Annual Convention, La Salle Hotel, Chicago, Aug. 13-17, 1912.

Illinois State Branch No. 2 is actively at work to make the National League Convention the biggest thing that has ever been pulled off in the film business. The convention committee is comprised of these well-known exhibitors: Wm. J. Sweeney, Chairman; Samuel I. Levin, Chris. C. Whelan, Crawford L. Hull, George Henry, Robert R. Levy, Louis Schindler, I. Natkin, L. H. Frank, Charles Abrams, A. J. Balaban, M. Hyman, Fred Schaefer, H. A. Hill, J. A. Alcock, John Miller and Charles A. Anderson. Headquarters are at 112 S. State St., Chicago, in the splendid offices of the Orpheum Theater.

The Universal Film Manufacturing Co.

In another part of this issue, it is said that Thomas Bedding believes the Universal Film Manufacturing Company is the one biggest producer in the United States. Bedding is right. The Universal incorporates these well-known independent brands: Imp, Eclair, Milano, Champion, Powers, Rex, Victor, Nestor, Shamrock, Bison, Gem, Crystal and the new Animated Weekly. It represents a tremendous weekly output; a vital factor to exhibitors.

The Universal program is a single manufacturer's product. There is nothing quite so pretentious in America. Evolution will bring the several individual concerns under one roof. The prob'em to-day is to hold the interests amicably, assign the former chiefs to duties that will return the largst measure of prosperity to the big company. This work has been undertaken by P. A. Powers, of the former Powers Company, who is being ably assisted by Charles V. Henkel, of the Milano Company.

The European business is being looked after by Carl Laemmle, of the Imp Company, in person, assisted by J. A. Brulatour of Eclair. Joe Engle of Rex is attending to sales promotion. M. M. Dintenfass has to do with production. Harry L. Solter of Victor is sticking to the direction of de luxe subjects, in which he has few equals. Aubrey Kennedy has full charge of the Animated Weekly and Dave Horsley of Nestor is more active than ever before, confining his operationes to production.

Out of the many individual organizations have come those subordinates best fitted for the enormous routine and detail work that now centers at Union Square. The whole concern is so overwhelmed with its own sheer bigness that a little time will be required to wear down the rough edges.

It may safely be predicted that changes in the program will follow. It isn't fixed as yet, but that the Universal will come through there can be little doubt. It all rests with the staying qualities of the men in charge and the quality of the brands that will issue over Universal's signature.

Motiograph Plant Busy

The Enterprise Optical Manufacturing Company extends to every visitor to the national convention a hearty invitation to visit the Motiograph plant at 564-572 West Randolph street, corner of Jefferson street, Chicago. It is the intention of the company to have an exhibit both at the La Salle hotel and at the factory, and there will be a competent demonstrator in charge of the equipments at each point. This demonstrator will give to every Motiograph user a novel souvenir of great value to the Chicago visitors.

The 1913 model Motiograph is ready for delivery. It contains many improved features. It has heavier star and cam and balance wheel, gears of steel with spiral cut teeth, hardened intermittent sprocket and steel idler rolls; a very large and thoroughly ventilated lamp-house, lined with transite

Scenes from Thanhouser's "Baby Hands."

board; a 125-ampere capacity arc lamp with universal arm and clamp holding carbons from ⅜ to ¾ inch, and with a twenty-inch carbon feed — twelve inches above and eight below. All parts are heavier and better than before, with more adjustments.

The fifteen-inch magazines hold 2,000 feet of film at one threading. A large dowser shutter with ball-balanced handle is mounted on the condenser mount, thus protecting lantern slides as well as films. The handle may be used for lifting out hot condenser chamber. Large, strong film shields protect the entire film passage.

On the 1913 model Motiograph the Togo No. 2 rewind is furnished as part of the equipment. A very rigid "Gibraltar" base is used, with every desired adjustment, and three heights. The many other interesting features may be found in the company's advertisement on another page; after reading which, those interested should make it a point to visit the factory during convention.

Fred A. Clark, the eastern salesman and demonstrator of the Motiograph machine, has been in Chicago, paying his annual visit to the plant of the Enterprise Optical Manufacturing Company, and on Friday noon of last week he left with Mr. Woodward, the manager, for an automobile trip to the different lake resorts in the northwestern part of the state of Illinois, spending three days in going from place to place, during which time Mr. Clark and Mr. Woodward visited Crystal Lake, Wauconda Lake, Fox Lake, McKinley Lake and other points of interest. Mr. Clark expressed himself as being greatly pleased at the beauty of the land which they trave'ed through, and he was surprised to learn that over $150,000,000 is realized yearly on each of two crops in the state of Illinois, oats and corn. After a few days' longer visit at the factory, Mr. Clark will again be in the East, making his headquarters with the General Film Company at Boston, Mass., from which point he will take up his usual visits to the many exhibitors now using the Motiograph in the New England States.

"Baby Hands"

A Thanhouser release of August 6 tells of a well-to-do young man who imagined he was very much in love with a certain actress. He lavished presents upon her, and expected that shortly they would be married. Much to his surprise and grief, however, he found that she was only mocking him, and in rage and disappointment he forsook his old friends and determined to live a simple life in the country. Being young and impressionable, his grief did not last, and, meeting a sweet girl in the neighborhood, he married her and decided he would be happy after all.

Scene from American's "The Wooing of Wathena."

Five years later the actress and a party of gay friends, who were on a yachting trip, happened to land at the little seashore village which was now the home of the former man-about-town. The actress met her old sweetheart, and the fascination she once exerted was again experienced by him, for it must be admitted that he was growing tired of his quiet, uneventful life.

At the suggestion of the girl, he took her out for a sail on his little boat. She flirted with him and he had no desire to withstand her fascinations. Suddenly in the midst of one of his impassioned speeches he experienced a feeling that someone was looking at him. Glancing up, he saw his four-year-old daughter, who, unknown to her father, was aboard the boat, gravely regarding him, and evidently not knowing what to say or do.

The actress was pettishly angry because the third party had spoiled her afternoon. The man was hu-

miliated and conscience-stricken. Still under the spell of the fascination of the woman, he tried to remove the baby hands that were tightly clasped about his neck, but she clung to him, and he then realized that the ties that bound him to his simple life were as tender, yet as firm, as the clasp of the child he loved. Reverently he kissed the little hands and without another word to the woman he turned the boat and put back to shore. The spell of the siren was broken forever.

Selig Actress Near Drowning

Miss Gladys Wayne, the new ingenue of the Selig Polyscope Company's Chicago plant, came within an ace of drowning last Thursday afternoon in Lake Michigan, while several hundred spectators on shore thought that she was merely acting. Miss Wayne was playing the part of the heroine in a summer resort drama which

Scene from American's "The Jealous Rage"

was being produced by Oscar Engle at Clarendon Beach, on the aristocratic north shore of Lake Michigan. She owes her life to the fact that Douglas Lawrence, another Selig actor, who was playing the part of the hero, lived up to his role in real life. In the scene which came so near being fatal, "Billy" Stowell, one of the Selig players, and Miss Wayne had paddled out into the lake about two hundred feet from the shore. While camera men on shore turned their cranks, Stowell, as the heavy man, upset the boat and, carrying out the plot, swam away, leaving the heroine to her fate. Thus far the scene was simply "play" acting, and fortunately it was the hero's cue to swim to the aid of the heroine.

When the boat capsized, Miss Wayne came up beneath it. She could not swim and could not free herself. Finally she managed to get her head partially above the water and when she did she screamed. The scream was real, but Miss Wayne was the only one who knew it. The producer and those on shore applauded her realistic acting. Miss Wayne had disappeared under the water three times when Mr. Lawrence reached the capsized boat, and it was only by diving under the surface that he was enabled to recover her body. When he brought her to the surface he realized that she was unconscious. Up until that moment neither he nor Eagle had the slightest idea that Miss Wayne was in danger, and the camera man kept grinding until Lawrence came ashore with the unconscious body of Miss Wayne. Lawrence at once swam ashore and the life guards were summoned. With their aid Miss Wayne revived, and was later removed to her home.

Exhibitors to Visit Selig Plant

Visitors to the second annual National Convention of the Motion Picture Exhibitors' League of America will have an excellent opportunity to see moving pictures in the making, and to study the many intricate features of a mammoth motion picture plant, on the afternoon of August 14. The Selig Polyscope Company, one of the largest of the licensed manufacturers, whose main plant, offices, and studios are located in Chicago, will throw open its doors to convention visitors, and an excellent programme of entertainment will follow. Exhibitors can reach the plant by taking special street cars that will leave the La Salle Hotel at 1 o'clock sharp. At two o'clock sharp exhibitors will form in double column line at the corner of Western avenue and Byron street, and as they march into the Selig grounds a motion picture of the procession will be taken. This will be shown to the visitors later on in the afternoon. After assembling in the huge yard, the visitors will be divided into small parties and taken through the studios, plant, etc., on a sightseeing tour. One of the Selig players or officials will accompany each party, and every detail of production will

be carefully explained. Refreshments will be served during the afternoon. Exhibitors will be invited to take part in some special motion picture production written for the occasion, and it is expected that this feature will cause much merriment among those taking part.

"Geronimo's Last Raid" A Big Historic

A pretty little story has been written into the life of that last of great American Indians, Geronimo. In producing this subject the American Film Company has spent considerable money and time. There are some elaborate settings that add grace, and beauty, when contrasted with the rough-out-of-doors of the picture. Through his jealousy of a young lieutenant, Captain Gray frames up a strong case against his rival for the major's daughter's hand. It results in the release of Geronimo, who promptly opens a border warfare. It is all explained by attaching the two parts of a letter to the young lieutenant, harmless in its entirety, but dangerous when torn in half with such sentences as "it would, of course, be to your advantage if Geronimo escaped." A dainty love story runs throughout and there is much of a thrilling nature in fights with Indians.

Harry Lonsdale, long known to the American public for both stage and picture work, has recently joined the "Flying A" players of the American Film Mfg. Co. and will play leads in one of its several Chicago companies.

Scene from American's "The Lonesome Trail Pioneers."

Mormon Pictures

Harry A. Kelly, president and general manager of the Ellaye Motion Picture Company of Los Angeles, which proposes to stage a remarkable picture-story to be entitled "A Hundred Years of Mormonism," arrived in Salt Lake and was in conference with the Mormon church officials.

The film will tell the story of Mormonism from its inception to the present day. Forty of the most prominent actors in the motion picture business will take the roles of leading characters in the great historical drama, and more than 300 local men, women and children will be employed to fill lesser parts.

President Joseph F. Smith and other officials of the church may consent to appear before the camera in the latter stage of the production, which will pertain to contemporaneous events in the church.

Mr. Kelly will begin immediately the extensive preparations necessary for making the film. He will defer the actual use of the picture taking machine, in order to take advantage of the clearer atmosphere that prevails in the vicinity in August.

Scores of oxen, mules, old-time prairie-wagons and other paraphernalia necessary to the realism of the film are now being negotiated for. Contracts already have been made with the actors for the leading roles.

The story will begin with the finding of the golden plates in the Hill Cumorah, as recounted in the early traditions of the church. It will show the original founder of the church, Joseph Smith, from his boyhood until the hour of his death at the hands of a mob in a Missouri jail. It will trace the growth of the church from its infancy to the powerful organization it is today, including the ephocal exodus from civilization, the long tramp across the plains and, the founding of a new empire beyond the Rocky mountains. It will deal with the missionary phase, the incidents of pioneer life, the turmoil of territorial days, concluding with an unbiased presentation of actual conditions as they exist today.

Mr. John Pribyl, personal representative of Mr. W. N. Selig, has just returned from a four weeks' business trip through the west, where he went in the interests of the Selig Polyscope Co. He reports wonderful advancement in the motion picture industry on the coast.

One of the Honor Squad

Among the current releases of the Thanhouser Company is the splendid dramatic film, "One of the Honor Squad," that treats of the ambitions and adventures of a young policeman in winning his promotion. The ten-thousand-dollar reward offered by the French government for the capture of the notorious auto bandits of Paris forms the base of the story, around which is woven a tender love story and a series of thrilling exploits.

The young policeman, detailed on plain clothes duty, has a sweetheart, and they plan to get married, as soon as he could save enough money to furnish a home. He was an honest young policeman, and consequently he saved but slowly, and the wedding day seemed far off. When he reported at the station, one day, the desk lieutenant called his attention to the fact that the French government had offered a $10,000 reward for one of the Paris auto bandits, who was believed to be hiding in New York. The detective wistfully hoped that he might get the desperado and the reward, and took the newspaper which contained the criminal's picture, and record, so that he might have something as a reference.

He called upon his sweetheart that evening, and showed her the account. Her little sister also looked at the picture and delighted them by telling that she knew the man and that he lived next door. They were sitting near an air shaft, and suddenly the girl pointed out excitedly, saying "There he is now." The detective looked, and in the room across the court he saw the silhouette of a man that answered the description of the desperado, preparing to leave the house.

The detective was strong and fearless. Bravely he leaped across the air shaft and climbed into the room, expecting to meet one man. To his surprise there were three. But he pluckily tackled them, and when the reserves summoned by his frightened sweetheart arrived the prisoners had been thoroughly subdued.

Revolvers were found upon all of them, and in accordance with the rules of the New York police department these weapons, with all others confiscated, were taken far out to sea and sunk. As an additional reward for his bravery, the detective was one of the squad assigned to take charge of the deep sea burial.

Furthermore, for his bravery he was awarded one of the department decorations, becoming a member of the Honor Squad: a distinction to which every policeman strives to attain. This decoration was conferred upon him at the annual police parade, where the mayor and other high officials did him and his associates honor. The cash reward came to time also, and the detective married the girl he loved.

Scene from American's "The Land of Death."

A Narrow Escape

Miss Evebelle Prout, a widely known and popular member of the Essanay Eastern Stock Company, came very nearly losing her life the past week during the taking of a scene for a forthcoming comedy subject entitled "The Progress of Grassville." Mr. Baker, the director, had the company at Loon Lake, Illinois, and the plot of the scenario was based upon the rescue of a party of girls from the lake, after their boat had accidentally upset. Miss Prout and her companions, including Beverly Bayne, Mildred Weston, Lily Branscombe and Dolores Cassinelli, drifted out in the boat, and, at the signal from Mr. Baker, overturned it and all plunged into the water. Unfortunately Miss Prout's dress caught in the seat of the boat and she was trapped beneath it as it overturned and held under water for a number of seconds. Finding Evebelle missing, the girls screamed to Mr. Baker, who

instantly stopped the camera, and the boys, who were waiting for the cue to plunge in and "save" the girls, reached the overturned boat in record time. Whitney Raymond, the popular young juvenile man of the company, instantly dove beneath the boat, seized Miss Prout in his arms, released her clothing and brought her to the surface. The girl was unconscious and heroic treatment was resorted to before she could be revived. Undaunted by the harrowing experience, Miss Prout bravely volunteered to have the scene taken over again, and after waiting for their clothing to dry the players went through it once more without further mishap. Raymond was warmly congratulated for his plucky dive beneath the boat, and Miss Prout declared it the most terrible experience of her life.

Essanay Entertains

The Essanay Company were proud to entertain at the Chicago studio, last week, Mr. William Shelby, a ranchman from Texas. Mr. Shelby blew in Thursday morning, and immediately inquired for "Broncho Billy." "I've seen Broncho in these movin' pictures out in Texas, and I want to meet him. He sure is th' greatest brand of all-around Westerner I ever saw, and if he ain't a native son of old Texas I'll be the most disappointed galoot this side of the border." It was explained to the enthusiastic ranchman that Mr. G. M. Anderson, otherwise the world-famous "Broncho Billy," was located at Niles, California, with his Western company. Shelby, who was keenly disappointed, said he was in Chicago with a shipment of cattle at the Union Stock Yards, and had come out to see his favorite film-actor. "If Broncho ever comes to Texas he's sure got to come to my Two-Bar ranch," declared Shelby as he sat in the exhibition room, enjoying a new Broncho Billy film booked for early release. The delighted ranchman was conducted through the big plant and viewed with wonder the mammoth studio activities and the processes of developing, drying and assembling of film. After a hearty lunch Mr. Shelby departed for the yards with Mr. Anderson's address in his pocket and enthusiastic over the wonders of the Essanay plant and the "movies" in general.

The Selig Hospital Ward

The "jinx" seems to have transferred itself from the Los Angeles branch of the Selig Company to their Chicago studios. Within three short hours last Thursday, three serious accidents befell members of the Chicago plant. While taking a certain scene in which a huge captive balloon is used, the big, heavily weighted basket fell through the air and alighted upon Gabe Pollock, head of the scenic department. When he was dragged out from under the wreckage it was found he had suffered a broken arm and several slight internal injuries.

An hour later John Lancaster, one of the Selig players, was badly battered up while attempting to roll under a passing automobile, which knocked him down, while he was playing in a comedy scene. Within half an hour the third accident took place. The new two-story machine shop building, which is rapidly nearing completion at the north end of the Selig yards, was the setting for the last and most serious of these accidents. Franklyn Quay, one of the Selig machinists, was buried beneath a pile of scaffolding which collapsed as he was passing under it. Quay was borne to a near-by hospital unconscious, but will be around again in a short time.

Rex de Rooselli, of the Colorado Company, who was accidentally stabbed last week while enacting a knife fight before the camera, went against the doctor's orders and refused to stay out of the cast of this week's pictures. As a result he has contracted blood-poisoning in the wound and will probab'y be laid up for some time to come.

Shows Must Keep Away from Churches

An ordinance prohibiting theaters within 300 feet of a church or school will be passed by the city commission of Omaha, Neb. The councilmen favor the ordinance, but have been differing as to the proper distance.

This ordinance is now drafted. While some of the councilmen be'ieved such theater ought to be 500 feet from churches and schools, others declare 200 feet is sufficient.

The question will be compromised and 300 feet fixed as the limit. This will not interfere with moving picture theaters now established, but will prohibit the operation of such an amusement place at Twenty-third and Davenport streets.

Agitation was started over the establishment of a moving picture theater diagonally across from the Swedish church at Twenty-third and Davenport streets, and this objection resulted in the drafting of the ordinance.

Colorado Selig Players Entertain Prisoners

Sunday, Ju'y 21, was somewhat of a gala day at the Colorado State Penitentiary. After the regular Sunday services, members of the Selig Polyscope Company, at present located in Canon City, Colorado, entertained the prisoners. Miss Stedman sang several songs for the convicts. She has become a great favorite and often sings for them. Mr. Lester Cunio recited and sang, and Mr. Marshall Stedman gave a comedy reading. These two were new to the prisoners, but they became popular immediately and received much applause. There were nearly nine hundred prisoners present at the services, the largest number ever confined in this penitentiary. After the entertainment the chaplain led the convicts in giving three cheers and a tiger for the Selig p'ayers.

New Home for Mutual Film Corporation

The permanent new home of the Mutual Film Corporation after August 1 will be 60 Wall street, where a large suite has been chosen, having three exposures overlooking the East and Hudson rivers and New York bay. Every film man will be welcome at the new quarters.

Mutual Buys Baumann-Kessel Exchanges

The Mutual Film Corporation has bought outright the Baumann-Kessel film exchanges and has exclusive arrangements to release and market the Bison product in the United States. Baumann and Kessel are not to re-engage in exchange ownership for a period of three years.

During the past week Essanay had four companies of players operating in different territories, one working at Lake Superior, another at Reed's Lake, Mich., the third at Wayne, Ill., and the fourth at Moline.

Brevities of the Business

CALIFORNIA.

The "Varsity" is the name of a new motion picture theater opened in the college town of Berkeley by Messrs. Turner and Dahnken, making the eleventh moving picture theater for this firm. Plans are also being made for a new house to be erected at Alameda which will have a seating capacity of 1,200 and will be known as the "New Alameda Theater."

If the suggestions of State Superintendent of Instruction Edward Hyatt to a number of moving picture companies are adopted, many films of an educational nature along the lines of conservation will soon be available for specially prepared courses or for use in ordinary theaters. As a result of the publication of an interview with Mr. Hyatt on the subject he has been besieged with inquiries as to what sort of educationel pictures to produce. His suggestions are all along the line of conservation.

The Imperial motion picture theater of San Diego, one of the most attractive motion picture theaters in the city, has been purchased by L. F. Cowen, of Missoula, who has taken charge of the same.

The Ellaye Motion Picture Company has been incorporated at Los Angeles with a capital stock of 50,000. The incorporators are H. Bert Ellis, E. C. Moore, Albert Solland, C. W. Bryson, H. P. Barton, W. H. Dudley, W. H. Spinks, W W. Butler, W. W. Richardson, E. B. Spencer, F. Rollin French; W. M. .Lewis, S. P. Black, J. F. Cook, E. J. Cook.

CALIFORNIA.

The election of officers for the moving picture operators of San Francisco resulted as follows: President, William G. Woods; vice-president, P. Boyle; corresponding and recording secretary, Anthony L. Noriega; financial secretary, D. B. Levin; treasurer, W. F. Rhea; business agent, L. G. Dolliver; sergeant-at-arms, John Ford; executive board, Charles Sweeney, H. Lubin, N. Moynahan, William Lewis and William Osterfeldt.

The Ammex Motion Picture Company, operating at National City, is increasing its facilities by erecting a studio covering about a half block, adjoining its present plant.

Cozy Bros., owners of the Fairyland Theater in San Francisco, are erecting another first class house at a cost of $20,000 and expect to open it to the public about August 1. The house will be finished up in first class style, being supplied with leather-upholstered chairs. The seating capacity will be 500. The price of admission will be ten cents.

CANADA.

The "Empress" is the name of a splendid new motion picture theater which will be opened at Edmonton, Alberta, in the fall by N. Menasse.

COLORADO.

Plans have been prepared for a motion picture theater to be erected on Pike's Peak avenue for James F. Burns.

The New Star Theater at Telluride has opened under new management.

Denver is to have a new $100,000 motion picture theater. The contract has been let and the house will be ready for occupancy by January 1. It will have a seating capacity of 2,200.

DELAWARE.

After extensive alterations and improvements, the Red Moon Moving Picture Theater has been re-opened to the public at 411 Market street, Wilmington

FLORIDA.

The Plaza Motion Picture Theater has been re-opened at St. Augustine.

The "Prince" is a late addition to the motion picture theaters of Jacksonville, having been opened at the southeast corner of Main and Forsyth streets, that city, under the management of O. P. Hall. The company is composed of Walter Mayer, president; D. J. Prince, vice-president; A. M. Endel, secretary and treasurer, and O. F. Hall, manager. The ventilating system is such that the air is changed every thirty seconds.

Carl Kettler, Jr., proprietor of the Bijou theater at West Palm Beach, will open the Amusu Motion Picture Theater in that city.

GEORGIA.

The Montezuma Motion Picture Theater, Montezuma, has been purchased by E. W. Stilwell, who has improved the same and will continue to operate it.

ILLINOIS.

The Gem Theater at Macomb, owned and operated by Joseph Blume, has been purchased by R. E. Vaughan of Schleswig, Iowa, who will conduct the house along the same lines.

G. D. Dare, who formerly conducted a motion picture theater at Ipava, will open another theater at Cedar Rapids, Ia.

The Bryn Mawr Theater Company of Chicago has been incorporated with a capital stock of $10,000 to do a general theatrical and amusement business. The incorporators are A. Bettcher, E. H. J. Liston and M. M. Halkett.

The Idle Hour Theater at Greenfield, operated by H. C. Kinnikin, has been purchased by L. J. Bulger, of Gibson City, Ill., who has changed the name to the Lyric.

Richard L. Kresey of the Clifton Theater, Chicago, was a recent visitor at Motography's office. He reports that he has put the Edgewater theater on Bryn Mawr avenue in first class order. He is one of the enterprising managers who do not believe in running a five-cent theater, consequently he has closed the Edgewater and will open again in about a week at ten cents.

Articles of incorporation have been filed for the Crystal Amusement Company, with headquarters at 2006 South Adams street, Peoria, capital stock $5,000, and the object of the organization is to maintain a picture theater. The incorporators are William Schafer, Jacob Szold, John S. Flannagan and David N. Citron.

The Bijou theater at Kewanee, which has been closed for the summer, will be re-opened again toward the close of August.

The Cook and Grain building, at Lexington, has been purchased by I. C. Cook, who will convert it into a first class motion picture theater.

Plans have been prepared for a motion picture theater which will be erected at 726 West Sixty-third street, Chicago, by D. T. Davis.

The "Home Theater" is the name of a new motion picture house which will be opened at 26th and Hamlin avenue, Chicago, by Stanley P. Kukulka, about September 1.

INDIANA.

The Arc five cent theater of Brazil was recently remodeled by the owner, Samuel Grimes, at a cost of $5,000, and is now said to be one of the prettiest five-cent picture houses in the state.

The playgrounds commissioner of Indianapolis has arranged with the management of the Colonial theater of that city to admit the school children free once a week, which will be between the hours of four and five every afternoon except Saturday, at which times instructive educational films will be provided. At present the daily attendance is said to be one thousand.

The Municipal and Commercial Film Manufacturing Company has been incorporated at Indianapolis with a capital stock of $20,000, to manufacture films. The directors are V. E. Bolyard, C. W. Randall, A. F. Sutton and G. P. Balch.

The Firemen's Amusement Company of Greenfield has been incorporated with a capital stock of $6,000, to operate places of amusement. The incorporators are E. Q. Jackson, C. S. Duncan and T. Nye.

The Wildey theater at Edwardsville has been leased by Harry Bloston of Chicago, who will conduct it as a motion picture and vaudeville house.

The Star theater at Marion, formerly owned by LeRoy Tudor, has been purchased by C. E. Zink of Monticello.

The McLean Place theater, a motion picture house, has been opened at 2148 North Illinois street, Indianapolis, by Messrs. Bruce and Batty.

The Lyric theater, at Attica, has been purchased by Arnet Groves.

Mrs. Anna Jay is making arrangements to open a first class motion picture theater on Main street, Kokomo, at a cost of $5,000.

After undergoing extensive repairs, the Grand theater at Princeton has been re-opened to the public.

IOWA.

A motion picture theater will be opened at Forest City by J. M. Simmons.

A new airdome will be opened at Villisca, corner Third avenue and Sixth street, by Dr. F. M. Childs.

KANSAS.

Messrs. Carl Wooten and Joseph Clever will open a motion picture theater at Emporia.

An effort is being made by Clayton T. Cunningham, manager of the Colonial theater in Wichita, to organize a Kansas association of moving picture theater managers and bring the first convention to Wichita.

The Rex Amusement Company, of which Dr. R. F. McDaniel is president and William F. Grau vice-president, will erect a new motion picture theater at Hopkinsville.

KENTUCKY.

The Gem Theater Company has been incorporated at Maysville.

The Bijou Dream theater, on Market street near Third, Louisville, has been taken over by the Falls City Amusement Company.

The Ideal is the name of a new motion picture theater being erected at Twenty-third and Market streets, Louisville, at a cost of something like $50,000. , It will be one of the handsomest in the city and will be ready to open to the public about August 1.

A motion picture theater will be erected at Hopkinsville for the Rex Amusement Company at a cost of about $25,000, and will be ready to open to the public in the fall. It will be erected by W. T. Cooper.

MINNESOTA.

The new "Star" is a late addition to the motion picture theaters of Buhl, having been recently opened in that place. The building is one of the most beautiful in the place and is thoroughly up-to-date. It will be devoted to motion pictures and vaudeville.

A new motion picture theater is being erected at New Ulm by the English Brothers.

The "Royal" is the name of a motion picture theater which will be opened at Virginia in a few days.

MISSISSIPPI.

G. H. Barney, Jr., of Gloster, and A. Vontaska, late of the Loma theater, of McComb, will open a motion picture theater in the Majestic building about August 1, which will be known as the Princess.

MISSOURI.

The Missouri Film Company of St. Louis has been incorporated with a capital stock of $5,000 by M. E. Maloney, F. Swartz and A. L. Palmer, Jr.

A motion picture theater will be opened at Columbia which will be under the sole management of Mrs. Ollie Barnes, she having purchased the half interest of William McClary in the M theater.

Colonel Jay L. Torrey will erect a new motion picture theater at West Plains.

NEBRASKA.

Messrs. Baird and Heck will install a motion picture machine in the Baird Opera House at Palmer and will conduct the same as a motion picture house.

E. E. McMurray of Omaha has purchased the Isis theater at Kearney. The new proprietor has had considerable experience in the business and will no doubt maintain the present high standard of this house.

NEW YORK.

Ground was broken recently for a new motion picture theater to be erected at Batavia by the Bison Athletic Amusement Company of Buffalo, which conducts two amusement enterprises at Buffalo, one at Jamestown, N. Y., and one at Erie, Pa. The building will cost $25,000 and the contract has been taken by John Pickert. The house will be completed by November 1.

The business of H. A. Mackie, Inc., New York City, has been taken over by the Picture Theater Equipment Company and will be conducted by this firm at the present address, 21 East 14th street.

The Clean Amusement Company of Rochester has changed its name to the Fitzhugh Hall Amusement Company.

The Kinemacolor Company of America has increased its capital stock from $5,000 to $100,000.

The King Theater Company, New York City, has been incorporated with a capital stock of $5,000 to engage in the motion picture and vaudeville business. The directors are William Grossman, Abraham Beller and Michael Tannebaum, 1040 Broadway, Brooklyn, N. Y.

The Elmira Amusement Company, New York City, has been incorporated to maintain theaters and to control and exploit theatrical, operatic, burlesque and vaudeville attractions; capital stock, $1,000. The directors are E. J. Campbell, Jr.; John Lane, 23 Park Row, and Charles W. Reeves, 55 Liberty street, New York City.

Messrs. Mindlan and Broudy have leased the motion picture theater at 966 and 968 Westchester avenue, New York City, for ten years at an aggregate rental of $25,000.

The Elmiro Amusement Company, New York City ,has been incorporated to manufacture and exhibit moving picture films; capital stock, $10,000. Directors, Emil Rosenbaum and Emil Frank, 2172 Third avenue, New York City.

Gunby Brothers have been incorporated to deal in moving picture films and photographic novelties; capital stock, $5,000. The directors are Bertha M. Gunby, Benjamin H. Moore, 199 Third avenue, Manhattan, and Charles A. Gunby, 6412 Sixteenth avenue, Brooklyn.

Articles of incorporation have been filed for the Sherwood Amusement Company to deal in real estate and conduct theatrical and other amusement enterprises; capital stock, $10,000. The directors are William Spellman, Pauline Sherwood and Percy C. Magnus, 378 Sterling Place, Brooklyn.

Five Cents Amusement Company, New York City, has been incorporated with a capital stock of $1,500 to conduct a motion picture and vaudeville theater. The directors are Samuel H. Trigger, 813 Sixth avenue; William Berger, 426 East Seventy-ninth street; Sidney Ascher, 1239 Boston Road, New York City.

Edwin O. Desrochers has been granted permission to open a motion picture theater at 3025 Sixth avenue, Troy.

Plans have been prepared for a new motion picture theater to be erected on Main street, Buffalo. It will cost $100,000 and will be known as "The Strand."

Messrs. Tuppack and Rosenthal have leased the moving picture theater on the west side of Southern Boulevard, adjoining the corner of East 167th street, New York City, for ten years at an aggregate rental of $25,000.

The Universal Film Exchange of New York, Inc., Manhattan; capital stock, $25,000. The incorporators are Burton Garrett, 350 West 144th street; Wm. F. J. Bigg, 251 Claremont avenue, Jersey City, N. J.

Robert Rappaport has made application for permission to erect a motion picture theater at Jefferson avenue and Whittlesey street, Rochester.

The motion picture theater at 2226 Seventh avenue, New York City, has been purchased by the Fleischman Amusement Company.

The Hoblitt Company has been incorporated with a capital stock of $150,000 to deal in automatic picture machines. The incorporators are Frederick M. Hoblitt, Richard H. Long, Charles R. Demarest, all of 84 William street, New York City.

Negotiations have been completed by Henry J. Brock, president of the Kinamacolor Company of America, whereby Hammersteins' Roof Garden on September 1, at the end of the summer season, will become the permanent winter home of the Kinamacolor pictures. The roof will be entirely remodeled and the seating capacity increased. The opening is set for Labor Day.

NEW MEXICO.

The Majestic theater at Roswell has been purchased by Clarence Abel.

NORTH CAROLINA.

The Bijou Theater Company has been incorporated at Greensboro with a capital stock of $15,000 for operating moving picture theaters and other places of amusement. C. C. Collins is among the incorporators.

The Edisonia motion picture theater at Durham has been re-opened to the public after undergoing extensive improvements which have made it second to none in the city.

OHIO.

It is stated that a three-cent motion picture show has been established at Cleveland.

A late addition to Cleveland's motion picture theaters is the handsome Gordon Square theater, recently opened at the corner of Detroit and West 65th street, with a seating capacity of 1,500.

A deal has been consummated whereby Eugene Lane has purchased a half interest in the Temple motion picture theater at Portsmouth. A number of improvements are contemplated.

J. D. Kessler, manager of the Star theater at Sandusky, contemplates making an addition to his house, thereby doubling the seating capacity, in order to accommodate his patrons. It is expected to have the improvement completed by September 15.

A new motion picture theater is being erected at Lebanon by Garl Hill and Son.

Contract has been awarded for the erection of the Colonial motion picture theater at the corner of Fifth and Ludlow streets, Dayton.

OKLAHOMA.

Plans have been completed for a motion picture theater to be erected at Stillwater by David Jackson. The building will be handsomely finished inside and out, seated with opera chairs, and a modern ventilating device will be installed.

MONTANA.

H. O. Thayer, who has been interested in the moving picture business in Bozeman for a number of years, has disposed of his interests in that city, which included the Lyric and the Gem, to the Bozeman Amusement Company, recently incorporated by Ray Holloway, James C. Christianson, George L. Davenport and E. J. Settles, all of Bozeman, who will continue the business.

William Haight, proprietor of the Orpheum theater at Livingston, has purchased the Colonial theater in that city and the same will be closed for a time while undergoing extensive improvements.

The Star theater at Hamilton, formerly conducted by Charles Freshwater, has been purchased by Messrs. Bringle and Irwin, of Butte.

MARYLAND.

H. J. Keating has been granted permission to erect a motion picture theater at 308 South Broadway, Baltimore, at a cost of $7,000.

The Majestic theater at 320 South Broadway, Baltimore, has been opened under entirely new management and will be known as Anderson's Moving Picture Parlor.

Plans have been prepared for a motion picture theater to be erected at 322 Forrest street, Baltimore, by H. P. Roth, 537 Calvin street, that city.

MICHIGAN.

At the Michigan exhibitors' convention, held at Muskegon, July 9, 10 and 11, the following officers were elected for the ensuing year: President, Carl Ray, Muskegon; first vice-president, B. L. Converse, Owosso; second vice-president, J. J. Reider, Jackson; third vice-president, G. R. Durkins, Saginaw; secretary, W. Lester Levy, Detroit; treasurer, H. F. Howser, Lansing.

The Casino theater at Hillsdale, formerly operated by L. L. Winters, has been purchased by Era B. Dodge, of Hudson.

The "Garden" is the name of a handsome new motion picture theater to be erected at 727 Woodward avenue, Detroit, by Messrs. A. Arthur Caille and John H. Kunsky at an estimated cost of $60,000.

PENNSYLVANIA.

President, Dr. Walter Stuempfig, Philadelphia; first vice-president, Cresson E. Smith, Pittsburgh; second vice-president, Gilbert C. Miller, Plymouth; state treasurer, Thomas B. Barbin, Pittsburgh. Harry E. Rieff and Harry McGowan of Pittsburgh and Gilbert C. Miller of Plymouth were appointed delegates to the national convention to be held at Chicago in August. The next state convention will be held at Philadelphia, June, 1913.

Estimates have been made by Gaffney and Company on a motion picture theater to be erected at Germantown avenue and Durham street, Philadelphia, for J. J. Keenan and on one to be erected at Thirty-sixth and Haverford avenue for Wm. T. Boogar.

The Majestic theater at Lock Haven, one of the best equipped houses in central Pennsylvania and the only motion picture house in that vicinity having a mirror screen, has been purchased by J. W. Martenis, a well-known resident of Jersey Shore.

A motion picture theater will be erected at Moss and Exeter streets, Reading, for Charles Graul at a cost of $14,500.

A new motion picture theater will be erected at Old Forge by Philip Schwartz, which will be ready to open to the public about September 15 and will have a seating capacity of about six hundred.

The "Palace" is the name of a handsome new motion picture theater recently erected at Berwick by Sult Bros. at a cost of $18,000. The house is thoroughly up-to-date in every respect.

The Hippodrome theater of Harrisburg, conducted by A. L. Roumfort, has been purchased by G. Brangle Miler of New York, who will conduct it as a motion picture house rather than a vaudeville, as under the former management.

The Palace theater is Altoona's latest acquisition in the motion picture field, having recently been opened at 1121 Eleventh street in that city, and is one of its most attractive picture houses. It is owned by A. Notopolis.

Albert E. Westover, architect, has been granted a permit for a $100,000 moving picture and vaudeville theater for Hopkins, Milgram and Gardner, on the west side of Broad street, above Snyder avenue, Philadelphia. The seating capacity will be 2,500.

A motion picture theater will be erected at the corner of Germantown avenue and Venango street, Philadelphia, by George F. and Walter Stuempfig, which will have a seating capacity of 3,000. The house will be fireproof and will have cantilever galleries.

Samuel F. Wheeler has purchased a site at 23 North Fifty-second street, Philadelphia, on which he will erect a large motion picture theater.

SOUTH CAROLINA.

Messrs. W. T. Henderson, T. F. Hunt, C. O. Hobbs and others will erect a moving picture theater at Greenville.

The Grand theater at Spartenburg, which will be conducted under the management of Lawrence Lester, is well named, for it is one of the grandest motion picture houses in the state. The ventilating system is perfect, the air being changed every minute and a half. The Grand is supplied with eight oscillating fans, which scatter the fresh air after the 42-inch exhaust fan takes out all of the foul and hot air. The house is equipped with comfortable opera chairs and the floor is so inclined that the view from the rear is as good as from any other part of the house. Mr. Lawrence is also manager of Fairyland theater of that city.

SOUTH DAKOTA.

The Cosy Theater at Aberdeen has been purchased by Nordahl Hollien.

A motion picture theater will be erected at Toronto by H. P. Mortenson.

Tony Sudekum of the Crescent Amusement Company, which operates the Fifth Avenue Theater and several motion picture theaters in Nashville, has purchased the Princess theater in that city. The price paid for the stock is given as $65,000. The house was erected by W. P. Ready and associates. The Princess will be under the direct supervision of Mr. Sudekum.

W. F. Neil, proprietor of the Picto and Crescent, motion picture theaters of Chattanooga, gave the proceeds for one day from these theaters to the "safe and sane" Fourth of July celebration fund. In this way every one was given an opportunity to contribute toward making the day a success.

TENNESSEE.

Two new motion picture theaters have been added to that list of amusement places in Memphis. They are the new Majestic, being erected by R. Brinkley Snowdam for the Majestic Amusement Company, and the Princess, which is being built by the Trumble Amusement Company. They are located on South Main street, near Beale avenue. The Princess was erected at a cost of $60,000 and is said to be one of the prettiest picture theaters in the entire country. It has a capacity of 700, a stage, asbestos curtains, balconies, Mezzanine floor and women's waiting room. The front is especially elaborate, being of Corinthian design, and it will be brilliantly illuminated. The Majestic theater cost $65,000 and has a seating capacity of 1,200. The two theaters are said to be the handsomest in the South.

TEXAS.

Plans have been drawn for the new motion picture theater to be erected on Main street, Houston, for Jesse Jones, which will be among the handsomest, if not absolutely the handsomest, house of its kind in the city.

A new motion picture theater has been opened at Hempstead by Messrs. Rhea and Son.

The Hippodrome Amusement Company will erect a motion picture theater at Dallas.

The Cozy theater at Houston has been purchased by the Bryan Realty Company.

A $5,000 motion picture theater will be erected at McGregor by Messrs. Smith and Morehead.

The Isis is the name of a new motion picture theater recently erected at Houston at a cost of $5,000.

The Mecca, a motion picture theater of Houston, was recently opened in that city under the management of Messrs. Jones and Rouse.

UTAH.

According to the plans of the Jupiter Theater Company, incorporated with a capital stock of $15,000, Salt Lake City will have another moving picture theater within a short time. The company has leased the old Mission theater building and will convert the same into a motion picture house. The name of the house will probably be decided by contest. The officers of the company are: President, L. J. Gilmer; vice-president, A. B. Irvine; secretary and treasurer, J. Fred Daynes; directors, George E. Hale and R. W. Daynes.

A motion picture theater has been established in the Provo Opera House by Epperson Brothers.

VERMONT.

It is the intention to have the Standard Theater at Bellows Falls ready to open to the public on Labor Day. The house will have a seating capacity of about 900 and will be thoroughly up-to-date in every particular.

Dreamland is the name of a new motion picture theater to be erected at White River by F. M. Greenough.

The Majestic, a straight motion picture house was recently opened at Burlington. It has a seating capacity of 750 and is second to none in the town.

VIRGINIA.

The Spiegel Motion Slide Company of Richmond has been incorporated with a capital stock of $200,000 maximum, $50,000 minimum. The officers are: President, George B. Hutchings; vice-president, J. F. Tilley, Washington, D. C.; secretary, F. L. Middleton, Washington, D. C.

The Art theater at Radford has been purchased by J. B. Akers and Earl Moore of Roanoke.

The Film Exchange Corporation, Richmond, has been incorporated with the following officers: President, A. E. Watts, Richmond; vice-president, H. K. Wood, New York; treasurer, W. H. Sellsberg, New York; secretary, J. S. Perry, Richmond; capital stock, $1 000 to $2,500.

WEST VIRGINIA.

The Union Opera House of Bridgeport has been leased by the local lodge of Knights of Pythias, who will conduct it as a moving picture theater.

The Grand theater at Weston, W. Va., has been purchased by Messrs. Hood and Martin, who will operate it as a motion picture and vaudeville house under the name of the Hippodrome.

The Motion Picture Exhibitors' League of West Virginia has been organized, with the following officers: President, M. M. Weir, Colonial theater, Charlestown, W. Va.; first vice-president, F. L. Harris, Bijou theater, Parkersburg, W. Va.; second vice-president, L. C. Washburn, Lyric theater, Salem, W. Va.; secretary, L. R. Thomas, Orpheum theater, Moundsville, W. Va.; treasurer, P. S. Barett, Star theater, Parkersburg; national vice-president, E. W. Haugh, Dreamland theater, Huntington, W. Va. The next meeting will be held at Huntington the first Monday in May.

The H. R. Porters Consolidated Theatrical Enterprise of Parkersburg has been incorporated to promote and operate dramatic, vaudeville and moving picture shows; capital stock, $10,000. The incorporators are H. W. Lane, New York; C. F. Remley, H. R. Porter, J. T. McNulty and N. C. Jones, Parkersburg.

WASHINGTON.

The Auditorium theater will open in Spokane about Aug. 1 with the New moving pictures that talk, according to Dan Weaver. Sid Rosenhaupt is interested with Mr. Weaver, also John Cort and others, who control the invention. The machine is the invention of Dr. Isadore Kitsay of Philadelphia.

WEST VIRGINIA.

The Consolidated Motion Picture Company of Pittsburgh has opened the Ideal picture theater in Fairmount. The company has an option on a lease for a portion of a new building now being erected in Morgantown, in which they propose to install a modern motion picture theater.

The "Pike" is the name of a new motion picture theater opened at Shadyside by Dr. H. F. Weidman, at present the only house of its kind in the place.

The first permit to conduct a motion picture theater in Wheeling under the Vaas ordinance and in accordance with the state laws was granted to William G. Meyer, proprietor of the Avalon theater in that city.

WISCONSIN.

A motion picture theater will be erected at Darlington by Will Peters of Mineral Point.

The Grand motion picture theater of Beloit has been undergoing extensive alterations and for this reason has been closed for two months.

The White Theater at Janesville, conducted by A. J. Gilbertson, has been purchased by Messrs. George and Herman Kahlke.

A new motion picture theater will be erected at Appleton by Neil Duffy, proprietor of the Elite Theater in that place.

The Ripon Theater at Ripon has been purchased by Louis Radliem of Milwaukee, who will conduct the same as a high-grade motion picture house.

WYOMING.

An open air motion picture theater has been opened at Sheridan under the management of J. O. Decker.

WISCONSIN.

The Wisconsin Moving Picture Exhibitors' League was recently organized at Milwaukee with the following officers: President, Charles H. Phillips, Milwaukee; vice-president, Thomas Foster, Stanley and Charles W. Christainson, Racine; secretary, J. W. Clark, Sheboygan; treasurer, Henry S. Klein, Milwaukee; sergeant, Peter Jermain, Milwaukee; trustees, B. K. Fischer, O. Sprecher, Milwaukee; L. W. Anderson, Neenah; C. W. Tiede, Burlington. The league started out with a membership of sixty-five and later it will affiliate with the Moving Picture Exhibitors' League of America.

Saxe Bros. have leased a site on Grand avenue between Fourth and Fifth streets, Milwaukee, and will erect a new theater.

Messrs. Crowley Bros. are erecting a moving picture theater on National avenue, Milwaukee, between Thirtieth and Thirty-first avenues, which they expect to be completed by November 1.

J. W. Tonsor has been granted a permit to erect a moving picture theater on Fond du Lac avenue, near Twenty-ninth street, Milwaukee, at a cost of $9,000 and the Tern Amusement Company has been granted permission to erect an $8,000 theater on Third street, near Clarke in the same city.

A moving picture machine has been installed at the Home for the Feeble Minded, Chippewa Falls and once each week an entertainment will be given for those residing there.

Contracts have been let for the erection of the Bell moving picture theater at Fourteenth street and North avenue, Milwaukee, at a cost of $7,000.

A new moving picture and vaudeville theater, the Lyceum, has been opened at Baraboo by Monroe T. Garrison, who will present only the best. It is said the new theater is one of the prettiest in the state and it is expected that it will be one of the most successful.

William McIntyre is now sole owner of the Bijou theater, a vaudeville and moving picture theater of Kenosha, he having purchased the interest of his partner, John E. Keating. The theater has been redecorated inside and out and no expense has been spared to make it one of the coziest, cleanest and best lighted theaters of its kind in the state. The Bijou is one of the few theaters in the state having a silver curtain to insure the brilliance of pictures. The programs will consist of three carefully selected vaudeville acts and 2,000 feet of moving pictures at each performance.

J. A. Prinsen and E. C. Prinsen, who have been conducting the Royal theater at Fond du Lac, have secured control of the Idea and Henry Boyle theaters.

Plans have been prepared for a new motion picture house to be erected at Monroe by Leon Goetz.

The Victor Motion Picture theater at Eau Claire has been leased by Andrew Porter of Chippewa Falls for five years.

The Cream City theater, Twenty-seventh street and North avenue, Delavan, has been purchased by R. M. Calkins of Williams Bay.

A moving picture theater will be erected at Two Rivers by Frank Bonk of that place.

The Idle Hour theater at Fennimore, operated by E. A. Heberlein, has been purchased by E. T. League, who has improved the same and will conduct it as a high grade place of amusement.

The Royal theater at Stoughton has been purchased by Messrs. Erling Landvik and Jacob Gjestad.

Plans have been prepared for a motion picture theater to be erected at Racine by the Portier Furniture Company.

A moving picture and vaudeville theater has been opened at Muscoda.

A company has been organized at Mishicot with Earl Stoneman as president, Arthur Holst, secretary, and Ray Scheuer, manager, for the purpose of establishing a moving picture theater in that place.

A new motion picture theater will be erected at Ellsworth by Messrs. Norman N. Buck and Harold F. Doolittle.

The Princess motion picture theater at Augusta has been purchased by Messrs. Simpson and Emerson of Spooner, who contemplate improving the same.

Amil Scantland, who for some time has operated the Orpheum motion picture theater at Washburn, has leased the Masonic hall building in that place and after having it thoroughly fitted up will occupy it. The Peterson and Hansen building, formerly occupied by the Orpheum, has been leased by other parties, who will continue to operate the old theater, thus giving that city two motion picture theaters.

The American Theater Company will conduct a motion picture theater at Port Washington under the management of I. C. Layman, which will be modern and up-to-date in every respect.

A company, of which Arthur Holst is secretary, has been organized to erect a motion picture theater at Mishicot.

A new motion picture theater will be erected at 705 Mound street, Madison, by Mrs. Mary Stang, at a cost of $5,500.

A motion picture theater is being erected at Twenty-second and Lincoln avenues, Milwaukee, by Frank Ragowski.

Frank Henry will open a motion picture theater at Lake Andes.

The Bijou is the name of a new motion picture theater recently opened at Grand Rapids.

The Gem is the name of a new theater to be opened at Washburn under the direction of Manager Harrington.

Messrs. Drahelm and Barnes will open a motion picture theater in the Bishop building at Ripon

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date.	Title.	Maker.	Length.
7-10	A Bunch of Violets	Vitagraph	1,000
7-11	The Sheriff's Daughter	Lubin	1,000
7-11	The Man Inside	Melies	968
7-11	His Wife's Old Sweetheart	Pathe	1,000
7-11	His Masterpiece	Selig	1,000
7-12	For Valour (7076)	Edison	1,000
7-12	Saved by Telephone	Kalem	
7-12	The Foster Child	Vitagraph	1,000
7-13	A Story of Montana	Essanay	1,000
7-13	For Her Father's Sake (309)	Cines	950
7-13	The Unwilling Bride	Pathe	997
7-13	Aunty's Romance	Vitagraph	1,000
7-15	The Lair of the Wolf	Kalem	1,000
7-15	Honor Thy Father	Lubin	1,000
7-15	A Mission of Diplomacy	Vitagraph	3,000
7-15	Conscience	Vitagraph	1,000
7-16	Nerves and the Man (7079)	Edison	1,000
7-16	The Smuggler's Daughter	Essanay	1,000
7-16	Disowned (310)	Cines	1,050
7-16	The Girl and the Cowboy	Selig	1,000
7-17	The Grandmother (311)	Eclipse	400
6-17	The Senorita's Remorse	Lubin	400
7-17	The Redemption of Red Rube	Vitagraph	1,000
7-17	A Question of Size	Pathe	1,007
7-18	Heaven Avenges	Biograph	1,000
7-18	Together	Lubin	1,000
7-18	The Lesson	Melies	
7-18	The Brave Little Indian	Pathe	1,004
7-19	The Necklace of Crushed Rose Leaves (7082)	Edison	1,000
7-19	Hearts of Men	Essanay	1,000
7-19	A Prisoner of the Harem	Kalem	1,010
7-19	The End of Robespierre	C. G. P. C.	
7-19	The Black Sheep	Vitagraph	1,000
7-20	The Little Artist of the Market (7083)	Edison	1,000
7-20	A Wife of the Hills	Essanay	1,000
7-20	A Western Courtship	Lubin	1,000
7-20	The Half-breed's Foster Sister	Pathe	994
7-20	Rock of Ages	Vitagraph	1,000
7-20	The Money Kings (Special)	Vitagraph	3,000
7-22	The Sands of Dee	Biograph	1,000
7-22	The Thief	Kalem	1,000
7-22	The Siege of Petersburg	Kalem	2,000
7-22	The Ranger's Reward	Lubin	1,000
7-23	The Sketch with the Thumb Print (7084)	Edison	1,000
7-23	Jane Seymour and Henry VIII of England	C. G. P. C.	981
7-23	The Double Cross	Selig	1,000
7-23	The Adventure of the Thumb Print	Vitagraph	1,000
7-24	Fantasca, the Gypsy	Kalem	1,000
7-24	His Second Love	Pathe	1,020
7-25	The Shepherd's Flute	Lubin	1,000
7-25	A String of Beads	Melies	1,000
7-25	The Redman's Friendship	Pathe	1,007
7-25	The Miller of Burgundy	Selig	1,000
7-26	The Escape from Bondage (7086)	Edison	1,000
7-26	A Political Kidnapping	Kalem	1,000
7-26	A Wartime Romance	Selig	
7-26	A Bold Game	C. G. P. C.	866
7-26	The Barrier that was Burned	Vitagraph	1,000
7-27	The Relief of Lucknow (7087)	Edison	1,000
7-27	A Moonshiner's Heart	Essanay	1,000
7-27	The Divine Solution	Lubin	1,000
7-27	For the Sake of the Papoose	Pathe	1,004
7-27	The Light of St. Bernard	Vitagraph	1,000
7-29	Black Sheep	Biograph	1,000
7-29	The Family Tyrant	Kalem	1,000
7-29	Don Juan and Charles V	Pathe	2,000
7-29	The Three Valises	Selig	1,000
7-29	The Miracle	Vitagraph	1,000
7-30	More Precious than Gold (7088)	Edison	1,000
7-30	Broncho Billy's Pal	Essanay	1,000
7-30	The Martyrs	C. G. P. C.	
7-30	The Inventor's Secret (316)	Cines	1,080
7-30	The Peculiar Nature o ftne White Man's Burden	Selig	1,000
7-31	The Adventure of a Retired Army Colonel	Vitagraph	1,000
7-31	The Soldier Brothers of Susanna	Kalem	1,000
7-31	The Derelict's Return	Lubin	1,000
7-31	Anona's Baptism	Pathe	
7-31	The Adventures of the Returned Army Colonel	Vitagraph	1,000
8-1	The Narrow Road	Biograph	1,000
8-1	Her Hour of Triumph	Essanay	1,000
8-1	The Two Gun Sermon	Lubin	1,065
8-1	The Will of Destiny	Melies	1,000
8-1	In God's Care	Pathe	
8-1	Officer Murray	Selig	1,000
8-2	The Lord and the Peasant	Edison	1,000
8-2	The Barefoot Boy	Kalem	1,000
8-3	The Loafer's Mother	Essanay	1,000
8-3	Law and the Man (318)	Cines	1,000
8-3	The Detective's Conscience	Lubin	1,000
8-3	Memories	Pathe	
8-3	The Fatherhood of Buck McGee	Vitagraph	1,000

COMEDY.

Date.	Title.	Maker.	Length.
7-12	Down Jayville Way	Essanay	1,000
7-12	Over the Hills to the . oor House	Lubin	400
7-12	The Hypnotist	Lubin	600
7-12	A Mail Order Hypno ist	Selig	
7-12	Ma Takes Tonics	Pathe	1,036
7-13	Madam de Mode (707J)	Edison	700
7-13	The Stranded Actors	Lubin	1,000
7-15	The Speed Demon	Biograph	
7-15	His Own Fault	Bograph	
7-15	The Pennant Puzzle	Selig	1,000
7-16	Whiffles Mourns His Twin	C. G. P. C.	590
7-16	A Persistent Lover	Vitagraph	400
7-16	A Lively Affair	Vitagraph	650
7-17	The Suffragette Sheriff	Kalem	1,000
7-17	A Question of Size	Pathe	
6-17	Revenge Is Sweet (7089)	Edison	690
7-18	Cupid's Quartette	Essanay	1,000
7-18	A Cowboy's Proposal	Melies	
7-19	Buster's Dream	Lubin	600
7-19	The Uninvited Guest	Lubin	400
7-19	A Day Off	Selig	1,000
7-20	The Part the Servant Played (312)	Cines	1,000
7-20	A Wife of the Hills	Essanay	1,000
7-22	Wanted—a Sister	Vitagraph	1,000
7-23	The Understudy	Essanay	1,000
7-23	A Daughter's Diplomacy (313)	Cines	896
7-24	The Grouch (7085)	Edison	985
7-24	Billy's Nightmare (314)	Eclipse	485
7-24	A Visit to Lively Town	Lubin	400
7-24	The Talker	Lubin	600
7-24	Martha's Rebellion	Vitagraph	1,000
7-25	Willie Becomes an Artist	Biograph	
7-25	The Would-Be Shriner	Biograph	
7-25	Mr. Tibbs' Cinderella	Essanay	1,000
7-26	Twins	Essanay	1,000
7-26	His Vacation	Lubin	1,000
7-27	Two Many Sweethearts (315)	Cines	965
7-29	A Farmer's Son	Lubin	293
7-30	A Juvenile Love Affair	Vitagraph	1,000
7-31	When She Was About Sixteen (7089)	Edison	1,000
7-31	The Trials of a Playwright	Eclipse	1,010
8-2	The Browns Have Visitors	Essanay	1,000
8-2	House Cleaning	Lubin	400
8-2	Man Wanted	Lubin	600
8-2	The Lightning Paper Hanger	C. G. P. C.	
8-2	The Awakening of Jones	Vitagraph	1,000
8-3	Mary Had a Little Lamb	Edison	300

EDUCATIONAL.

7-8	Nile Hippopotamus	Kalem	
7-12	A Pet of the Cairo Zoo	Kalem	
7-16	The Mosquito	C. G. P. C.	443
7-22	On the Trail of the Germs	Selig	1,000
7-26	In Maryland	Selig	
7-29	Pueblo Indians, Albuquerque, N. M.	Lubin	765
8-2	The Right Way and the Wrong Way	Selig	

TOPICAL.

7-8	Pathe's Weekly No. 28	Pathe	1,027
7-12	The Los Angeles Police Department	Selig	
7-15	Pathe's Weekly No. 29	Pathe	1,040
7-18	The Polo Substitute	Selig	1,000
7-19	Egyptian Sports	Kalem	
7-22	Pathe's Weekly No. 30		1,000
7-24	The French Army in Action	Eclipse	505
7-29	Pathe's Weekly No. 31	Pathe	
8-2	The Wreck of the Vega	Selig	
8-3	The Ninth International Red Cross Conference, Washington, D. C., May 7th to 17th, 1912	Edison	700

SCENIC.

7-26	Over Morocco in a Hydro-Aeroplane	C. G. P. C.	174
8-2	A Little Trip in the Colorado Mountains	Pathe	
8-2	Easter Celebration at Jerusalem	Kalem	
8-2	Havana, Its Streets, Buildings and Fortresses	C. G. P. C.	
8-3	Carthage and Sidi-Bu-Said	Cines	360

DAILY LICENSED RELEASES

MONDAY: Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

TUESDAY: Edison, Essanay, Cines, Kleine, Pathe, Selig, Vitagraph.

WEDNESDAY: Edison, Kalem. Eclipse,—Kleine, Lubin, Pathe, Vitagraph.

THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig.

FRIDAY: Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.

SATURDAY: Edison, Essanay, Cines, Kleine, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date.	Title.	Maker.	Length.
7-6	Rip Van Winkle	Reliance	
7-7	Under Two Flags	Thanhouser	2,000
7-7	For Love	Eclair	
7-7	The Unknown Bride	Rex	
7-7	The Portrait of Lady Anne	Thanhouser	950
7-8	The Parson and the Medicine Man	Imp	1,000
7-8	The Flower of the Forest	Nestor	
7-8	The Gypsy Bride	Champion	
7-8	Where There's a Heart	American	1,000
7-9	Reconciled	Bison	
7-9	Under Two Flags	Gem	2,000
7-9	The Lion's Revenge	Gaumont	
7-9	The Lost Messenger	Majestic	
7-10	A Gentleman of Fortune	Nestor	
7-10	The Fall of Black Hawk	American	2,000
7-10	Grandpa	Reliance	
7-10	White Fawn's Indian Lover	American	
7-11	The Greater Love	Rex	
7-11	The Vanishing Race	American	1,000
7-11	Love's Floral Tribute	Gaumont	
7-12	Young Wild West Cornered by Apaches	Nestor	
7-12	Her Life Story	Powers	
7-12	In Swift Waters	Victor	
7-13	Just in Time	Bison	
7-13	The Wolf's Prey	Milano	
7-13	Circumstantial Evidence	Great Northern	694
7-13	Lights and Shades of Old Kentucky	Comet	1,000
7-13	The Toy Phone	Reliance	
7-14	The Mother Heart	Rex	
7-14	The Finger of Scorn	Thanhouser	950
7-15	The Trifler	Nestor	
7-15	Hearts in Conflict	Imp	1,000
7-15	Foraging of the Enemy	Champion	
7-15	The Fatal Mirror	American	1,000
7-15	The All-Seeing Eye	Republic	
7-16	The Dreamers	Eclair	
7-16	Love's Surest Proof	Gaumont	
7-16	In Her Brother's Defense	Majestic	
7-16	Vengeance Is Mine	Thanhouser	
7-16	The Sheriffs Mysterious Aide	Bison	
7-17	In the Nick of Time	American	
7-17	At Cripple Creek	Reliance	
7-17	Slippery Jim	Solax	
7-17	Fur and Feathers	Nestor	
7-18	Winning the Latonia Derby	Imp	1,000
7-18	The Tell Tale Shells	American	1,000
7-18	A Mid-Channel Romance	Gaumont	
7-19	Her Life's Story	Powers	
7-19	Stones that Rebound	Lux	970
7-19	Young Wild West Trapping a Tricky Youngster	Nestor	
7-20	Almost a Tragedy	Great Northern	666
7-21	When Love Rules	Rex	
7-21	Rizzio	Eclair	
7-21	Only a Miller's Daughter	Thanhouser	
7-22	The Traitor's Fate	Imp	1,000
7-22	The Ranchman's Remedy	Nestor	
7-22	The Call of the West	Champion	
7-22	Indian Jealousy	American	1,000
7-23	The Governor's Daughter	Eclair	
7-23	The Little Rancher	Bison	
7-23	Bread Cast Upon the Waters	Gem	
7-23	The Silent Castle	Gaumont	
7-23	The New Clerk	Majestic	
7-23	The Portrait of Lady Anne	Thanhouser	..
7-24	The Little Moonshiner	Nestor	
7-24	How He Made Good	American	1,000
7-24	The True Love	Reliance	
7-24	Broken Oaths	Solax	
7-25	The Double Cross	Eclair	
7-25	The Canyon Dweller	American	1,000
7-25	The Heart of a Gypsy	Imp	
7-25	The Hand of Mystery	Rex	
7-25	Love's Floral Tribute	Gaumont	
7-26	Young Wild West's Prairie Pursuit	Nestor	
7-26	His Madonna	Powers	
7-26	Not Like Other Girls	Victor	2,000
7-26	Mr. X. and the Unfortunate Heiress	Lux	967
7-26	The Requital	Solax	
7-26	The Merchant of Venice	Thanhouser	
7-27	The White Saviour	Bison	
7-27	Love's Diary	Imp	
7-27	The Blind Man's Sacrifice	Milano	2,000
7-27	The Tomboy Ranch Girl	Comet	
7-27	The Soldier Baby	Reliance	
7-28	Through Memory Blank	Rex	
7-28	Cousins	Thanhouser	
7-29	Reunited by the Sea	Imp	1,000
7-29	The Undoing of Slim Bill	Nestor	
7-29	The Poisoners	Champion	
7-29	It Pays to Wait	American	1,000
7-30	A Brother's Jealousy	Eclair	
7-30	An Even Break	Bison	
7-30	Back to Her Own	Gem	
7-30	The Prison on the Cliff	Gaumont	
7-30	Treasurer Trove	Thanhouser	
7-31	The Obligation	Nestor	
7-31	In the Sowing	Powers	
7-31	The Rose Festival	Powers	
7-31	The Fight at the Mill	American	
8-1	Running for Congress	Eclair	
8-1	Adrift	Imp	1,000
8-1	The Lash of Fate	Rex	
8-1	A Life for a Kiss	American	1,000
8-1	A Romance of the Palm Garden	Gaumont	
8-2	Young Wild West Washing Out Gold	Nestor	
8-2	Dora	Powers	
8-2	Taking a Chance	Victor	
8-2	The Mysterious Flowers	Lux	983
8-2	Buddy and His Dog	Solax	
8-2	A New Cure for Divorce	Thanhouser	
8-3	The Battle of Two Palms	Milano	2,000
8-3	The King's Power	Great Northern	2,000
8-3	The Hold-Up in Buckeye Canyon	Comet	
8-3	The Wood Nymph	Reliance	
8-3	His Partner's Share	Bison	

COMEDY.

Date.	Title.	Maker.	Length.
6-30	Willy Wants a Free Lunch	Eclair	
7-1	Pat's Breeches	Champion	
7-1	Jenks and His Motor Boat	Comet	1,000
7-2	The Flat Upstairs	Majestic	
7-2	The Burglar Alarm Mat	Majestic	
7-3	Hard Luck Bill	Nestor	
7-3	The Coming Generation	Powers	
7-3	Father and the Boys	Solax	
7-5	Ma and Dad	Thanhouser	
7-6	Home Again	Imp	600
7-6	The Girl in the Auto	Republic	
7-7	The Cook Came Back	Majestic	
7-9	A Double Misunderstanding		
7-8	Pa's Medicine	Thanhouser	
7-9	The Hazers' Hazed	Thanhouser	
7-10	Tangled	Powers	
7-10	A Leap Year Delusion	Powers	
7-10	Winsome but Wise	Solax	
7-11	The Cedarville Scandal	Eclair	
7-11	Caught in a Flash	Imp	1,000
7-12	Spiffkin's New Job	Lux	567
7-12	Ponto's Little Joke	Lux	393
7-12	Hotel Honeymoon	Solax	
7-12	Nursie and the Knight	Thanhouser	
7-12	Getting Even	Powers	
7-13	The Wrong Weight	Imp	600
7-13	Moving Pictures	Great Northern	305
7-14	Artful Contran	Eclair	
7-14	Father's Bust	Majestic	
7-14	The Widower's Widow	Majestic	
7-15	Reggie Breaks the College Rules	Comet	1,000
7-17	Getting Even	Powers	
7-18	That Loving Man	Eclair	
7-19	The Four Flush Actor	Solax	
7-19	The Ranchman and the Hungry Bird	Thanhouser	
7-20	Uncle Reuben Goes to Town	Great Northern	332
7-20	The Foreign Invasion	Imp	600
7-20	Love Me, Love My Dog	Reliance	
7-21	The Alibi Club	Majestic	
7-22	Reformed by Strategy	Comet	
7-24	Baby Sherlock	Powers	
7-27	Case of Dynamite	Imp	
7-27	Don't Go On a Spree	Great Northern	876
7-28	The Lady Barrister	Eclair	
7-28	The New Policeman	Majestic	
7-29	Reconciled in Reno	Comet	
7-30	The Mighty Hunter	Majestic	
7-31	Where There Is Soap, There Is Hope	Reliance	
7-31	Bottles	Solax	
7-31	Imagination	Solax	
8-3	The Cure that Failed	Imp	

EDUCATIONAL.

Date.	Title.	Maker.	Length.
6-12	A Day at the Zoological Gardens	Reliance	
6-22	The Pelican	Reliance	
6-22	Printing Uncle Sam's Paper Money	Imp	600
6-23	Among the Bedouins	Eclair	
6-30	Women's Work in Oporto	Eclair	
7-6	Printing and Engraving U. S. Government Stamps	Imp	400
7-7	Arabian Theaters	Eclair	
7-28	Life in a Bulgarian Village	Eclair	
7-29	Evolution of a Duck Egg	Republic	

INDUSTRIAL

Date.	Title.	Maker.	Length.
7-10	Strawberry Time	American	
7-20	Building a Church in a Day	Imp	400

TOPICAL.

Date.	Title.	Maker.	Length.
6-12	Animated Weekly	Gaumont	
6-15	Bull Fight, Nuevo Laredo, Mexico	Imp	400
6-17	A Fifty-Mile Auto Contest	American	
6-19	Gaumont Weekly	Gaumont	
6-26	Gaumont Weekly	Gaumont	
7-3	Gaumont Weekly	Gaumont	
7-8	The Poughkeepsie Intercollegiate Regatta	Comet	1,000
7-10	Gaumont Weekly	Gaumont	
7-13	Gov. Wilson at His Summer Home	Imp	
7-17	Gaumont Weekly	Gaumont	
7-20	Building a Church in a Day	Imp	400
7-24	The American Olympic Victors	Powers	
7-24	Gaumont's Weekly	Gaumont	
7-31	Gaumont's Weekly	Gaumont	
8-3	In and Around Chicago	Imp	

SCENIC.

Date.	Title.	Maker.	Length.
6-12	Views of the Hudson Valley	Powers	
6-14	Italian Lakes	Ambrosia	
6-16	Luxor and Thebes, Egypt	Eclair	
6-28	Benares, the Sacred City	Ambrosia	
6-29	By the Cliffs of Etretat	Lux	259
6-30	Picturesque Portgual	Eclair	
7-1	Little Old New York	Champion	
7-3	Scenes in Somerset, England	Eclipse	200
7-6	Copper Industry in Spain	Great Northern	345
7-14	Across the Caucasus	Eclair	
7-22	San Diego	American	
7-31	Giants of Steel	American	

VOL. VIII. AUGUST 17, 1912. No. 4.

MOTOGRAPHY

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MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

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Above, the God of Peace Prevents Sacrifice. Below, the Feast in Honor of Cortez. From Essanay's "The Fall of Montezuma."

MOTOGRAPHY

Vol. VIII **CHICAGO, AUGUST 17, 1912** **No. 4**

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CHICAGO, AUGUST 17, 1912

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THE LEAGUE AND THE CONVENTION.

AUGUST 1, 2 and 3, 1911, there met in Cleveland, Ohio, some 300 earnest men. They represented, as delegates and proxies, 2,200 exhibitors. These 300 men organized and started on its successful course the Motion Picture Exhibitors' League of America. They elected officers of unusual efficiency, and departed for home with the promise to see each other again in a year.

It has been a busy year. The Motion Picture Exhibitors' League of America is a master association made up of any number of smaller associations. These smaller state and local leagues had to be organized. In some states tentative and feeble organizations already existed. In others there had been no attempt to get together. In all cases the emissaries of the National League had to revivify dead enthusiasm, inspire new confidence, prove that the movement was substantial, positive and certain. Sometimes it was easier to organize brand new associations than it was to revive dead ones, whose members had tried to get together, but failed to stay. It was the hardest kind of work. Those blase manufacturers and exchange men who predicted failure for the league knew how hard it was. They thought it was too hard—but they reckoned without appreciation of the power of enthusiasm. Not for one moment has interest waned in any quarter. Month after month states have organized, one after another, have held their conventions, and have appointed delegates to the National convention. And not content with sending delegates, the exhibitors themselves have come—over 2,000 of them. That is a pretty good growth for one year. And no visitor to the present convention will leave with any doubt of its permanency and power.

Thus from being almost the only important industry without organization, motion picture exhibiting has developed in a year into one of the best organized and most enthusiastically co-operative lines of effort in the world.

The scoffers were astounded by the success of the Cleveland convention of 1911. They admitted afterward that it was motion picture history in the making. There are still a few scoffers left; not many now, it is true, but enough to talk some of "temporary enthusiasm," "new brooms sweeping clean," and other phrases of imaginary appropriateness. These must, by this time, be overwhelmed with the very evident air of establishment that pervades the organization. Even the campaigning for offices, while all good natured, is serious enough to show a high regard for the purposes of the League.

This issue of MOTOGRAPHY must needs go to press before the national officers are elected for the ensuing year. At this writing, therefore, there is no certainty whether the officers of last year will be returned or a new set elected. So the only comment we can make on this subject is that no matter which way the election swings, the League is assured of an efficient administration. This is not idly said; we know the men who are candidates for the presidency of the League. We know their mo-

tives and their ability; and we know the League is fortunate, so early in its career, to find leaders of that caliber. For after all, though the officers are but servants of the association, they can make or mar its record according as they are efficient and enthusiastic or incompetent and indifferent.

The exhibitors got along very well for years without a League. For that very reason, the League has a vast amount of work to do; for the things that needed attention and did not get it have been accumulating—thrust aside for the time being, but piling up like the neglected work on one's desk. The unprotected exhibitor was harassed by a multitude of petty enemies. Many of these have fled like evil ghosts before the light of organization. The very word has sufficed to banish some of the parasites that sap the vitality of disorganized business, and the strength of the League is left unimpaired for battle with the bolder spirits of unfair legislation and abortive reform. The work is scarcely more than started, yet in the one year of the League the picture theaters have attained a dignity they never had before. Today any man may be proud to acclaim that he is an exhibitor and a League member.

We have said that not all the interests of the industry favored the League. Some scoffed at it, others merely doubted its efficacy in promoting the welfare of the picture. Yet, to descend to sordid finance, the hundred-page Official Program of this convention lists contributions totaling $4,325, with advertising aggregating probably another $5,000. And that is a good test of high regard; for men must have faith to open their pockets.

Take it by and large, it is hard to see how the convention could have opened more auspiciously, been more harmoniously conducted, or afforded exhibitors a heartier welcome. In short, it is a success in *every* way.

HAZARDS OF FILM MAKING

IT will be necessary, we fear, to run an obituary column in MOTOGRAPHY in the near future if the moving picture actors and actresses continue to carry out their plays with the reckless abandon that has characterized their work this summer. From the reports received during the last thirty days it would seem that the daily occupation of an aviator is a safe and sane performance compared to the hazards of motion picture scenarios.

An overly ambitious stabbing act, two automobile accidents, with actors in the leading roles, four near-drownings, two runaways, an aeroplane accident, an accidental hanging, and the burning of two men in the debris of a collapsed set, are among the leading attractions for July, which in a way reflect credit on the victims for their strenuous efforts to produce realistic effects. After obtaining the necessary experience in expression, we would suggest that the aspirant to motion picture fame acquaint himself with the elements of "first aid to the injured."

For the edification of the motion picture patrons, the camera man has flown above cities, climbed the steel frame work of uncompleted skyscrapers, jumped from balloons, traveled under sea, fought with the troops on the firing line, stood in the craters of active volcanoes, and explored the fever-haunted jungles of Africa. In almost every case the element of danger, as recorded by the camera, is an actual living fact, and as such should be appreciated by the patrons of the show. Even in the case of the so-called "faked" film, there is always a chance for a slip, or unforeseen circumstance, as shown by the records for July, and the fact that such a film is to a certain extent safeguarded, should not detract from its interest as a "thriller."

Contrary to the general belief, that the accidents mentioned in MOTOGRAPHY emanated from the imaginative brain of the press agent or publicity department of the film manufacturers, the victims are fully entitled to the notice given them, for the accidents actually occurred in the manner stated. In the future we believe the Carnegie hero committee should keep an open eye on the doings of the film actors and camera men.

THE FOX INJUNCTION.

SHOULD the injunction, recently issued against the General Film Company in the matter of William Fox, be carried to the extreme limit of forcing an open market, a matter that is well within speculation at least, no exchange could supply exclusive service to an exhibitor, nor the exclusive right to use any particular make of film. Thus an exhibitor, showing the films of any one maker, would suffer competition from a neighboring show, which, backed up with an injunction, could demand the same films.

It can easily be imagined in what position the producing and distributing branches of the business would be placed, if each film exchange, by the tenets of the injunction, could force any of the producing companies to supply it with films.

While the theatrical profession are protected from this contingency by virtue of the copyrights on their plays, the film people are far from being in that enviable position. Should the film patents fail to be of support in the matter of exclusive film service, there is a possibility of the producers restricting the service by means of copyrights on the films, as is already done in the case of many feature subjects of which state rights are sold. If possible with one class of films, why not with all?

As no one can foresee what attitude the courts will assume in regard to the extent to which this principle may be carried, it is interesting to consider the possible effect of the ruling upon the present system of distribution.

SCIENCE AND CELLULOID.

FROM the information that we have at hand, it would seem that the attention of the entire scientific world is concentrated in discovering in the use of new perils celluloid. Instead of investigating new substances for a reliable substitute, the fraternity is engaged in a sort of scientific "muckraking." Among the contributions that we have received is the following:

"That the peril of celluloid working is not confined to its inflammability alone, is pointed out in the new regulations in regard to the working and finishing of celluloid articles, issued by the Ministry of Saxony. According to a statement accompanying these regulations, there is also the danger of poisoning by prussic acid, which is produced when celluloid burns. Experiments, made by the Hygienic Institute at Leipzig, have shown that 5 grammes of celluloid scraps ignited in the open air will produce about 0.05 grammes of prussic acid, a quantity sufficient to kill one person. The danger is increased when celluloid working is done in the small rooms of private dwellings with insufficient ventilation. The new regulations forbid the manufacturers to give out more than 13 pounds of material at a time to any one family employed in home finishing, and also they are to point out to these people the danger connected with this work."

The Motion Picture Exhibitors' League of America

General Headquarters
703 Euclid Ave., Cleveland, Ohio

MOTION PICTURE EXHIBITORS' LEAGUE OF OHIO.—Headquarters, 1003 Mercantile Library Bldg., Cincinnati, Ohio. President, M. A. Neff, Cincinnati; First Vice-President, W. A. Pittis, Conneaut; Second Vice-President, J. H. Broomhall, Hamilton; Treasurer, O. B. Weaver, Dayton; Secretary, J. J. Huss.

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MOTION PICTURE EXHIBITORS' LEAGUE OF GEORGIA—President, F. Whire; Secretary-Treasurer, A. J. Wood.

Opening of the Second Convention

Delegates to the second annual convention of the Motion Picture Exhibitors' League of America began arriving at the La Salle Hotel as early as Saturday, August 10. President Neff was one of these early ones. By noon Tuesday, August 13, when the convention proper opened, the attendance had reached something like 2,000.

The afternoon was occupied with the usual address of welcome and response by the president, followed by an address by Hon. John J. Lenz, attorney for the Ohio State League. Mr. Lenz' subject was "The Advancement and Educational Features of Cinematography."

Tuesday evening nearly all the visitors at the convention were the guests of the Universal Film Company. The entertainment provided was a lake trip on the steamship "Pere Marquette." A band of Universal western Indians in war paint danced in the cabin while the Universal band on the top deck discoursed popular airs. Dancing of a more civilized sort was also provided.

During the intervals between special entertainment and regular sessions the manufacturers' rooms were centers of great interest. Of the many represented, not one could complain of neglect on the part of the delegates.

The afternoon of Wednesday, the 14th, was devoted to a trip to the plant of the Selig Polyscope Company in special cars. Here the delegates were requisitioned to act in the making of a film; after which they returned down town and spent the evening inspecting licensed pictures at Orchestra Hall.

History of the Exhibitors' League

A need for an organization for the exhibitors of motion pictures was first brought to the attention of the industry in 1909, and early in that year ways and means for perfecting that organization were planned. It was in Ohio that the first convention was held that resulted in the birth of the league.

After hard work a list was obtained of 500 Ohio exhibitors, and in response to the letters sent to every one on the list, eleven men met in the Southern Hotel, Columbus, Ohio, destined to be the fathers of the organization. On September 12, 1910, during this meeting the following temporary officers were elected: President, M. A. Neff, Cincinnati; vice-president, A. Pettis, Conneaut; secretary, F. A. Buesche, Steubenville; treasurer, W. O. Yard, Wellston.

Interest in the new undertaking grew rapidly, for at the third meeting, held about a year after the first con-

vention, the membership had increased to twenty-eight, and at the fourth meeting the question of a national convention was placed upon the board. Shortly after this, at the first national convention, organizations were started in other localities, Louisiana and Texas being the latest addition to the cause. The home of the original association, Ohio, has now over 500 members.

Illinois Branch No. 2 is now the largest and best organized local in the national organization, with its membership of 360 exhibitors. Originating in the "Noon Day Club," the first meeting of which was held January 16, 1911, the subject of organization was discussed, and a call was issued to all of the motion picture theater owners to attend an open meeting on April 25, 1911. Thirty-eight exhibitors responded to the call, and it was the unanimous opinion of those present that a permanent organization be formed.

At the meeting called for May 15, 1911, the membership was increased to ninety-two, and at the next meeting a constitution and by-laws were adopted, and the following were elected officers: President, George Henry; vice-president, C. A. Anderson; treasurer, W. J. Sweeney; financial secretary, S. Katz; recording secretary, John Bell.

Chicago Convention Program

According to the arrangements made by the local film manufacturers and exhibitors, the visitors to the convention of the Motion Picture Exhibitors' League at Chicago will be kept busy with the entertainments and diversions planned for their benefit. In addition to the expeditions to be made to the various film manufacturing plants, and amusement parks in the vicinity, the visitors will witness the International Power Boat Races that are to continue through the week of the convention. Everyone wearing an exhibitors' badge will be the recipient of the best that Chicago can offer in the amusement line, without cost. White City, Riverview, and Forest Park, the city's most prominent amusement parks, have all offered free admission to the exhibitors.

Arrangements were made to open the Chicago convention on Tuesday morning, August 13, at 10:30, in the convention hall of the La Salle Hotel. Matters of importance were discussed on the opening day, and all were urged to be present at this meeting. On Wednesday afternoon, at 1 o'clock, the exhibitors will meet at the La Salle Hotel, to take a trip to the Selig plant, where they will be entertained at luncheon, and where moving pictures will be taken of the guests. While at the studios, the visitors will witness the interesting process of making a typical Selig film. In the evening an exhibition of licensed pictures will take place at Orchestra Hall.

A business meeting will be held at the hotel on Thursday morning, and important matters will be discussed. In the afternoon, the American Film Company will act as host at its newly completed plant, where refreshments will be served and pictures taken. For those who have never seen the making of moving picture films, as well as to the initiated, this trip will prove of great interest. A display of independent pictures will take place at Orchestra Hall in the evening.

On Friday morning, the last day of the convention, a business meeting will be held at the hotel, and in the evening the banquet will take place, completing the week's festivities.

A greater portion of the film manufacturers have arranged to send representatives to the convention, and many of them, as well as the trade papers, have made reservation for space in which to display their exhibits, and to receive their guests, and have made generous contributions to the convention's arrangement committee. Many of the exhibitors will distribute souvenirs to the guests.

The Universal Film Manufacturing Company will send its delegates by auto from New York, and will stop at many of the exchanges during the trip. This procession will consist of at least six cars, driven by P. A. Powers, M. Dintenfuss, Julius Stern and others. A special car will carry the representatives of the Film Supply Company which will leave New York on August 11. This company has engaged a large suite of rooms at the hotel.

Besides having a comprehensive exhibit of its films, the Gaumont company will have camera men on the job to record the proceedings of the convention. The Reliance company will have a beautiful exhibit, and has arranged for the distribution of 5,000 of its souvenirs, a bronze pocket piece about the size of a half dollar.

A practical demonstration of Powers' Cameragraph will be given by the representatives of the Nicholas Power Company, showing the motor drive and loop setter.

Missouri Exhibitors' Convention

The Missouri branch of the Motion Picture Exhibitors' League of America held its first convention on July 30-31 at the Sexton Hotel, Kansas City. The attendance was large and a great deal of important business was transacted. Delegates and alternates were elected for the Chicago convention, and F. B. Wilson was elected to fill the position of secretary-treasurer for the unexpired term. Addresses were made by Congressman W. P. Borland, Acting Mayor Stanley Watson and others at the banquet held in the evening of the last day. Springfield, Mo., was selected for the next convention, which will take place on the second Tuesday in June, 1913.

The Attitude in Indianapolis

The moving picture exhibitors of Indianapolis have changed their attitude toward a high license law and the prohibition of vaudeville stunts, as proposed by Building Inspector Winterrowd in the new building code. At a recent meeting of the picture theater owners, in the Claypool Hotel, an agreement was finally reached that the $100 license feature and the prohibition of vaudeville will be fought. A statement to this effect, setting out the views of the picture men, signed by Dr. J. M. Rhodes, J. A. Victor and John F. Trulock, will be sent to council.

Several weeks ago Rhodes headed a committee that called on Winterrowd and expressed approval of the high license and stated it was in favor of doing away with vaudeville as more money could be made.

Asia Wishes Film Agency

A resident of an Asiatic country informs an American consulate that he desires to obtain the sole agency covering a certain territory for American moving-picture films. His idea is to introduce the films by establishing a film exchange, and with that end in view he would be pleased to receive catalogues and enter into correspondence with American manufacturers of films as to terms and conditions. The manufacturers should call for Query No. 9283, Bureau of Manufactures, Washington, D. C.

League Presidential Timber

M. A. NEFF, now president of the Motion Picture Exhibitors' League of America, has been active in all the attempts that have been made to organize exhibitors since March, 1909. He first called a meeting of Ohio exhibitors at Columbus, September 12, 1910, on his own initiative, and was made president of the resulting association. Several meetings of this body, with constantly augmented strength, developed a demand for a national convention. This was held August 1, 1911, at Cleveland, and Mr. Neff was elected the national president. He still holds the presidency of the Ohio League also. From the first he has given all his time to the work

M. A. Neff.

of the league, but he maintains his interest in three theaters, as well as in the Mercantile Advertising and Amusement Company and the Waldorf Amusement Company, Cincinnati. His connections with picture theaters have included a small unnamed house in West Virginia; the Queen Theater(formerly the Lyceum), at Lebanon, Ohio; the only picture house in Mt. Gilead, Ohio; the Queen Theater at Marion, Ohio; the Dreamland at Chillicothe, Ohio; the Auditorium at Cincinnati; the summer theater at the Lagoon amusement park, Cincinnati; the Theatorium at Oil City, Pa.; and two houses in Kentucky. He has always insisted that no one connected with a film exchange or factory should hold membership in the League, and promptly disposed of his own interest in two companies. Mr. Neff has personally attended and assisted in the permanent organization of

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WILLIAM J. SWEENEY, Illinois vice-president of the Motion Picture Exhibitors' League of America, treasurer of Illinois State Branch No. 2 and chairman of the convention committee, is so widely known and so popular that it seems almost superfluous to list his various activities in the work of the League. Within the last few weeks he has done remarkable work in financing the convention, canvassing New York City in less than a week and returning with several thousand dollars to the credit of the League. When it is realized that much of this came from sources which, until Mr. Sweeney's visit, were absolutely antagonistic to the League, his qualities of aggression and diplomacy may be more fully appreciated. Mr. Sweeney's work in exhibiting pictures dates back to the first film, and he was in the show business long before that; and many of his associates of those early days are among his fellow workers and good friends today. Mr. Sweeney has a good, practical knowledge of the processes of legislation, and has fought many an objectionable bill to its finish in the state legislature. In Illinois Branch No. 2 he was instrumental in organizing its grievance committee along the lines of greatest efficiency. He was prominent in the recent fight against Chicago's objectionable "sixteen-year-old" bill, which was killed. He is full of vitality, absolutely indefatigable in the cause of the League, and has accomplished a tremendous amount of work for it without any other incentive than enthusiasm. He is

William J. Sweeney.

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(*Continued From Page 123, First Column*)

most of the branch leagues, now recognized as affiliated parts of the national body. He is a man of strong personal magnetism, tremendous energy and enthusiasm, and the power to communicate those qualities to others. A great deal of the remarkable growth and success of the league can be credited to his personal efforts. As an organizer especially he is without a superior. He has served well and his nomination for re-election is assured.

Early Convention Notes

Imagine Hite carryin' a Noo Yawk cane!

Everybody that boarded the Pere Marquette had a tickler and a horn to blow for Universal.

Aubrey Kennedy and his Animated Weekly were on the job, taking pictures of everything that would interest M. P. fans. Kennedy was one of the hardest workers there.

Some of the prettiest ladies from the sixth city were there.

Kohl and Schwartz had room 706. That's where the Cleveland delegation was lit up. Kaslon ordered 12 bottles of Bud charged to 706. Don't know who paid.

The Universal band headed the Cincinnati delegation from the I. C. station to the La Salle hotel. Pathe took a picture of it and got in a lot of Universal signs. Some cut out, eh?

Joe Brandt's band serenaded Laemmle's and Hopp's exchanges.

Quite a stunt to get out a daily newspaper, but Joe Brandt says he's going to stick and beat everyone else to it. He never sleeps. Joe claims the non-sleep record of 56 hours.

Think of getting a film man up at 6 o'clock in the morning to head a parade!

Kohl and Lestig, of the Exhibitors' Mutual Supply Co., were there.

The Animated Weekly put out a round red dodger with the legend "It's Alive!"

A useful guide to the mysteries of the city, "Motiograph Tips About Chicago," was distributed by The Enterprise Optical Manufacturing Company, Chicago.

A condensed program of convention events was the souvenir of the Andrews Company.

Joe Brandt distributed cute little Florence Lawrence buttons mounted on rosettes of ribbon.

Chicago souvenir post cards were in evidence with this reminder: "The first thing I'll do when I get back home will be to demand that Universal program."

Lots of people in the National Waterproof Film Company's room, 1812. They all carried away a neat little book, bound with a silk cord, that told "About Waterproof Films."

(*Continued From Page 123, Second Column*)

"Big Bill" Sweeney to hundreds, a man of extraordinary geniality and good humor and with an unusual capacity for friendship, yet militant and aggressive when occasion demands. Unquestionably he is a born leader of men and an able executive, familiar with the needs of exhibitors and with the limitations as well as the capabilities of renters and manufacturers. He operates two picture theaters near Halsted and 63rd streets, Chicago—the Standard and the Ideal. Competition is strong in that district, and in successfully solving his own problems Mr. Sweeney has aided in establishing efficient methods of handling competitive matters in the League—the hardest questions of all to settle harmoniously. W. J. Sweeney is a candidate for the national presidency—and he would make a splendid president.

Indiana Local Organized

The first local branch in Indiana of the National Motion Picture Operators' Association was organized at the Denison hotel, and is known as Indianapolis Local No. 1. It is composed of picture show men of that city. The membership is about the same as that of the old organization which they maintained there, and the new organization was formed to comply with the requirements for affiliation.

There are twenty-three members. The following officers were elected: President, John Victor; first vice-president, T. W. Sanders; second vice-president, M. M. Miller; secretary, A. C. Zaring; treasurer, J. M. Rhodes. M. A. Neff of Cincinnati, president of the national association, presided while the organization was being perfected.

Following the formation of the local, the Indiana Motion Picture Exhibitors' League opened its semi-annual meeting. It was the intention to elect delegates to the annual convention of the national association which is being held at Chicago.

One of the matters under consideration at the state meeting was the formation of a mutual fire insurance company among the picture show men. F. J. Rembusch of Shelbyville, secretary of the state association, said the insurance companies had boosted the insurance rates on motion picture shows to such an exorbitant figure that it was nearly impossible for picture show owners to insure their property.

He said records showed that more tailor shops than picture shows burned every year in the United States, yet the insurance rate on picture shows was many times greater than the rate on tailor shops. He says the picture show people feel that this is a discrimination against them, and they propose to organize a fire insurance company of their own. It is thought that the company will be a national concern.

There are in Indiana nearly a thousand motion picture shows owned by six hundred men. Two hundred of the owners are members of the state organization.

Films for Industrial School

To facilitate the teaching of the children in the State Industrial School at Ogden, Utah, a complete moving picture outfit has been added to the educational equipment of the institution. The films for the machine are to be selected with the greatest care, and series of pictures giving the pupils an insight into various lines of industry will be thrown upon the screen. Officials of the institution say that motion photography can be used to supplement nearly every branch of study.

On the Outside Looking In

By the Goat Man

HAIL, Hail, the Gang's All Here," or they will be by the time this issue of MOTOGRAPHY is spread about, which is only one way of saying that the second National Convention of the Motion Picture Exhibitors' League of America is now in session at the La Salle Hotel in Chicago. As everybody knows, it is the culmination of an ambition of Illinois Branch No. 2, under whose auspices the convention is being held. And Illinois Branch No. 2, especially its committee having charge of the proceedings, should feel that the work has been thoroughly well done. Were it all to be done over again—right away—I am sure that a majority of the committee would hold up its hands. The members would be willing to confer upon their brothers, the honors that have gone with the job, because, be it known, the executive committee has worked very long and hard and without pay. It has had the support of the larger interests, it is true, who have not only patronized the official program, but have contributed generously to funds which will be used for entertainment. That these funds have been well used, will be affirmed by the convention itself and by the hundreds of delegates who have participated in the entertainment that has been provided. It is a safe prediction that exhibitors from all over the country will look back upon the proceedings of the second annual convention of the Motion Picture Exhibitors' League of America with pleasure and profit. My chief regret is that this magazine is obliged to defer its complete report of the convention proper until its next issue. We are not controllers of the calendar. If MOTOGRAPHY is to be a bi-weekly paper, the calendar will doubtless rule its regular time of issuance, but we will give a report of the convention in our edition of August 31. In the meantime, if you have a wheeze that you care to have pulled on the other fellow, please slip it to the Goat Man.

* * *

One of the most agreeable surprises attending the convention was the early arrival of exhibitors, supply men, exchange men and manufacturers' representatives. A lot of them were here Saturday, August 10. More came in on Sunday, and by Monday, the 12th, the corridors of the Hotel La Salle began to take on the appearance of a full-fledged convention. It must be remembered that the convention itself was not called for a date earlier than August 13. The prediction of the promoters seems to have been well founded. They have been declaring right along that exhibitors would come from both oceans and all the way between. I have already shaken hands with men from New York, Oklahoma, Alabama, Massachusetts, Texas and Montana. It has been officially given out that these states will have representation in the convention: Alabama, California, Illinois, Indiana, Kansas, Kentucky, Louisiana, Michigan, Missouri, New Jersey, New York, Oklahoma, Ohio, Pennsylvania, Tennessee, Texas, Washington, West Virginia and Wisconsin. In all probability there will be a sufficient number of delegates from other states to form state branches and be accepted in the second annual convention. As I am blowing this stuff down the tube of an Edison business phonograph, S E. Morris of Cleveland is passing out a beautiful blue badge and a button which booms M. A. Neff to succeed himself as president of the League, and over there by the display of trophies for the water carnival, is big Fat Frank Kenny, of Cleveland, buttonholing every man he meets and whispering that he has a new baby at his house. Then there is Anthony J. Xydias of Houston—get that name, please, for it was made in Greece and its real—he'll tell you that; and A. F. Dittmann of Brownsville, the original Texas Bull Mooser, holding over from the big show of a week previous. If there isn't going to be a hot time in the old town this week, these early indications are certainly misleading.

King Baggot, Leading Man in Imp Films.

* * *

Time flies, in which respect it has nothing on the film business, because the film business certainly does move. Two weeks ago I was beating it around Gotham eating

out of everybody's hand, and now the whole New York crowd is beating around Chicago, some of them eating out of my hand! When I was in New York, the Universal crowd hadn't made up its mind how it was coming to Chicago, but since I left there, I have learned that the several manufacturers representing the Universal program were coming to Chicago in automobiles. I hope you will not think that they choose the road route because it would save railroad tickets. You may not be familiar with the cost of running an automobile across country. It is one of the most expensive modes of conveyance devised by man, but as long as the novelty holds there will be men to try it. You can buy a first-class ticket on the limited trains from New York to Chicago for $30.00. The trip in automobiles ranges in price from $150.00 to $1,500, all depending upon what kind of a driver you are and how luck favors you. I have ridden with Pat Powers in his little red Marion, and I know he has no luck. I imagine that if Pat starts in that rig of his it will cost him $2,000 to fetch up in front of the La Salle Hotel. I am presuming that Pat Powers will lead the procession, and if he does Horsley and Henkel and Dintenfass and Stern and Porter and Swanson and Engle and Kennedy will have their hands full in following his lead. I have been over some of the road myself, but under the most favorable conditions. I fear that the rain we have been having lately will put some of the road in too bad state for the Universal crowd to make it in time. When you can't make it by the usual method, the thing to do is to pile your car on a train and come by express. I suppose if Thomas Bedding comes along they will tie him to a rumble seat!

* * *

The Film Supply crowd are coming in a special car. The original intention was to appoint Charlie Hite as banker, equip each representative with a sufficient roll to last until they got to Buffalo. At Buffalo, Hite was to reimburse the loser, and the game was to start over again. At Cleveland, it was expected that Mandelbaum would come aboard with his Indians and sweeten the kitty. Then Hite would retire as banker. From Cleveland, it was to be every man for himself, and no handicap for E. Berry. It will be a gay party.

There are all kinds of ways to come to a convention. J. Stuart Blackton of the Vitagraph Company has brought a train load of Baby Reliance motor boats and expects to take away the exhibit that now poses at the La Salle Hotel. If you have any idea that you will find Mr. Blackton at the convention, you are mistaken. The way to get him is to travel east on Randolph street until you cross Michigan, and then continue traveling east until you have crossed the Randolph street viaduct and pier. At the end of the pier, you are to hire a dingy, and when you see the best looking motor craft in the Chicago Harbor you will doubtless find Mr. Blackton aboard, but you will be wise if you take my advice and talk motor boat instead of films.

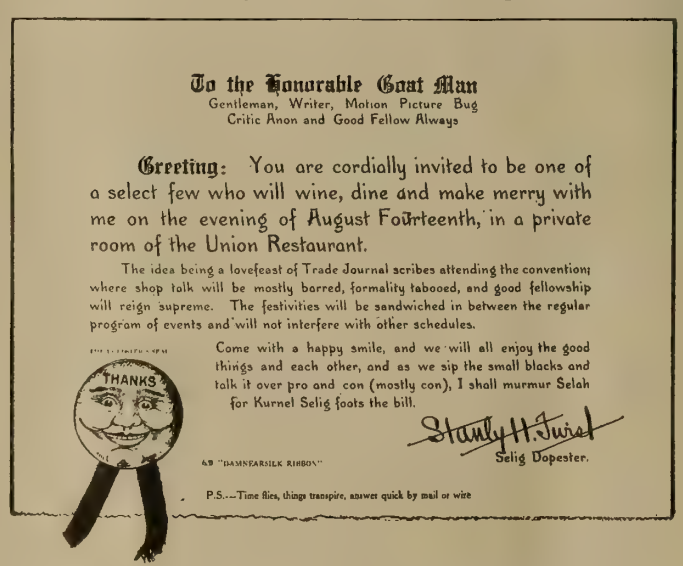
H. S. Dickson, Indiana
Vice-President.

William Ullman, Michigan
Vice-President.

H. F. B. McLain, West Virginia
Vice-President.

* * *

Life has its little compensations as we go along. If you don't believe it just read the following:



To the Honorable Goat Man
Gentleman, Writer, Motion Picture Bug
Critic Anon and Good Fellow Always

Greeting: You are cordially invited to be one of a select few who will wine, dine and make merry with me on the evening of August Fourteenth, in a private room of the Union Restaurant.

The idea being a lovefeast of Trade Journal scribes attending the convention; where shop talk will be mostly barred, formality tabooed, and good fellowship will reign supreme. The festivities will be sandwiched in between the regular program of events and will not interfere with other schedules.

Come with a happy smile, and we will all enjoy the good things and each other, and as we sip the small blacks and talk it over pro and con (mostly con), I shall murmur Selah for Kurnel Selig foots the bill.

Stanley H. Twist
Selig Dopester.

49 "DAMNFARSILK RIBBON"

P.S.—Time flies, things transpire, answer quick by mail or wire

In acknowledging this rather unique and extraordinary invitation, I was careful to suggest to the prime mover of the event, that fourteen inches be allowed at each side of the plate for elbow room. You can better believe the big eats will make a hit with me.

J. J. Rieder, Treasurer. C. M. Christensen, Secretary.

M. A. Neff, President.

S. E. Morris, Ohio Vice-President. W. J. Sweeney, Illinois Vice-President.

Officers of the Motion Picture Exhibitors' League of America, August, 1911 to August, 1912.

Some of the out-of-town film fans have formed the very creditable habit of dropping into our sanctum when they visit Chicago. Among our visitors during the past two weeks was Clem Kerr, an exhibitor at Dayton, Ohio, who is also the official organizer of the Motion Picture League of Ohio. Mr. Kerr is one of the vigorous type, who emphasizes his belief in a permanent film business. He is enthusiastic every minute and plans bigger things for the future than he has ever attempted in the past. We certainly wish him every sucess in his undertakings. Another of the out-of-town visitors was Howell Graham of Chattanooga, Tennessee. Mr. Graham is the general manager of three theaters in Chattanooga, all showing licensed films, which he secures from the General Film Company at Atlanta. He tells me that he takes the full program and that he parcels it out at his several theaters, catering to the different clienteles by that method. That he is successful goes without argument. He looks like ready money from his shoes to his hat, and his headlight is of the usual standard size. Still another visitor was A. C. Bromberg of Atlanta, Ga. Mr. Bromberg has been exhibiting films for a number of years, but recently engaged in the business of supplies for motion picture theaters. His report would indicate that the hot weather in the south has had very little effect on theater attendance. It is our wish that exhibitors from all over the country keep this office in mind and make it headquarters when they are in Chicago.

* * *

Among the things I did in New York was to visit the manufacturing establishments of the Nicholas Power Company and the Precision Manufacturing Company. Almost everybody knows that the former is the manufacturer of Power's No. 6, and that the latter manufactures the Simplex machine. I was amazed at the care taken in the production of these meritorious projectors and hope some day in the near future to go into the details regarding them. I am almost conceited enough to believe that I could pick out a Motiograph from a Simplex and that I might be able to distinguish the difference between an Edison and a Power's No. 6. If the exhibitors of this country will be patient with me it may resolve itself into something more than a Goat, and in passing, if the film interests of this country continue to be kind to me as I hope to be kind to them, it is barely possible the heading of this department will be changed to read, "On the Inside Looking Out." Gee, fellows, that is a beautiful dream.

* * *

You will please pardon me while I snicker in my sleeve. I have read a new interpretation of the valve-handle joke in the dear old *Billy Boy*, a contemp that has been trying to play the legit in film publications, with indifferent success. *Billy Boy* is alright as the best "fakir's" paper in the country. It offers substantial evidence along this line by printing a story that J. J. Kennedy, P. L. Waters, Chas. Baumann and Ad. Kessel are hooking up in a common cause to be the biggest aggregation in the film world. I won't spoil it. The story appears under a four column heading and races along in true style to its finish. Then a poor little jim dash is shoved in, which is followed by Mr. Kennedy's denial. If you can beat that, you gotta go some.

* * *

It is reported that George K. Spoor has purchased from Frank L. Dyer one of the slow-going motor boats capable of maintaining a speed of only thirty miles an hour! What are those easterners trying to slip us now? Do they all carry motor boats as a side line? Well, when we learn how to run 'em at thirty miles, we'll get into the real speed-boy class and come down and burn holes in Long Island Sound with the best there are. Out west, we plug along on the safe side while we're safe. We play with fire when we can apply our own matches. I'm actually hoping that J. Stuart Blackton wins in his class. Every man likes to win. It's a cinch that Mr. Spoor will win with his, for he never enters on any other basis. But I'm wondering if the eastern crowd thinks it can't come west without a cargo of motor boats. What?

* * *

That Mutual Film Corporation thing that has been stirring up the animal down east, goes us one better and breaks into the very teeth of Wall street. Why, it doesn't seem to care a tinker's darn what it does! It pulls off something new every few minutes. When it slipped those New York "Universal" exchanges into its game bag there was joy for the whole Mutual F. S. Co. crowd and I fancy it is planning other coups right along. Getting into Wall street was one of those foxy moves that is natural when you reflect that the Mutual is a pure out-and-out tall grass aggregation.

* * *

Ben Beadell filched a pewter goat from his son Donald's lunch bag and sent it to me as the proper insignia for everyday use. I suppose I'll be taken for a Moose from now on.

Frisco Board of Censors Named

The new board of censorship of San Francisco, Cal., and the five members now composing the board are Miss Mary Ashe Miller, James S. Webster, E. M. Hecht, P. W. Wobber and Corporal Coshon. The new board will meet shortly and organize.

Miss Mary Ashe Miller is a newspaper writer and was appointed by Mayor Rolph to represent the Board of Education. He had been requested by the board to appoint a member of the commission and in response to that request named Miss Miller.

James S. Webster was also appointed by the mayor and was given a place on the censor board as a member whom the mayor appoints under the provisions of the ordinance.

E. H. Hecht is an officer in the Society for the Prevention of Cruelty to Children, and was appointed by that association as its representative on the board.

P. W. Wobber was appointed by the moving picture interests as their representative, while Corporal Coshon was appointed by Chief of Police White as the representative of the police department.

The former board became so entangled that it was unable to accomplish any work, and finally Mayor Rolph called a meeting of the board and suggested that all of the members resign and give an opportunity for an entire new board. This was agreed to, and the new board is now completed and will begin active work.

Wheat Fields in Motion Pictures

On the large wheat ranch of Ernest and Tom Goodenough of Rattlesnake Flat, Washington, 3,000 feet of moving picture film was used in gathering views of two combined harvesters at work. The machines were pulled by caterpillar engines, each of which does the work of 35 horses. The camera men were sent out by a San Francisco concern, and it is said the views are to be shown all over the eastern states and Europe.

Hobart Bosworth in "Monte Cristo"

A Selig Classic

BOOK publishers of today speak of their "best sellers of the year" as if they were but transient, ephemeral things. And mostly they are. The popular novel is widely advertised about the time of publication. It sells, perhaps, to the extent of some hundreds of thousands the first year. The second year less are sold—other best sellers have come upon the stage. The third year the publisher strives to revive the waning interest by issuing a fify-cent edition. Then that, too, dies out; and the late popular novel is almost forgotten.

Alexandre Dumas wrote "The Count of Monte Cristo" years ago; yet that famous romantic novel is as popular today (if popular be not too light a word to apply to a production so truly great) as it was the year after its issue—perhaps more so as we learn to appreciate the subtle excellencies of that master story teller. And further, it is difficult to see how a tale of adventure and romance could well surpass the history of Edmond Dantes. What more could be asked by the lover of excitement via the printed page than the marvelously interwoven kaleidoscopic sequence of events that throws Dantes into a dungeon, delivers him to the wealth of a Croesus, and renders him that dramatic vengeance upon his enemies that is one of the sweetest of elemental joys? All the dramatic elements are there—the ship at sea, the donjon keep with its secret passage, the wild scheme of escape, the smugglers, the treasure caves and the chart, the caravan across the desert, and finally riches, social intrigue, and vengeance.

The Count of Monte Cristo Travels by Caravan.

But to translate Dumas' masterpiece into pictures—to make of it a silent drama, with all the wondrous

Edmund Dantes Under Arrest.

At the Reception. Dantes Meets Mercedes Again.

changes wrought by that author of infinite detail—that were a task to daunt any but the most hardy producer. Given the task of selecting that producer, but few names would be insistent in their suggestion; and prominent among them would be Selig.

It was at the Selig Los Angeles studio that Colin Campbell wrote and produced "Monte Cristo," a three-reel film story and one of the biggest subjects of even that house of big things. For Edmond Dantes was cast Hobart Bosworth. A better for the role could not have been found. The cast of characters in the film is as follows:

Edmond Dantes	Hobart Bosworth
Danglars	William T. Santschi
Fernand	Al. E. Garcia
Villefort	Roy Watson
Nortier	Frank Clark
Caderouse	George Hernandez
Morrell	Nicholas Cogley
Napoleon	George Hernandez
Captain LeClerc	Robert Chandler
M. Dantes	William Hutchinson
Abbe Faria	Fred Huntly
Mercedes	Eugenie Besserer
Haidee	Bessie Eyton
Carconte	Lillian Hayward

Napoleon's Guards, Gendarmes, Prison Guards, Sailors, Smugglers, Fishermen and Fishermaids, Arabs, Cavalry, Potentates and Nobles.

FIRST REEL.

The first reel opens with the departure of the ship Pharaoh from Marseilles, with Dantes and Danglars, the man who later becomes his deadly rival, as supercargoes. During the voyage the captain dies. At the moment of his death he gives the charge of the ship to Dantes, and also entrusts to him the secret message to Napoleon, with the imperial ring which will admit him to private audience with the illustrious exile.

Dantes succeeds in his mission to Napoleon, and sails back to France with a communication from Napolean to Nortier, who dispatched the original missive.

On arrival at Marseilles, Danglars tries to get the command of the Pharaoh away from Dantes, but Morrell, the shipowner, is well satisfied with Dantes, and gives him his captain's papers.

Dantes, after an affectionate reunion with his old father, visits his sweetheart, Mercedes. Fernand, a fiery young fisherman, has been trying to win her for himself, and is much incensed at Dantes' return. He discovers Danglars' enmity for Dantes, and conspires with him and several habitants of the Reserve Inn to bring trumped up charges against Dantes. Their nefarious scheme succeeds so well that Dantes is torn from a jolly prenuptial feast by the magistrate's guards and hustled from the distracted Mercedes' side to a dungeon in the Chateau D'If, in Marseilles harbor.

SECOND REEL.

The second reel depicts the awful years spent in the dungeon by Dantes. He grows grizzled, ragged and unkempt in the solitude. He manages finally to get into communication through a secret passage, with a fellow prisoner, an old abbe, who is being persecuted by political and religious enemies. The abbe is an eccentric person, whose one thought in life is the recovery of immense buried riches, the key to the finding of which he holds in the form of an old chart. Dantes learns from him of the social advancement of his enemies and the death of his father, and vows vengeance. Finally the abbe's time comes to die, and he entrusts the chart to Dantes.

After the discovery of the abbe's body by the guards, and while the latter have gone to fetch shots with which to weight the sack in which they have wrapped the abbe preparatory to casting him into the sea, Dantes manages to drag the corpse into his own cell and substitute himself for the remains. He is thus cast from the parapet of the castle in the sack which is supposed to contain the dead body. He has supplied himself with a knife beforehand; and as the sack sinks Dantes rips it open and swims to an isolated rock, from the top of which he shouts, in his exultation over the escape, "The world is mine!"

THIRD REEL.

The third reel opens with the rescue of Dantes from the rock by a smugglers' schooner. During the cruise of the schooner Dantes induces the captain to put him ashore on the Isle of Monte Cristo, the spot named in the abbe's chart as the depository of the hidden treasure. He discovers the cave, and unearths the treasure. He makes his way to the mainland and lives in luxury among the Arabs, adopting as his daughter the beautiful girl, Haidee. Captain Albert, of the French army, gets into difficulties during an attack upon his troops by the Arabs, and Dantes, by his daring, saves his life. Albert, on taking his departure from Dantes' tent, thanks him profusely and invites him to visit him in Paris. Dantes, who has seen something familiar in the captain's face, starts when he reads his card, but promises, without comment, to attend the reception at Albert's.

Dantes' Meeting with Napoleon.

Dantes and the Abbe in the Dungeon.

Dantes, in disguise, and known as the Count of Monte Cristo, visits Paris with Haidee. There he comes face to face with his old sweetheart, Mercedes, who has married his enemy, Fernand. Mercedes informs him that the young captain, Albert, is his own son.

The final scene is a desperate duel between Dantes and Fernand, in which Fernand is killed.

Children and the Show

The Council Committee on Ordinance, Charter and Reform of Richmond, Va., wisely tabled the proposed regulation forbidding the admission of children under fourteen years of age to moving picture shows unless accompanied by parent or guardian. The resolution was not accurately drawn, and it did not answer the real need. The true issue is to devise some means for making the moving picture a means of education and innocent recreation and to reassure those who attend them.

There are three points to be considered. Is the actual show in itself or its surroundings injurious to young people? Is the journey to and from the theater and the absence from home and immediate parental control injurious? Is there a waste of time and a possible tendency towards extravagance and the surreptitious securing of money with which to visit these shows? And finally, if any or all of these evils attend the picture show, the need is not to forbid children an admitted means of education and amusement, but to use it for the best ends.

As far as real picture shows are concerned, under the present method of censorship, the films are rarely of an objectionable nature. They may sometimes be silly and pointless, but they are not suggestive of immorality. The so-called "vaudeville" which has usurped the real picture field to a great extent is often vicious in its influence, degrading to good taste and utterly worthless as a form of amusement. It has no value from any point of view. A strict local censorship of the acts shown would be a good thing for adults as well as children. The entire elimination of vaudeville from picture theaters would be a real blessing to the cause of good amusement. Outside of the performance, the other conditions in picture theaters should be regulated. Safety, ventilation, conduct and lighting should be of the best

Photoplays From Essanay's

Some Coming Features

THE great Water Carnival and Naval Review, held off Grant Park in Lake Michigan, August 10th to 17th, wlil be filmed by the Essanay Company, which obtained the exclusive rights to picture the pageant, said to have cost over $75,000. In a small fleet of the swiftest craft obtainable the Essanay photographers will follow the splendid program throughout the week, and obtain wonderful scenes of the powerboat championship races, the international yacht races, Lipton cup races, United States life-saving service exhibitions, swimming and diving championships, water polo, aquatic gymnasia, naval reviews, sham naval battles, submarine boat demonstrations and the exhibitions by the United States sailors, marine corps, revenue cutter service, naval reserves and cadets from the training stations along the great lakes. From many thousand feet of film, the Essanay Company will select a full reel that will teem with spectacular features, and will release it during the first two weeks in September. This great marine production is unquestionably one of the finest features ever booked and because if its international interest should prove a live wire to exhibitors the world over.

What might have been a serious accident was narrowly averted on the first day of the Water Carnival and Naval Review held off Grant Park, Chicago, on Lake Michigan, when one of the Essanay Company's special launches was almost swamped by one of the terrific streams of water from a river fireboat that was giving an exhibition. In the launch were V. R. Day, manager of Essanay's Chicago office; H. Tipton Steck, Essanay's publicity manager; A. L. Haase, advertising manager of MOTOGRAPHY, Chicago; and Harry Zech, the camera operator. Returning from filming the finish of the morning yacht race, the launch was heading for the mouth of the river, when it ran into a dense fog of mist and rain. Immediately the engine was stopped and the party were endeavoring to peer through the blinding blanket of mist when suddenly a roar from off the left smote their ears and the next instant a terrific stream of water struck the launch broadside, ripping the canvas covering into shreds along one side and splintering the railing. Quickly the engineer started the engine and the launch heaved to the right and out of range of the deluge. The next moment the big fireboat churned past with its half-dozen nozzles spouting streams of water. A few minutes afterward the fog cleared and the launch limped back to the Chicago Yacht Club with its drenched party, who were only too happy to realize they had escaped with their lives. The terrible force of the water projected by a fireboat is great enough to batter down

Scene from Essanay's "The Return of Becky."

Scene from Essanay's "A Corner in Whiskers."

the stone walls of burning buildings along the river, and it is a wonder the launch was not sent to the bottom instantly. The canvas covering in all probability broke the force of the stream, and the quick starting of the engine saved the lives of the entire party. It was a narrow escape and one not relished by the drenched men who were forced to dry out in the engineroom of the yacht club and made wry faces while Stack covered several pages of paper with notes on the incident.

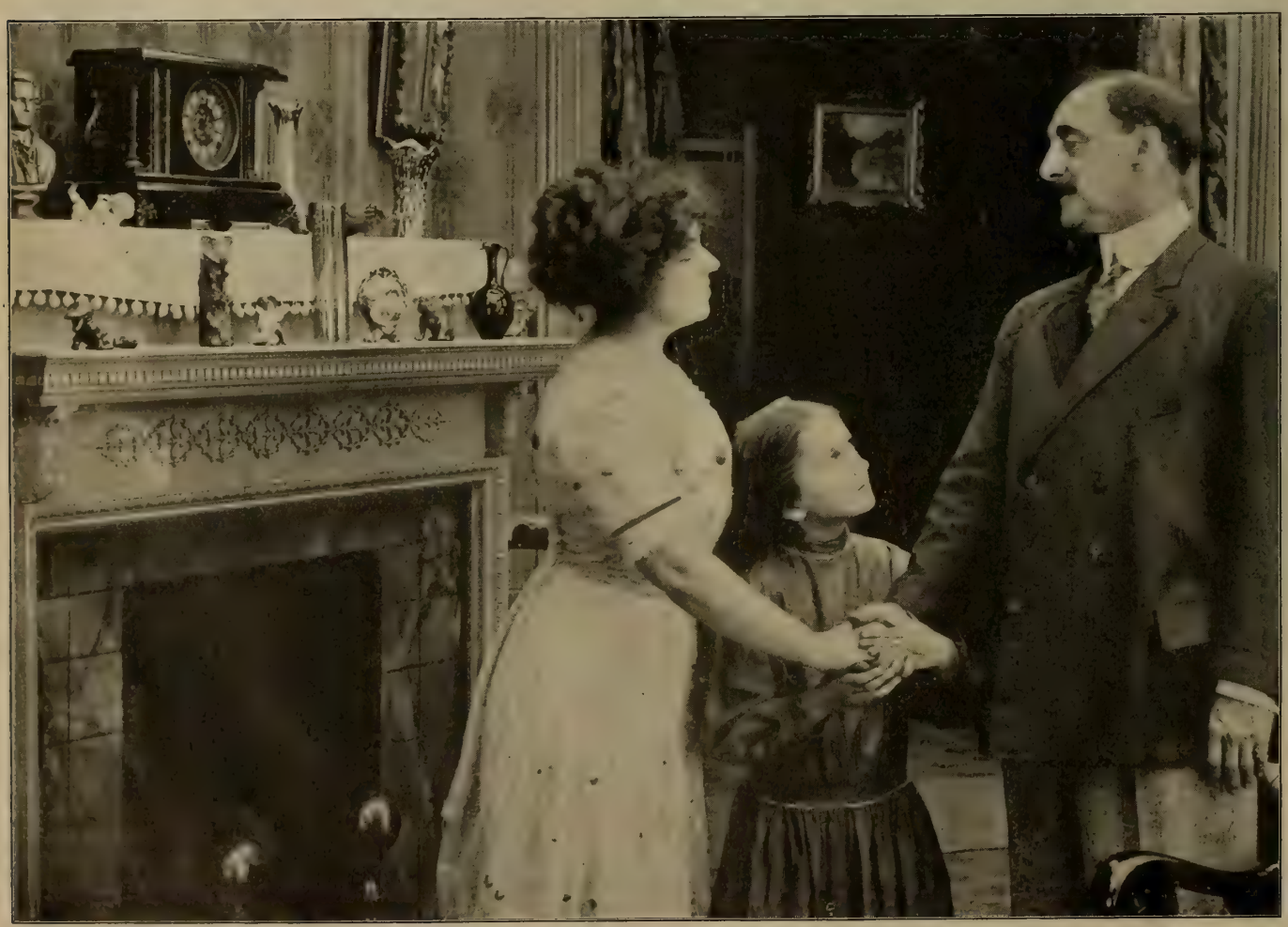
The Essanay company which recently returned from Bayfield, Wis., after a trip of some eight weeks, underwent an experience on the Apostle Islands, in Lake Suprior, long to be remembered. Under the direction of Theodore Wharton the players crossed to Devil's Island on the lighthouse tender, preparatory to filming scenes in a forthcoming production entitled "Neptune's Daughter," a story of the sea. Work progressed nicely until after lunch time, then suddenly a terrific storm arose. Old sailors on the lake declared it one of the worst in ten years, and the Essanay players were entirely at the mercy of the elements. All of that afternoon they clung shivering and drenched from the torrents of rain that fell in the shelter of the rocks that rise sheer from the water. In rough weather it is impossible to land on Devil's Island because of the rock formations jutting from the water. The night came on, and still the storm surged over the furious lake. At midnight Mr. Wharton managed to make a small fire in the shelter of a huge rock, and the players crouched over it, thankful for this small spark of warmth. Dawn came and still the storm continued with unabated fury. By this time the company were suffering severely from exhaustion and hunger, but it was not until late in the afternoon that the storm abated. Frantically the players signaled across the lake, and a lighthouse tender crossed to the island and landed after much difficulty. Drenched to the skin and shivering from the terrible experience, the company were hustled down into the engineroom where glorious warmth prevailed and the tender took them ashore. Martha Russell, Ruth Stonehouse, Helen Dunbar and Mrs. Wharton of the ladies, and Francis X. Bushman, Harry Mainhall, Harry Cashman, Wm. Walters, Bryant Washburn, Fred Wulf, Director Wharton, the camera operator and the property man were the poor unfortunates to undergo the terrifying twenty-four hours on the storm-swept island. Nevertheless, a return trip to the island was pluckily made the following day and the scenes were taken successfully without further mishap.

"Across the Broad Pacific" and "China and the Chinese" are the titles of two beautiful scenic films the Essanay Company has booked for release during the first two weeks in September. The former is a trip to Japan, the flowery kingdom, and the latter is an intimate view of the new Chinese republic. Both productions are replete with the wonders of the far East, and the spectator is transported across the sea, acquainted with the cities of Yokohama, Tokyo, Kobe, Manila, Hong Kong, Shanghai and Canton, conveyed in junks up the Yangtse, Wangpoo and Pasig rivers, shown the formidable array

of warships always on hand, representative of the world's great powers, views the customs, agriculture, pastimes and occupations of the natives and, in short, becomes a living, breathing part of a life going on thousands of miles across the continent caught by the Essanay cameras. The films are exquisitely photographed and have been richly toned.

The Essanay players who recently returned to the Chicago studio from Bayfield, Wisconsin, were called upon to take part in a terrific lumber-mill fire, that threatened for a time to destroy the town of Bayfield. Their work was finished, and the company on the point of boarding the train for Chicago, when the conflagration started. Director Wharton immediately forgot about Chicago, hustled the cameras to the scene, and improvised a dramatic story on the spur of the moment that called for the saving of "de poipers" from the office by Francis X. Bushman. With no time to change wardrobe, Bushman tore off his coat, vest and collar, the camera was stationed at a point of vantage and Bushman dashed into a doorway that belched forth flame and smoke. Quickly the camera was hustled to the other side of the office and Bushman was photographed as he burst his way through the glass and, drenched to the skin with streaming water from the hose, staggered over to his friends with "de poipers" clutched in his hand. A fine series of scenes of the fire were secured that are replete with spectacular smoke effects and bursting columns of flame. The scenario was completed at the Chicago studio and the films will be finished immediately.

Miss Martha Russell, authoress of the scenario "Neptune's Daughter," recently filmed by the Essanay players at Devil's Island in Lake Superior, was called upon to play a mermaid and very nearly lost her life in consequence. Garbed in the "fishy" costume of the sea maiden, Miss Russell was suddenly washed from the rock on which she was lying by a huge wave. Miss Russell is an expert swimmer, but the heavy costume baffled her efforts to breast the waves and she was sinking for the third time when Francis X. Bushman, Harry Mainhall and Harry Cashman reached her, after a terrific battle with the angry surf. Their united efforts were needed because of the back wash from the rocks, and Miss Russell was only brought safely back to the jutting formation after another struggle with the waves. During this exciting rescue Director Wharton and the camera man, Dave Hargon, who were leaning breathlessly over the rocks, were knocked insensible by a huge wave that broke against the rock and swept them from their feet. They were revived with difficulty, but Wharton declared he would take the scenes in spite of the machinations of the surf and elements. Miss Russell pluckily agreed, and the picture was finished without any further serious accident, though the greatest precaution was exercised because of the heavy sea. The production is now being completed at the Chicago studio, and is a masterpiece of original plot and portrayal.



Scene from Essanay's "Her Adopted Father."

The Future for Kinemacolor

By E. B. Lockwood

WE have all admired the artistic hand colored pictures of the past, but recently we have had the privilege of viewing moving pictures projected in natural colors. They are produced by the Kinemacolor Company, which has spent large sums of money and a great deal of time bringing these pictures up to their present standard of perfection. For one to attempt to describe the beauties of the Kinemacolor pictures would be folly, for a mere word description is inadequate. They are wonderfully natural. Those who have had the pleasure of seeing the Coronation or the Durbar have marveled at the beauty of the natural coloring.

The Kinemacolor Company, up to the present time, has only produced feature subjects, but has decided recently to produce scenarios, and has erected a large spacious studio at White Stone, Long Island. It has an ideal location near the sea shore. The men at the head of the Kinemacolor Company realize the possibilities of Kinemacolor pictures, kept them in mind when they planned the studio, and equipped it with the best that money could buy. They are now arranging to build two more studios, one in the West and the other in the South where they will stage their productions in the future.

I recently overheard the remark that the general public did not know whether Kinemacolor was a patent medicine or a breakfast food. This would suggest that there has been a lack of good advertising and publicity. There is hope, however, as the Kinemacolor Company has secured the services of Mr. E. L. Barker as manager of its advertising department. Mr. Barker has for some time past been connected with the International Harvester Company of America, and has had charge of the moving picture publicity carried on by it. At the time Mr. Barker took hold of this work for the International Harvester Company "The Romance of the Reaper," an illustrated lecture depicting the wonderful development of the agricultural world, was little more than a smouldering ember. It was not long, however, under Mr. Barker's care and careful supervision until it was revived and became a blazing beacon instructing and entertaining thousands annually. It was then that Mr. Barker wrote "The Story of Bread," which was published and circulated by the hundreds of thousands throughout the country, and caused much favorable comment among the critics as well as the public. "The Romance of the Reaper" was such an overwhelming success that Mr. Barker conceived the idea of the dramalogue, "The Dawn of Plenty," which he launched last

Scene from Essanay's "Broncho Billy's Escapade."

spring and it also has been greatly appreciated by the public. His numerous articles on moving pictures as an advertising medium, published in *Printer's Ink* and also in Motography, were revelations. They opened up new channels and presented novel ideas for consideration, which were backed up by practical demonstration.

With a competent man such as Mr. Barker has proven himself to be, in charge of the Kinemacolor Company's advertising department there remains no doubt that the public will no longer remain in ignorance as to what Kinemacolor pictures really are. Mr. Barker is never too busy to lay down his pen and talk of the possibilities of moving pictures for a few moments. He welcomes those who wish to interview him with a pleasant smile and outstretched hand. To know him is a pleasure. There is no doubt in the minds of his friends and admirers, both of which he has many, that he will demonstrate his ability far beyond all expectations. They have but one regret, and that is he will be compelled to take up his residence in New York City.

Sunday Closing in Jackson

The Pastors' Union of Jackson, Miss., took the motion out of the moving pictures Sunday, August 4, in prompt and decisive manner, and the capital city is on the verge of a lively scrap over this question that is likely to last for some time.

The moving picture establishments on West Capitol street had opened for the first time on Sunday, and were enjoying a thriving business up to the hour of 6 o'clock, when they were raided by the police and forced to close up.

Five of the shows had entered into an agreement to open on Sunday, and would not have been molested had it not been for the action of the Pastors' Union. The movement was led by the president, Rev. W. A. Borum, pastor of the First Baptist church, who stated that all other Protestant clergymen in the city had pledged him their support. Mr. Borum hunted up Chief of Police Allen, insisted that all of the theaters be closed, and offered to make affidavits, if necessary, charging them with violation of the Sunday law.

While the clergy was unanimous on the subject, the general public was evidently not in that mood, as the moving picture shows were enjoying a thriving business. Some of them were showing sacred pictures, and others presenting the scenes ordinarily offered on week days.

Some of the motion picture men declare that they are going to try it again, and, if necessary, they will protect themselves from interference by injunction process.

Pictures in Cincinnati

The voluntary commission that investigated the moving pictures of Cincinnati learned some interesting fact concerning these places of amusement. Noteworthy among the newly discovered facts is that the ventilation, on the whole, is good, while the pictures themselves, from the moral point of view, average a good deal better than had been expected. Of the hundred and one theaters investigated, only fourteen were classed as badly ventilated, while thirty-five were marked as "good," and twenty-six as "fair." That people, both young and old, will continue to frequent film theaters as long as they furnish amusement is a foregone conclusion; that they should be as sanitary as possible doesn't admit of argument.

One of the curious results of the investigation was the number of adult men found in the audiences. "They predominate," the report says, "even during the afternoons. In spite of the general opinion, the real support of the theaters comes from adults, rather than from children." For years the effort of the theatrical managers has been to please the "tired business man." It looks as if the moving picture people were accomplishing something along that line themselves.

Pictures Approved by Teachers

That Supt. J. J. Keyes and the Board of Education of Nashville, Tenn., have quickly grasped the vast possibilities of the moving picture show as a means of education, and the fact that arrangements are to be made in the new High School whereby the pictures will be used as a means of instructing the children, met with the hearty approval of educators all over the city.

Nashville is the first city in the South to take advantage of the motion pictures as an aid to the teacher in instructing history, geography, physiology and kindred subjects, and that the new high school will be supplied with the pictures will delight the hearts of the students as well as the teachers.

Prof. J. W. Brister, state superintendent of p instruction, said: "It is a very wise movement. The moving pictures are of splendid educational value, and I am glad to see Supt. Keyes take the lead in Nashville. I hope other cities and towns will soon follow the example. Moving pictures should be highly valuable."

Another prominent educator said: "The moving pictures have come to stay, and the schools should be quick to grasp their great possibilities of usefulness. I think that teachers will find them of decided advantage."

Non-Inflammable Celluloid

The valuable properties of celluloid are seriously affected in its use for some purposes by its high degree of inflammability. As a result, a non-combustible substitute for celluloid has long been sought. The French chemists, Bethisy, Fochard and Fignes, according to the *Technische Rundschau,* have produced such a substance from tetranitrocellulose which contains 40 to 50 per cent of water, from a fluid carbohydrate. The water is removed after the mixing of the mass by pressure and the residue transformed into a plastic mass by the addition of glacial acetic acid, ether, acetone, acetate of amyl and alcohol. After twenty-four hours it is pressed between heated rolls until it assumes a solid form, after which the cylinders thus produced are cooled and denitrated by suitable means. The rolling is then continued and the sheets obtained are treated in a steam chamber under a hydraulic pressure of 150 atmospheres for about six hours. The pressure is now increased to 200 atmospheres and in place of steam it is exposed to the effects of a stream of cold water. Under this treatment the sheets are transformed into blocks of great hardness which are again divided up into sheets or rods and dried. The process given provides also for the production of a collodion-like substance.

Tennessee to Organize

Mr. Warren Clay Scott of Harrison, Tenn., manager of the Edisonia theater, is engaged in organizing a League branch in Tennessee, and a meeting will be held in the near future, probably at Nashville, where an organization will be perfected. A delegation was sent to Chicago.

The Scrambled City

By Charles Lederer*

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WE were far above the earth when we heard a woman's agonized cry for help—Uncle Jim had taken me for a skim in his new aeromobile. A few moments later, our altitude decreased, we saw whence the cry had come. A lady, apparently young and beautiful, had fallen into a small body of water that lay near a large crystalline building. Evidently she had been rowing in a small skiff, endeavoring to gather some water lilies, when the craft overturned. Ere the aeromobile landed I had leaped to the ground and rushed to the rescue. Before I could even gain the edge of the water another man—I noted even then that he was young, handsome and agile as a panther—hastily threw off his coat, plunged into the water, and with a few strokes reached the side of the drowning girl.

At this absorbing moment I was rudely grasped and thrust aside.

A sibilant voice hissed close to my ear. "You are in range," it seemed to say. There was a whirring sound. I am familiar with the warning that a rattlesnake gives and recognized the blood-curdling intonation. I sprang aside, frightened, disconcerted, puzzled. Above my head I heard a throaty laugh. I gazed aloft. Uncle Jim was swirling away, grinning back at me as he gripped the wheel. "I'll come back for you in an hour," he shouted. Never before nor since had my Uncle Jim come so near being disowned.

That was how I became stranded in a strange city —a little city that I soon discovered was full of mystery piled on mystery.

I am no master tailor in expression, expert in patching together flowing periods, and I am merely a blacksmith's helper at word-picture painting—I usually make a smear of it. So I set down here merely the fleeting impressions I received—not unlike those of some distinguished foreigner after a few hours' sojourn on our shores.

* * *

The young lady and her heroic rescuer had disappeared. I gazed around at the strange scene and strangely garbed forms.

A South Sea Islander, so I judged him to be from his attire, or rather lack of it, was making friends with a shaggy-haired Eskimo dog. I was amazed, but I should have been more so if the animal had been hairless like a Chihuahuan. A w. w. cowboy, with lariat, guns and chaps, sat on an upturned birch-bark canoe conversing affably with a gentleman in immaculate evening clothes, although the afternoon was scarcely ripe.

Things reeled before me—a whirling sensation encompassed me—I had a sense of seeing stories in action —a film appeared before my eyes, thousands of them. Then I myself reeled, overcome, as it were, with astonishment. When I became unreeled I found a pleasant looking man beside me. "Welcome to our townlet," said he, smiling genially the while. "Let me show you some of the sights." But I was wise to that sort of game and declined his company and assistance.

An enormous coliseum-like edifice, not unlike a crystal palace I had seen described in my boyhood days, attracted my attention. I entered without being molested by numerous heavily armed men whom I imagine might be the guards of the palace. But what was very mystifying was the wide diversity of their attire. Some were in the uniform of the American army; others wore heavy armor and several were dressed like cavaliers in the time of a Louis—exact number unknown and unessential.

In a part of this monster building I found all the appurtenances of a first-rate clubhouse, but so divided that both sexes were on an equal footing, though separated to an extent. Everything was convenient, sanitary and luxurious. There were bathrooms with every conceivable appliance, reading rooms with all the latest literature, and a smoking room for men.

I wandered aimlessly from room to room. One that interested me most was nearly an acre in extent, and a perfect saturnalia of rubbish intermingled with the most expensive and rare articles. It was not like a museum, not in the least. Nothing was on show or labeled. Yet there was an orderly confusion, if I may use an equally confused expression. There seemed nothing under the sun that could not be found here at a minute's notice—and so it could, the custodian told me. There was everything, from a rolling pin to a cardinal's robe, from a Roman helmet to a dictagraph. Hanging from the ceiling I described among ten thousand other things a druggist's pestle-and-mortar sign, an Indian's pipe o' peace, a silk or "beaver" hat of the vintage of '47, a bock beer sign, a baby's rattle, a two-handed Japanese executioner's sword, a stuffed owl, a spinning wheel like your grandmother used to use when she wasn't loafing, a "Rooms for Rent" sign, an imperial crown, a pair of ragged and patched overgaiters or spats, a wedding veil, an anvil, a base drum and a battered dishpan, a policeman's star, belt and stick, and—well, really it would be ever so much easier to enumerate the things that were not there.

Passing through a maze of stairs and passageways, I entered a glass-covered thoroughfare where hovels leaned against palaces, and the homes of ordinary people elbowed the abodes of evil genii dealing in the blackest of black magic.

The people of the place were strange as there surroundings. Outside their homes they seemed unusually good tempered and sociable, even with me, a stranger. But once inside the walls of their homes their actions and words betokened mostly turmoil and trouble strongly tinged with romance and adventure.

Notwithstanding their cordial treatment of me, I seemed very much in the way most of the time. It was "Please don't stand there," and "Step to one side, please," or "I wish you wouldn't smoke just now—it's so apt to obscure things, don't you see?"

I couldn't take offense, everyone was so suave and smiling withal.

But I was mightily mystified.

Almost as much as I dare to hope you are, dear reader.

The sky is glass in this queer town. That's the way

*This article was one of the fourth prize winners in the Chicago Press Club contest conducted by the Selig Polyscope Company.

they like it. Not that it really matters. So little does. Someone introduced me to a Miss Williams. Her looks betokened unusual intelligence, so I asked her about it. But she answered me evasively. Still she was strangely, elusively beautiful, with an exquisitely powdered face and neck. Her eyes were of that Irish blue so rarely seen, while her eyebrows loyally matched them—they were of a deep emerald hue. Her lips were tinted a rich brown. Just for doing that and sundry other charming stunts, she draws, so I'm told, a salary of a hundred and fifty dollars per—per week, mind you, not per month. And she's worth every penny of it. Yet she was dressed in rags, poor thing—though I'll say this, her hands were clean and daintily manicured. You see, it was like this: She had had a cruel stepfather. That was long ago, however—almost yesterday. Just now her affliction is a drunken sailor-husband, a modern Enoch Arden with an ancient, deep-set, deep-sea grouch. Hence these rags. A little later, quite ignoring the divorce court, she's going to marry the dissipated marquis whose heart has become enmeshed with the witchery of her brown smile and the naive arching of her parsley-colored eyebrows. The home of splendor in which the marquis holds forth is adjacent to that from which she has just emerged.

I was silently cogitating—there's really no other way—on the mutability (and, by the way, I'm going to look that word up some day to see exactly what it means)—the mutability of human affairs, as I was saying, when a very stout and energetic individual, dressed in a corduroy Norfolk suit, with a belt flowing behind like streamers, seized her gently by the shoulder and smilingly pushed her back into the squalid home.

"Once more, from the beginning," said he, in firm but kind tones.

It was more than I could stand. I passed on.

Not a peanut's throw away was the magnificently decorated drawing room of a railway magnate. His baby daughter had just been kidnaped and held for ransom. Yet I hurried on. My mind was glutted with the onrush of incident and making of adventure.

Perhaps I was dreaming, after all! These strange things could not all really be! I pinched myself to see if I were really awake. But even this is not always a sure test, so, seeing a uniformed police officer standing near by, I asked him to pinch me. "I've no doubt you ought to be," said he, "but I haven't the time. I'm due to lend a hand with that secret service push in less'n three minutes." He pointed a few paces away, and there I saw a meagrely furnished room—a rusty stove, a broken kettle, and on a rickety table a crust of bread on a cracked plate. Half hidden in a corner was all the paraphernalia for making counterfeit money. Three or four roughly dressed men slouched in, followed by a man who was apparently their leader.

"Remove all this evidence!" he cried. "We are shadowed! The gumshoe men are on our track and we must fly." Hardly had the words left his lips ere the executive session of the counterfeiters—for such they were, undoubtedly—was disturbed by the breaking down of the door. Half a dozen men wearing stars, presumably those of the United States secret service, and the policeman with whom I had had short converse, rushed in, covered the four men in the room with revolvers, and demanded their surrender. I felt sorry, in a way, for the culprits and turned away. I heard pistol shots and smelled the smoke of battle. How it ended I do not know, for I became interested in a scene contrasting strangely to that which I had just witnessed. It was, so I soon discovered, the home of a village belle. Evidence of the abode of pastoral innocence seemed in the very atmosphere. The cottage doorway was ivy-clad; fragrant looking flowers waved slightly as if in the mild draft of an invisible electric fan.

Without warning, two ruffianly appearing fellows suddenly darted behind the vines near the entrance of the bucolic home. The village maiden appeared, clinging lovingly to the arm of her ruddy-faced yokel sweetheart. Oddly enough, they, too, have browned lips and green eyebrows. It must be the prevailing fashion in town and country! How unobserving I must have been!

But the happiness of this twain was all too short-lived. In the twinkling of an eye the sturdy ruffians sprang from cover and after a brief struggle pinioned the rustic youth, while, all unavailing, the damsel voiced and gesticulated her grief.

It quickly developed that the captive was not so truly rural as he appeared, but, instead, the leader of a bold band of smugglers in disguise. Whether this was the truth, I was unable to determine, for at this juncture a husky lad in overalls touched me on the coat-sleeve and said: "Ther guy wit' de little airship has came back for you, sor, an' besides, ther w'stle 'll blow in five minutes, an' den it's good-by, anyway, old top."

Turning in my narrow seat in the aeromobile I gazed back at the strange little city we were leaving behind—at an eighty-mile an hour gait. On the largest of the buildings I read the words:

SELIG POLYSCOPE COMPANY.

I had visited the mammoth plant of the big concern that makes the films for the moving-picture shows all over the country. The people I had seen were all connected with the "works." Actors and actresses, stage managers, stage carpenters, electricians, mechanics, supernumeraries and all were part of the theatrical staff constantly engaged in getting up new attractions for the most popular form of amusement in the history of the world.

The green eyebrows and brown tinted lips were so because in photography those colors "take" best. The whirring sounds were made by the moving-picture camera operators while grinding out the long negative films.

All the strange weird abodes were so many stages—there are a dozen in course of construction or operation all the while. The clubroom is the greenroom—the largest in existence—for the convenience of the performers. The glass-covered room, nearly an acre in extent, is the photographic studio, also exceeding all others in space and the elaborateness of its fittings. The "rubbish" chamber is the "property room" where almost any accessory that may be conceived for the stage may be obtained at a few minutes' notice.

Advertising City By Pictures

Motion pictures, as a means of advertising Norfolk, were discussed at a luncheon of the Norfolk Ad Club. It was stated at the meeting that the club is one of the few in the country that has continued to operate and hold enthusiasm during the warm weather.

A representative of Pathe Brothers, film manufacturers, will show the ad club next month what has been done to advertise other cities through the medium of picture shows. The ad club will seek the co-operation of other organizations in the city to have films of Norfolk made and syndicated, to be shown in every city of importance in America, should it favor the scheme.

Current Educational Releases

Here and There in Oregon.—Pathe. A scenic film which takes you along the line of a new railroad which has just been completed at a dangerous altitude, showing the rugged beauty of nature unadorned in this rapidly growing region. There are numerous gigantic commercial projects disclosed which have been completed only after many almost insurmountable difficulties have been overcome by engineering genius.

How a Letter Travels from the Great Lakes of Central Africa.—Pathe. A series of interesting views showing some of the obstacles which had to be overcome by the postal authorities before letters could be transmitted between the four corners of the earth. It is not only interesting, but instructive as well.

On the Trail of the Germs.—Selig. A semi-educational story produced under the auspices of the Chicago Tuberculosis Institute, which presents to the public some interesting side lights upon the prevention and cure of the Great White Plague. Great care has been taken to arrange this subject in a technically correct, and absorbingly interesting dramatic form. A series of interesting experiments and tests is given showing the effect of fresh air, good food, rest and sunshine upon the victims of this dreadful scourge.

San Diego.—American. Some rarely beautiful views from San Diego gateway to Panama, which are highly interesting and instructive; its wonderful harbor and surpassing beauty of street and business section.

Giants of Steel.—American. Some excellent views of New York City's skyscrapers.

The City of Washington, the Capital of the United States.—Edison. In the opening scene we find ourselves looking down Pennsylvania avenue, a broad and picturesque thoroughfare. Standing out majestically and prominently in the background against the sky, is the great white dome of the Capitol, like a lofty brow that harbors the brains of a nation. The executive mansion, familiarity known throughout the world as the "White House," bespeaks an air of simple elegance, with its domestic architecture and shady lawns, kept green by sparkling fountains. There are many other views showing the buildings of national importance such as the War Department building, the Treasury, the Congressional Library and the National Post Office. The views also include the theater in which President Lincoln was assassinated and the National Cemetery.

Building a Church in a Day.—Imp. Pictures showing the construction of Elbethel Methodist Church, which was erected at Spartanburg, South Carolina, in one day. Mayor A. H. Kirby drove the first nail at six o'clock in the morning and the congregation worshiped in the building in the evening. One hundred and fifty workmen were engaged on the building and thousands watched their progress, so widespread was the interest.

Havana, Its Streets, Buildings and Fortresses. —C. G. P. C. An entertaining series of views showing the quaint beauty in the capital of the Star of the Antilles.

A Little Trip in the Colorado Mountains.—Pathe. A series of views setting forth the majesty and beauty of the scenery which greets the traveler in the Colorado mountains.

Pueblo Indians in Albuquerque, N. M.—Lubin. An educational picture of the present condition of the Pueblo Indians. The scenes are taken at Albuquerque, N. M., where the government schools are fast educating them in the systems of civilization. The Indians, though still favoring the passion for barbaric ornaments and trimming, dress in the Mexican-American fashions of the state. Many of the scenes are taken at the hotels and missions of the city, which are very interesting to those who have not traveled the states on the border line of old Mexico.

The Right Way and the Wrong Way.—Selig. An exceptional subject of vast educational value, showing the right and wrong method of getting on and off cars, extinguishing fires, crossing crowded streets, getting in and out of boats, etc.

In Maoriland.—Selig. An exceedingly interesting educational travel subject setting forth the beauties of New Zealand's "Yellowstone."

The Wreck of the Vega.—Selig. A dramatic educational subject showing how big wrecks are salvaged.

The Los Angeles Police Department.—Selig. An educational subject of unusual interest, showing the police drills of the city.

Egyptian Sports.—Kalem. An interesting picture portraying scenes on the race track at Cairo, Egypt.

The Mosquito.—Pathe. A film showing the mosquito in all its different forms from the time it emerges from the egg until it is full size and begins to do damage. It also shows how easily this pest may be exterminated by pouring oil on stagnant water. The subject is very instructive, as it shows many things about this little pest which should be known.

Strawberry Time.—American. An interesting subject showing the picking, canning and shipping of this delicious fruit.

Picturesque Darjeeling, India.—Edison. Darjeeling is delightfully located in the Himalayan mountains and the picture includes a view of Mt. Everest, the highest mountain in the world, whose peaks are crowned with ice and snow. As picturesque as the scenery are the people, whose habits and customs have not been affected by the onward march of civilization. A market scene with hundreds of natives trading and bargaining, also a general view of the town, give a fair conception of the life of the people.

The Maple Sugar Industry at Thompson, Pa.—Edison. As indicated this film was made at Thompson, Pennsylvania, and shows the entire process of the manufacture of maple sugar from the tapping of the trees, from which the sap oozes as thin and colorless as spring

water, to the final stage of crystallization, after which it is made ready to crate and ship to the market. The process of evaporation, depicting the old and new method, is of decided interest when one learns that for every gallon of maple syrup forty gallons of sap have been collected, boiled down and put through the necessary processes to complete the product. The entire film cannot fail to interest, but especially will the final scene waken a responsive chord in the hearts of those who in youthful days may have been guests at maple parties such as the one depicted. The scenic part of the film is also good, thus adding to the attractiveness of the subject.

Nile Hippopotamus.—Kalem.

Governor Wilson at his Summer Home.—Imp.

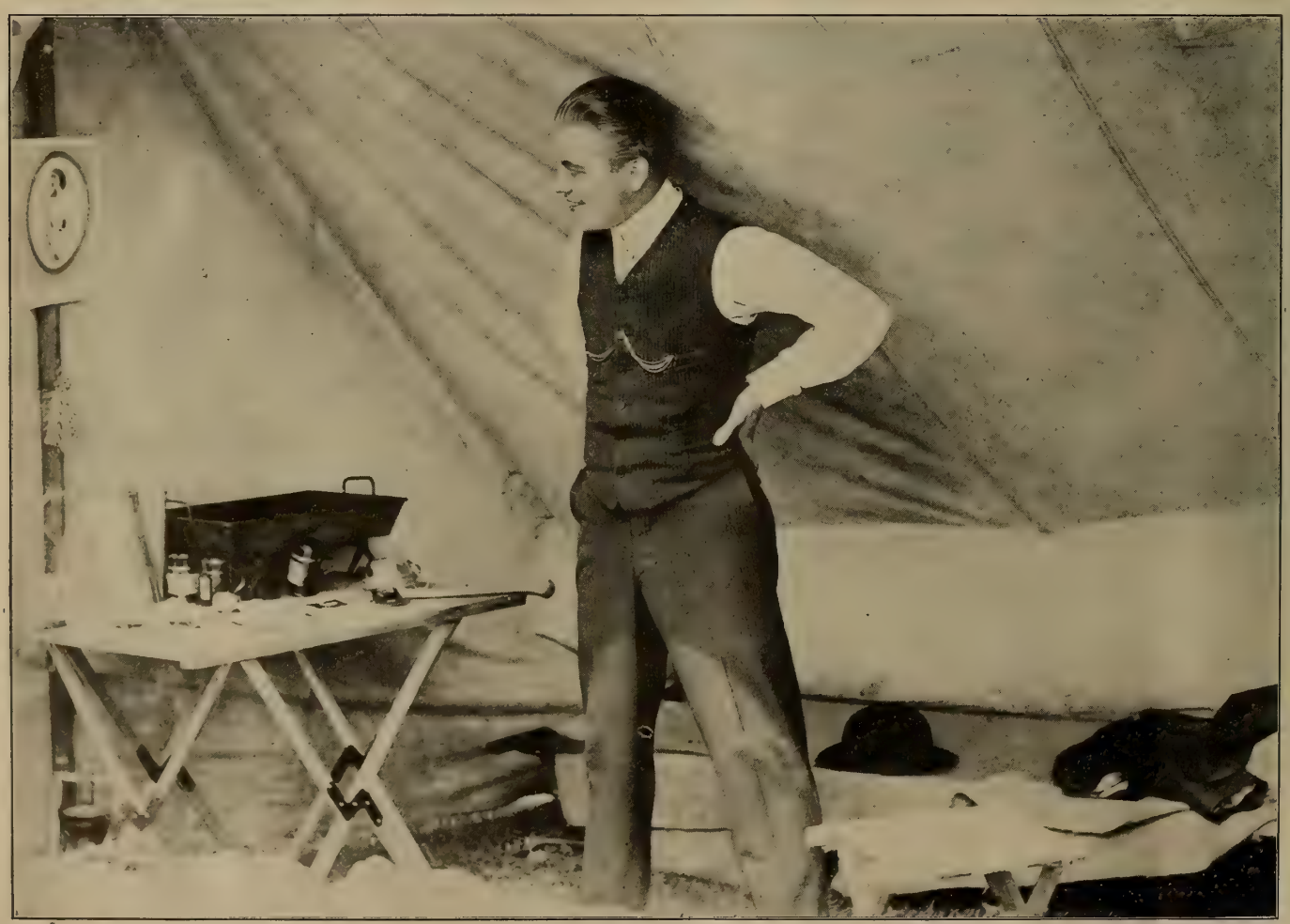
Across the Caucasus.—Imp.

Pictures of the Pope

The success of the first moving picture exhibition given in the vatican was so complete that another entertainment of a similar character was given for the benefit of the pope recently. Without letting him into the secret the photographer secured some excellent films of the holy father attending his favorite flowers in the gardens of the vatican. When he was shown himself moving about true to every gesture and expression he remarked: "Wonderful! Wonderful indeed! How God must love these Americans to bless them with the power of creating such astounding things! Why, that is life itself!"

Clary Proves Himself a Hero

Charles Clary accomplished a daring feat recently during the Selig production of "Officer Murray," which was released on Aug. 1. During the action of the piece Clary finds himself alone on the lofty top of a burning building. He calls on some steel workers on the building next door and they are supposed to rescue him by lowering a huge steel derrick chain to his side: two extra men garbed as steel workers, and clinging to the blazing roof, while the cameras registered the thrilling and realistic feat of rescue. The building, which had been especially secured for the occasion, by this time was one mass of flames, and as the steel workers lifted Clary clear of the blazing roof, they both became faint from the fire and smoke. The steam derrick was doing its work, however, as per scheduled program, and the trio went sailing skyward. The extra men, big and husky as they were, were fast losing their grip on the chains to which they clung, and an unlooked for tragedy seemed imminent. Clary took in the situation at a glance, and with almost superhuman strength, encircled both men with his arms, in which position he held his fainting companions until they had reached the roof adjoining. As they touched the temporary planking on which the huge derrick was located, Clary's strength finally gave way, and he was carried to the ground below in an unconscious condition. Needless to say that portion of this thrilling scene which was caught by the Selig cameras makes one of the most realistic bits of daring ever seen in a motion picture.



Scene from Essanay's "The Hermit."

Eclair Company's "Robin Hood"

With a scenario founded on the old English romance of "Robin Hood," with which evryone, young or old, is more or less familiar, the Eclair Company has produced an artistic and interesting film. Beautiful costumes and scenery, together with the superb work of the caste, under the direction of E. Arnaud, results in a play of surpassing beauty. While many of the incidents of this three-part story may seem mythical, it is true that the characters of Robin Hood, Maid Marian, and Allan-a-Dale, are founded on actual personages of English history, a recently discovered fact that adds much to the interest of the play.

The story begins at the time when the young Earle of Huntingdon, who adopted the alias of "Robin Hood," roamed through the Sherwood Forest, robbing the rich, and distributing the booty among the poor in the surrounding country. The first scene opens at Old Merwyn's, who is urging his daughter, Maid Marian, to become the bride of a wealthy man, Guy de Gisbourne. This she refuses to do, being in love with Robin Hood, who, as can be imagined, is not popular in the family circle. Friar Tuck, the friend of both Maid Marian and Robin Hood, enters at this juncture asking alms to mask his real purpose of informing Marian of the presence of Robin at the meeting place. Taking advantage of the confusion caused by Friar Tuck, Marian slips out, but is soon missed by her father, who sees her with Robin. Enraged at the sight, Old Merwyn promises the hand of his daughter to Guy de Gisbourne, providing he will capture Robin Hood.

On the following day, Guy again meets Robin and Marian at their tryst, and, vowing vengeance, assembles his band and starts to the Sheriff of Notingham to procure a formal warrant for the arrest. Obtaining the warrant, Guy places his men in ambush, and as Robin and Marian pass by, they seize them both, and leave Robin bound to a tree. During the turmoil, Marian slips away and enlists the services of Little John, the armorer, for the rescue of Robin, who speedily frees him from his bonds.

Guy de Gisbourne Seeks Maid Marian's Hand.

Robin Hood Escapes Through the Fireplace.

Guy in the meantime repairs to Old Merwyn's house, and shows him the warrant, exultingly, believing of course that Robin is still tied to the tree. They start out, with a body of armed men, to complete the subjection of the brigand, but on entering the forest, fall into an ambush set by Robin Hood, who has been warned of Guy's approach. The armed men of the expedition are in their turn tied to the trees by Robin's men, who then speed off to Nottingham for a bold attempt on the person of the sheriff. While sneaking into the sheriff's bedroom, Robin's band is surprised by the guards, is captured, and placed in prison. On the following day, Marian learns of the capture, and, with a girl friend, hastens to the prison where her lover is confined, hoping by some means to liberate him.

The result is, that while the sentinels are standing at the foot of the prison walls, guarding against the escape of the prisoners, Marian comes upon one of them and succeeds in luring him away. The other two sentinels on the same side see him leaving with Marian, follow, and are led to a rock, where Marian's two companions are waiting, and soon the trio are engaged in a flirtation, during which Robin and his friends descend the prison walls by means of a rope, and run off to safety. The following day, in revenge for this fresh outrage to their dignity, the sheriff puts a price upon Robin's head which naturally causes him to bury himself deeper in the Sherwood Forest, where daily new recruits join the band, late victims of the Sheriff's stupidity and cruelty. After his last experience at the hands of Robin and his band, Guy de Gisbourne returns to Nottingham, stripped of his fine raiment, beaten and sore. He swears to win the reward and have Robin's head in revenge for his humiliating treatment.

A Scene in Sherwood Forest.

In the meantime, Robin and his merry men continue to exact toll from the fat, rich travelers, and distributing the money, etc., to the poor suffering peasants who worship him as a King.

The following cast impersonated the characters of the play:

CAST OF CHARACTERS.

Marian Merwyn (maid Marian)		Miss Barbara Tennant
Housekeeper for the Sheriff		Miss Julia Stuart
Maid at Merwyn's		Miss Mathilde Baring
Fennel		Miss Isabel Lamon
Christabel	Marian's Companions	Miss Muriel Ostrich
Robin Hood		Mr. Robert Frazer
Friar Tuck		Mr. M. Hannafly
Little John		Mr. Guy Oliver
Allan-a-Dale	Some of Robin Hood's merry Men	Mr. George Larkin
Will Scarlet		Mr. Chas. Hundt
Much		Mr. John Troyano
The Unknown (Richard Coeur de Leon)		Mr. Hollingsworth
Sheriff of Nottingham		Mr. Alex. B. Francis
Guy de Gisbourne		Mr. Lamar Johnstone
Thos. Merwyn		Mr. John Adolfi
Sir Monceaux		Mr. Burkell
Innkeeper		Mr. Stowe
First Sentinel		Mr. Richard Sterling
Second Sentinel		Mr. Sheldon
Third Sentinel		Mr. Fischer

Guards, Halberdiers, Merry Men, Courtiers, Guests and citizens, by a corps of experienced artists.

SECOND PART.

A wayside tavern near Nottingham. Merwyn, the Sheriff, Guy de Gisbourne and an unknown knight are seated at the table, with the landlord busily engaged waiting upon his customers. Friar Tuck, pretending to be drunk, overhears something the unknown knight says, and, sneaking down to listen, overhears a plot to attack and kill a person coming to the tavern. Guy, looking up, sees him, but Tuck, pretending to be drunk, goes up to the table and is about to be sent out, when the advent of an unknown traveler attracts attention. Friar Tuck has seated himself at the end of table near the stranger, and at a table directly in front of a huge fireplace. In the meantime, the conspirators below have promised to help, and as the stranger sits at the table, the knight signifies that is the man. They all tell the landlord to send in a guard, whom the sheriff tells to notify all the soldiers and guards to wait outside the door. Friar Tuck in the meantime has warned the stranger of his danger, and they are now prepared for the assault. The signal is given, the soldiers enter and attack the stranger, who aided by Tuck, gives a good account of himself. The resistance is so strong that the knight and Guy de Gisbourne aid their men.

Seeing that the odds against them are too great, Tuck advises the stranger to climb up the fireplace. They do so and the stranger, being a powerful man, pulls the massive table up against the opening of the fireplace, blocking it, and giving them a chance to distance their enemies. Friar Tuck now leads the stranger to Sherwood Forest, the asylum of all victims. One day he and Robin have a friendly bout with swords, and much to the surprise of Robin and his friends, he is disarmed. Robin in his surprise exclaims, "There is only one man who is capable of disarming me!" The stranger says, "Who may that be?" Robin replies, "Our most gracious King." Then, dropping his long coat, Richard Coeur de Leon (the erstwhile stranger) says, "I am the king!" Some time later, the king witnesses the departure of Robin and three followers disguised as monks, bids them godspeed, and sanctions their mission. Arriving in town, they find their way to Merwyn's house. Tuck finds Marian, tells her to expect Robin Hood, then calls in his brother monks and disposed them in advantageous places. Just as he and Marian are about to leave, they are met by Merwyn and Guy, who had been warned by the maid. Marian beckons Robin off at a side door as he pushes them back. They escape. Allan has an idea; gives to Marian his monk garb, and tells them to go on. As they pass out he sees a girl, and induces her to change costumes with him. As he disappears, the sheriff and soldiers come down the road in full pursuit. At the roads they stop, when Allan in a girl's costume is seen. He is interrogated. "Yes, he has seen such people," and misdirects them. As soon as Robin with Marian arrive at camp, he presents her to

the king, who straightway orders Friar Tuck to marry them, and beneath a tree, upon the trunk of which has been fashioned a cross made of daisies, Tuck pronounces them man and wife. The lookout gives the alarm, and the band prepare to receive their visitors. All hide themselves save Robin and Marian. They seize Robin and Marian. The King advances and says, "Hold! That is Robin's wife." Merwyn says, "She is my daughter, and I shall tell the King." The King replies, "I am he," and then orders Robin's men to sweep them out of his path. Our hero and heroine return to the camp. Richard Coeur de Leon creates Robin Earl of Huntingdon, which restores to him his father's estate.

"Robin Hood" is to be released August 22.

Cheyenne to Issue Indian Films

After the completion of the three-reel film taken of the Frontier Day Celebration at Cheyenne, Wyoming, the Cheyenne Feature Film Company, of that city, intends to turn out at least one reel per week, thereafter. Associated with this firm is Mr. Thayer, the well-known producer; Mr. Irwin, who is to put on the Frontier Celebration, and Messrs. Weller and Carrol, respectively secretary and manager, who have not only been in the film business for some time, but who have made a special study of Indian and frontier life.

With this experience, and its efficient staff and equipment, it is evident that this firm is capable of producing some very interesting and instructive Indian subjects.

Selig Actor Has Narrow Escape

During the production of a picture the Selig Colorado company found that it was necessary to secure a realistic prison scene. Accordingly arrangements were made with Warden Tynan of the Colorado State Penitentiary to use the grounds and some of the costumes. The discipline at this institution is very strict, and the guards do not hesitate to shoot at an unruly prisoner. William Duncan, the Selig leading man, was dressed in one of the convict suits and was given some work to do on the rock pile with some of the real convicts. After the scene was finished Mr. Duncan was walking around the yard with his hands at his side, and smoking his pipe.

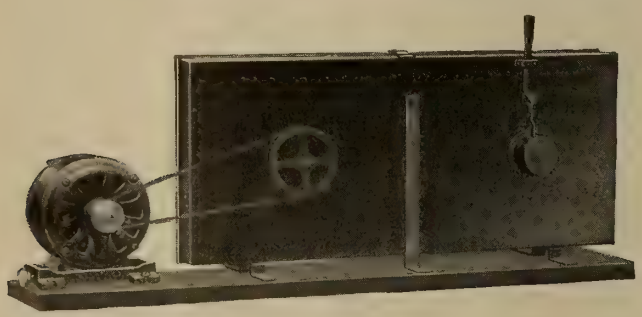
When he approached one of the turrets that surmount the wall at regular intervals, holding the armed guards that keep watch over prisoners, the guard pointed his gun at the astonished leading man and yelled, "Take that pipe out of your mouth and fold your arms, as you are supposed to, or I will fire." Duncan, thinking that the guard was joking, blew a smoke wreath toward the man with the Winchester, and started to walk on. Suddenly he heard a sharp crack from the turret, and not two feet in front of him a bullet plowed into the ground. Duncan now realized that the guard was in earnest and threw up his hands just as the guard was taking aim for the second shot. Fortunately Warden Tynan was close at hand, and after he had explained that Duncan was only in convict's garb for the time being, there was a good laugh all around.

Main Street of Camp Hutchinson, Starved Rock, Ill., American Film Company.

Of Interest to the Trade

New Rewinding Machine

Our attention has been called to the new device being placed on the market by the Dietz Safety Magazine Company of which Mr. V. R. Day, First National Bank building, Chicago, Ill., is general manager. This new apparatus is known as the Dietz Safety Rewinding Machine of which we show two illustrations, one being a front view with the door open showing the arrangement of the reel spools, the other showing the back of the case with the motor drive mechanism. As will be

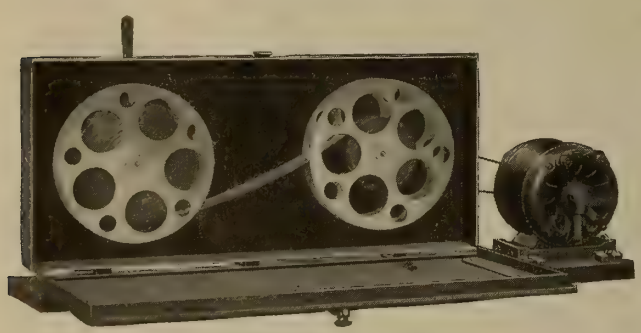


The Dietz Rewinder.

seen from the illustration, the machine consists of a case 30 inches long, 15 inches high and 3 inches wide and is made of 1-16 inch seamless sheet steel. A flanged door makes the case absolutely fireproof when closed.

It is claimed by the makers and borne out by a practical demonstration, that this apparatus absolutely prevents carelessness on the part of operators. By an ingenious arrangement the reel spool is placed on a central shaft where it is permanently locked by a spring attachment from turning. When the door of the case is tightly closed and latched, a lug on the door presses the spool down and engages it with a locking device on the motor drive mechanism, and it is only then that the spool can be revolved.

When the door of the case is tightly latched, the entire case is necessarily fireproof and since the rewinding can only be done with the door latched there is no opportunity for carelessness to cause a fire.



The Dietz Rewinder, Open.

A small motor is gauged to a speed which will tightly rewind all film 1,000 feet per minute without further attention and the company claims the entire cost of such rewinding for the average theater will not exceed five cents per week.

The chief electrical inspector for the Chicago Department of Electricity has this to say about the device which was submitted to him for tests:

"Dietz Safety Machine Company,
"Chicago, Ill.

"The Dietz Safety Machine, submitted by you, has been tested by this department and complies with all requirements.

"I wish to state that the device not only meets with the approval of this department, but I wish also to state that I highly recommend it as being in compliance with the recommendations of the ordinance.

"V. H. TOUSLEY,
"Chief Electrical Inspector."

"Animated Weekly" Reorganized

Ushering in a new era of the Animated Weekly—setting a new and better standard for topical and current event films generally. While the "Animated Weekly" is one of the standard brands of topical films, deservedly popular and generally acknowledged as being worth while in every respect, the Universal Film Manufacturing Company maintains that its efforts toward a reorganization of the executive and operation staff of the Animated Weekly has been conducive of a film greatly superior in every respect to previous issues of this current event release.

Through dint of the lavish expenditure of money, brains, and unceasing effort on the Animated Weekly brand, the "Universal" has tried to attain perfection. While the final verdict of necessity rests in the hands of the Universal exchange men and exhibitors, the consensus of opinion of all of the directors of the Universal Film Manufacturing Company is that this film will be acclaimed superior to all former releases of the current topical variety, nor will the efforts and hard work that have been expended on the exclusive production of this brand cease with the first release. The intent is to make each successive release of the "Animated Weekly" better than its predecessor.

Assertions have been made through the medium of innuendo, that the Animated Weekly will not, or could not, obtain topical pictures of current events occurring other than in the United States and Canada. In the second release after reorganization, the Weekly itself will prove the falsity of this assertion. It is true that the "Animated Weekly" will not place any great stress upon European events, as compared with important occurrences in America, but the fact remains that the Animated Weekly organization, as now constituted, receives from Europe each week, on the fastest steamships, over one thousand feet of negative film depicting events as they occur in all the principal cities of Europe. Americans are of necessity more interested in events occurring in their own country than in Europe, and this fact will be borne in mind. Nevertheless, each issue of the Animated Weekly will contain European subjects that the Universal Film Manufacturing Company consider will appeal to the the American exhibitor and his clientele.

The scope of the Animated Weekly is practically unlimited. It is virtually impossible for an item of current interest to escape the cameras of its representatives, either in the United States or Europe. Twenty-six thoroughly capable, well trained camera operators, with "a nose for news," are stationed in every one of the larger centers in the United States.

Fifteen camera men, thoroughly imbued with the

American spirit of aggressiveness and progressiveness, represent the Animated Weekly in the larger cities of England and the Continent. The second issue of the reorganized Weekly bids fair to greatly surpass, in worth and timely interest, the previous issue. Some of the exclusive features depicted in the second edition are as follows:

YOUNGEST AVIATRICE.

Katherine Stinson, 17 years old, youngest aviatrice in the world in her qualifying flight for Aero Club, Chicago, Ill.

U. S. REGULAR ARMY MANOEUVERS.

Crack regiments of U. S. Army in war practice at Sparta, Wisconsin.

CHINESE FUNERAL.

Century old customs contrast strongly with modern mourning in Chinatown, San Francisco, California.

FATTEST BABY IN THE WORLD.

Rosa Lee, age 5 years, weight 250 pounds.

KING GEORGE AND QUEEN MARY AFLOAT.

The King and Queen of Great Britain use their state barge for the first time at the Henley Regatta.

LONDON FIRE BRIGADE.

The annual inspection in Battersea Park, London, England.

and the property transferred. He fixed the bonds in the sum of $25,000.

Judge Britt asserted that the Universal violated the provisions of the contract by allowing Brulatour of New York to withdraw from the combination without the consent of the defendants. His contention was that the Universal had a proper remedy at law and did not need an injunction, the granting of which would break up the business of the New York Moving Picture Company without corresponding profit to the Universal. Associated with Britt were Attorneys Graham and Kemp.

Former Judge McKinley, who, with Haas and Dunnigan, represented the Universal, argued that the action was based on the theory that Balshofer was the agent of the Universal; that in all of his actions after he returned to Los Angeles from New York, he acted as the Universal's agent and therefore he should account to the Universal. He contended that Balshofer violated his relations to the Universal and attempted to hand over the property to the New York concern.

Scene from "Geronimo's Last Raid," an American Two-Reel Release for September 12.

The verdict of the exhibitors receiving the Universal program, in the new Animated Weekly, is looked forward to with confidence by the management of the Universal, and comments, criticisms and suggestions will be received with thanks. Their desire to please the American exhibitor is sincere and the policy of the "Universal" particularly in connection with its Animated Weekly is distinctly co-operative.

Universal Film Injunction

In granting a temporary injunction asked for by the Universal Film Manufacturing Company to compel Fred J. Balshofer and the New York Moving Picture Company to turn over certain picture studios at Edendale and Ynez Canyon, Judge Buckles of Los Angeles, Cal., declared the evidence demonstrated that the sale had been made

Exhibitors Play in Making Films

The Chicago Studio production department of the Selig Polyscope Company has begun work on an elaborate three-reel production of "The Fort Dearborn Massacree," which will, in all probability, take weeks to complete and will cost many thousands before the final negative is finished. For many weeks preparations have been under way for the production of this picturesque subject, and the entire energies of the Chicago Studio producing staff will be concentrated upon this one task for some time to come. The work is going on under the direct supervision of Mr. Oscar Eagle. Mr. W. N. Selig himself will devote no little time to its staging. The Selig Company by special arrangement with the government authorities has secured the services of almost a hundred Indians from the northern reservations. Many of the

picturesque costumes and properties, that will be used in this production, were secured direct from the government. If the weather permits, several of the greatest scenes from this story will be produced on Wednesday afternoon, August 14, in order to allow exhibitors who visit the plant on that afternoon to see a real big subject in the process of making.

Essanay's Warm Welcome to All

Room 1811, LaSalle Hotel, Chicago! That's where Essanay's Big Chief has his wigwam and has already met hundreds of exhibitors from all parts of the country who dropped in to smoke the pipe of peace and learn more of Essanay's film popularity "steam roller"!

Essanay is sparing neither time nor unlimited expense in getting out the finest, most novel photoplay subjects obtainable for the programs of exhibitors throughout the world. In the first two weeks of September Essanay will release two wonderful scenic productions that have kept cameras scouring Japan and China for over four months. Essanay is even now grinding out the last feet of film on the spectacular Water Carnival and Naval Review held on Chicago's water front this week, a marine pageant of international water craft competition that has been in preparation since midwinter and is said to have cost over $75,000. Essanay has secured several thousand feet of this great spectacle and will release a full reel production of it during the first two weeks of September. Essanay's three-reel masterpiece of film craft, "The Fall of Montezuma," a tale of Cortez' conquest of Mexico, will be released during the first two weeks in September as a great special feature production through the General Film Company, and the big Essanay Chicago studio is again boiling with activity over the preparation of another massive three-reel production that requires wonderful costuming and some of the greatest scenic settings ever constructed for a moving picture. Essanay's great western dramas, produced under the personal supervision of and featuring G. M. Anderson, famous throughout two hemispheres for his character creation of "Broncho Billy," are known to licensed exhibitors as perfect portrayals of far western life as it was in years gone by. Essanay's famous "Alkali" Ike western comedy series, originated by Mr. Anderson and featuring Augustus Carney in his renowned role of "Alkali," has set the entire film world rocking with mirth. Essanay is featuring comedy subjects and putting over real "hits" week after week that earn the praise of both critics and public.

1811 LaSalle Hotel! Go in and meet the Indian Head face to face and hear of the big film surprises it has in store. The right hand of good fellowship and warmest welcome is extended to all.

Universal and the New Bison

William H. Swanson, secretary of the Universal Film Manufacturing Company, has during the last month been busily engaged in reorganizing the California plants of the Universal Company. His chief task is that of purchasing a mammoth equipment for the purpose of making "Bison" pictures of size and scale greater and better than they have hitherto been made. The "Bison" pictures, as is well known, have dealt with stories which involve the employment of large numbers of Indians, soldiers, cowboys and the denizens of the West, which when handled by skillful directors, such as F. E. Montgomery, whose reputation has been made through these "Bison" pictures, produces those fine pictures, so free in action and movement, which have won praise from moving picture theatergoers on both sides of the Atlantic. The stories will be familiar to our readers. They belong to the history of the country, and where they are not of a historical nature they are of great romantic interest. Mr. Swanson's work is nearly completed and the "new Bison" pictures will shortly be seen on the screen.

Scene from the American Release of September 11, "The Vengeance That Failed."

Mr. Montgomery is the director-in-chief of the new pictures and the company, through Mr. Swanson, has engaged the services of a great many capable actors and actresses familiar with this class of work. The engagement of the Indians was made with the co-operation of the United States government.

The directors of the Universal are sparing no effort nor expense in this extra matter, gratifying the tastes of so many moving picture patrons. It is indicative of the high favor in which these "Bison" pictures are held in all parts of the world that communications are almost daily reaching the directors of the Universal desiring a continuance of these pictures. These requests come from exchange men as well as exhibitors.

Kleine's Cines and Eclipse

Of particular interest are the three releases of the Kleine group, for the week ending August 31. It would seem that they have selected films of unusual strength to complete a notable month in the history of this concern. Three highly dramatic subjects have been selected, a tragedy, a semi-historical romance, and sleuth-melodrama forming the collection.

"The Bride of Lammermoor," scheduled for release on Tuesday, August 27, is a romantic tragedy based on the classic old Scotch tale by the same name, and portrays with faithful realism, amid poetic surroundings, the tragic love and unhappy ending of the beautiful Luccia de Lammermoor. The most popular members of the Cines players are seen to good advantage. The story is well carried out, beautifully photographed and splendidly staged.

"The Golden Curl," an Eclipse for Wednesday, August 28, is a consistent and thrilling detective story, with a well laid plot and excellently acted. It is predicted that this film will cause spectators to sit on the edge of their seats and watch with thrilled interest the unfolding of the story, the crime and the gradual weaving of the evidence which leads up to the ultimate capture of the culprit. A tress of golden hair plays a prominent part in the solving of the mystery, as suggested by the title. A company of selected and well known players portray the characters with realism, and aided by the usual irreproachable Eclipse photography and fine settings, this tale of clever crime detection is well worth seeing.

"Richard, the Lion-Hearted," the Cines feature and semi-historical drama, based on Sir Walter Scott's famous classic, "The Talisman," is to be released Saturday, August 31. The period of the story is laid in the days of the early Crusaders, and, for a single reel of beautiful scenery, gorgeous costuming, live action, and absorbing interest, the spectator will travel far to see its equal. The military and court dress of that period as we see them now, are, to say the least, quaint and picturesque. The high ruffs on the court ladies' gowns, the coats of bright steel mail of the Crusaders, highly polished heavy armor, visored helmets, mail gauntlets, steel spears and lances, and armored and gaily caparisoned chargers all add unusual interest to the pictured story, and are most pleasing to the eye. The scenes depicting the fight to the death of two completely armored knights, mounted on their spirited war chargers before the king and his entire court and retinue of hundreds of followers furnishes a series of exciting pictures and exhilarating thrills, which hold the interest of the audience to the very last. Altogether, this is a remarkable one-reel feature, magnificently portrayed by the most prominent Cines players, aided by a large company of auxiliaries, and ably backed by clear, perfect camera work.

Scene from the American's Release of September 9, "The Dawn of Passion."

Temporary Elmira Organization

A temporary organization of the moving picture people of Chemung county was effected at a meeting at

Elmira, N. Y. The temporary officers will arrange for a meeting to be held in the near future at which time a permanent organization will be made. Malcolm Gibson, manager of the Majestic theater, was elected temporary president, and F. W. Ross, of the Colonial, temporary secretary. Every motion picture house in the city was represented at the meeting. Secretary W. H. Rosenthal, of the state association, was there as the personal representative of President Trigger. The state association is affiliated with the national organization. The object of the society is to oppose unfavorable legislation and to neutralize, as far as possible, the work of other entertainment promoters who succeed in passing laws that are discriminating against the motion picture houses.

"Lucile"

The beautiful poem, "Lucile," by Owen Meredith, has been produced in pictures by the Thanhouser Company, and is a welcome addition to the high grade films recently placed on the market, based on standard literature. In filming this three-reel picture none of the beauty of the original work has been lost in the silent reproduction, as is so often the case in producing photoplays of this character. "Lucile" is probably one of the most widely known of all poems, and is deserving of its fame.

Sir Alfred Returns Lucile's Love Letters.

Lucile Becomes the Soem Seraphim.

Lucile, the Countess de Nevers, was engaged to a young noble Lord, Alfred Vargrave. Being deeply in love, Lucile did not conceal her affection, and her attentions finally wearied Lord Alfred, who neglected his fiance. They quarreled finally and separated, but not until Alfred had vainly attempted a reconciliation. Lucile told him that she was afraid to trust him, but proposed a year's separation, with the understanding that if he still loved her at the end of that time, she would be willing he should return.

The doubts the Countess had of her lover's constancy were justified, for before the year was over she received word of his engagement to the beautiful Miss Darcy, whereupon she wrote him, asking the return of her letters, which in accordance with his pledge, he was to bring to her personally. Alfred, although he was ashamed that he had so soon forgotten his old sweetheart, obeyed and started for Lucile's home with the missives she had written him.

Upon his arrival he was amazed to see how beautiful Lucile was, and how much the older men admired her. His old affection returned, and he pleaded with her to forgive him, declaring that his heart was not and never had belonged to the other woman, that he was simply going to marry her for position. Lucile refused to listen to him, but this simply inflamed his eagerness. He managed, by watching her, to meet her, presumably by accident, while she was out riding, and gained her consent to accompany her. On the road they encountered a furious summer storm and took refuge in a cave. Lucile, whose one dread was of lightning, was hysterical from terror, and did not repulse Alfred when he clasped her in his arms.

She consented to forgive her recreant lover, and the two returned to her home together. There they met the Duc de Luvois, who long had vainly courted Lucile. His jealous eye soon noted that the man who stood in his way was Lord Alfred, and as the latter left the house, the Duc drew a revolver, determined to kill him. The brave Lucile noted the action, threw her arms about him and pinned him fast. Alfred looked around at this moment, just in time to see, as he imagined, his Lucile embracing another man. Deciding she was false, he waited not for explanations, but hurried to the home of Miss Darcy, and the were promptly wedded. The Duc, repulsed by the woman he loved, returned sadly to his lonely castle, while Lucile, weary of the world, sought refuge in a nunnery, determining to devote her life to God.

Twenty years after the lovers had separated, Lucile was leading a helpful and holy life as a sister of charity. From this seclusion she was summoned to act as one of the nurses for the soldiers on the field of battle, when the allied armies of England and France met their common foe on a foreign shore.

Of Lucile's former suitors, one, Lord Alfred Vargraves, had been happily married, and in the affection of his devoted wife and their only son, now grown to manhood, the sadness of his youth had been forgotten. Her other suitor, the Duc, had remained unmarried, but into his lonely life one ray of sunshine had penetrated. This was the daughter of his dead sister, a merry girl of sixteen, who came to brighten his dismal castle when he felt that he had lost all interest in life. With her he had visited England, meeting his old friends for the first time in many years, as he felt his life of seclusion would not be a happy one for the young girl.

In England, Lord Alfred's son and the Duc's niece met unknown to their parents, and promptly lost their hearts, one to another.

When Lord Alfred heard of his son's affections, he placed no obstacle in the path of his only child's happiness. He felt no animosity toward the Duc, simply feeling that although they had been rival suitors at one time for the hand of Lucile, the past should now be buried and forgotten. But the Duc, who for years had been nursing his anger and jealousy against Alfred, feeling that it was he who lost him Lucile's love, never forgave. When he learned that his niece wished to marry the son of his ancient enemy he refused absolutely to sanction the union.

The Duc, who was a French general, and Alfred's son, a lieutenant in the English army, were called to the front shortly after their first meeting.

The young Englishman was wounded, and, being carried to the hospital tent, was nursed tenderly by Lucile. But the young soldier had no desire to live, knowing he could never wed the girl of his choice. Lucile gradually learned from him the cause of his secret sorrow, and going to the Duc entreated him for the memory of the love he once bore her, not to make desolate the life of his young niece, as her life had been made desolate. The Duc moved by the prayer of the saintly Sister of Charity, was finally won over, and the young lovers reunited, while Lucile, her mission accomplished, returned to her convent, happy in having brought friendship and joy into the life of the man she had once loved.

The film will be released August 27-30, and should be seen by all who appreciate a film beautiful in scenic value and subject.

J. E. Robin, who represents the Precision Machine Co., New York, is on the job during the convention at room 1821. He has on display there the latest model of the Simplex machine. It is equipped with 17-inch magazines to take 2,500 feet of film. This machine will

J. E. Robin

be ready for delivery in about five weeks. This is the first machine permitted to use motor drive in the state of Massachusetts.

Mr. Robin is a practical man and has been in the motion picture business a number of years. He was formerly with the Kinemacolor Co. as an expert. He has met with considerable success at all the conventions, and he's a good mixer.

Convention Scribes at Press Club

Through the courtesy of Mr. Twist of the Selig Publicity Department, trade journal writers who visit the exhibitors' convention in Chicago will be taken care of at the Press Club. A special room will be set aside for those who wish to do their writing there. This room will be fitted up with typewriters, writing desks, paper, etc., and will be known as the Motion Picture Correspondents' Headquarters. Cards will be issued to the writers, giving them the privileges of the entire club while in the city. Mr. Twist is desirous of hearing from all correspondents who intend to be at the convention, so that he may forward them cards.

Louisiana Exhibitors Organize

At the organization of the Louisiana state branch of the Motion Picture Exhibitors' League of America, on July 28, E. V. Richards, Jr., was elected state president. Mr. Richards is the manager of the Saenger and Palace theaters in Shrevesport, La., and is an active business man and a firm believer in organization. Mr. Neff could not spare the time to go to Shrevesport, but it was through his efforts and correspondence, together with Mr. Richards' activity, that the organization came into being. Louisiana promised to send delegates to the Chicago convention.

Texas to Organize

A Texas state branch of the Motion Picture Exhibitors' League of America will be added to the list in the near future, Mr. Neff having secured the co-operation of Mr. E. T. Peter of Dallas. In addition Mr. Neff is now in communication with the following gentlemen who are anxious to organize the state: J. C. Penn, McKinney, Texas; J. H. Snively, Paris, Texas; R. A. Healy, Ft. Worth, Texas; Dalton Bros., Ft. Worth, Texas; J. J. Hegman, Temple, Texas; Besserer & Marshall, Austin, Texas; W. L. Terry, Waco, Texas; Mr. Lytle, San Antonio, Texas; J. C. Clemons, Beaumont, Texas; H. C. Stearns, Pt. Arthur, Texas; William Giebig, Houston, Texas; G. K. Jorgensen, Galveston, Texas.

Wurlitzer Orchestral Device

A new orchestral attachment for the piano is described in a recent bulletin issued by the Rudolf Wurlitzer Company of Chicago. This instrument contains the violin, flute pipes, mandolin attachment, bass and snare drums and triangle, and can be played with either paper music rolls or used with a manually operated piano.

The violin, flute and mandolin sections are connected by touching small buttons, and the drums brought in by foot pedals, in such a simple manner that any piano player can readily master the attachment.

Laemmle Takes Home Pictures

Carl Laemmle has had a series of moving pictures made at Oshkosh, Wis., his former home. Mr. Laemmle produced this subject because of his civic pride and a desire to exploit the city of his earlier days. The Oshkosh pictures are representative of the place, showing the delightful parks and summer resorts, power boat races on Lake Winnebago, the Oshkosh fire department in action, thousands of Oshkosh school children drilling and at play, and other industrial and scenic features of unusual beauty and interest.

Brevities of the Business

PERSONAL NOTES.

E. L. Barker, formerly with the International Harvester Company, Chicago, has been appointed advertising manager of the Kinemacolor Company of America, New York.

E. B. Lockwood, who has contributed several articles to MOTOGRAPHY on the subject of education by pictures and who is quite well known to the trade, has joined the Kinemacolor staff in New York.

ROLL OF THE STATES.

ALABAMA.

It has been announced that a handsome new hippodrome with a seating capacity of more than 3,000 will be erected in Birmingham soon It will be modeled after the theaters already operated by Karl Hoblitzelle, head of the Interstate Amusement Company in Houston and Fort Worth, Texas, only it will be much bigger. Mr. Hoblitzelle now operates the Majestic in Birmingham. The new theater will have a roof garden for summer use which will add greatly to its attractiveness. Actual construction work will begin in a short time, according to Mr. Hoblitzelle's manager, the site already having been selected.

ARIZONA.

A deal has been consummated whereby G. A. Cox has sold his interest in the Rainbow theater at Phoenix, to J. Marks and the house will be conducted under the new management.

ARKANSAS.

After undergoing complete renovation and being equipped with all the modern improvements known to motion picture playhouses, the Majestic theater, Hot Springs, has been reopened to the public. The program will be first class in every respect and will cater to ladies and children and separate accommodations will be provided for white and colored patrons.

CALIFORNIA.

Plans have been completed by Architects Noonan and Kysor for a motion picture theater to be erected at Boyle Heights for Messrs. Adams and McKee which will have a seating capacity of about 800.

Messrs. Turner and Dahmken, who operate the largest chain of theaters on the Pacific Coast, have completed plans and specifications for a handsome theater to be erected on the south side of Santa Cruz avenue, near Park street, Alameda and it will be known as the New "Alameda." The entire structure will be carried out in an Egyptian design, will represent an investment of $50,000 and will have a seating capacity of 1,700. Turner and Dahnken have been desirous for some time of locating in Alameda, realizing the need of a first class place of amusement such as this will be. The house will be elaborately equipped, leather upholstered chairs throughout and the tapestries and carpets will be of the finest. Wide aisles, perfect ventilation, a new system of lighting and heating and the perfect blending of rich colors on the inside are features. In addition to the balcony, which will seat 600, there will be a commodious dress circle for ladies and their escorts. At the left of the entrance and just off the foyer, a retiring room for ladies and children will be arranged, also sanitary drinking fountains. The lobby will be of very handsome finish, with rich tiling on the floor, and marble wainscoting

The Turner and Dahnken circuit is now operating twelve theaters around the bay towns. Among them are the Oakland Photo theater, Berkeley, Richmond theater, a theater in Stockton, one in Fresno, two in San Jose and one in each of several other towns. The New "Alameda" will be the best of the circuit.

An additional attraction of this new house will be a pipe organ constructed especially to harmonize with the decorations of the interior, and to render music to fit scenes during the presentation of the photo plays, to which the house will be especially devoted. It will be under the management of C. L. Langley, making the sixth house of this circuit under his charge.

A new motion picture theater is being erected on Twenty-third avenue, adjoining Castle Wall, Oakland.

CANADA.

A vaudeville and motion picture theater will be opened at Winnipeg by C. H. Milen, of Detroit, Mich.

CONNECTICUT.

Manager Wooster has disposed of his motion picture theater at Westport to a New York firm, who will reopen the same in the near future.

COLORADO.

Contract has been let for the construction of a $100,000 motion picture theater to be erected on Curtis street, between Seventeenth and Eighteenth streets and it is expected to have the new house ready to open to the public by January 1, and will have a seating capacity of 2,200 which exceeds that of any motion picture theater in the city. There is also another motion picture house being erected in the same block on the opposite side of Curtis. There are five vaudeville and motion picture houses in the two blocks on Curtis between Sixteenth and Eighteenth streets.

IDAHO.

An up-to-date motion picture theater has been opened in the Olmsted block at Driggs by H. D. Winger.

The Bijou motion picture theater will be opened at an early date at Monmouth under the management of George Howard.

ILLINOIS.

Joseph C. Henning, S. B. Herrington and J. T. Henderson have leased the Joliet Theater at Joliet.

The Orpheum motion picture theater at Rockford is being thoroughly renovated after which it will be reopened to the public.

The Capital City Amusement and Park company has been incorporated at Springfield with a capital stock of $5,000 by Geo. W. Voland, Walter Hucks, G. J. Schave, G. F. Wanbacher, J. A. Bauer and G. M. Williams, to operate an amusement park in Sangamon county.

INDIANA.

At a recent meeting of the Indiana Motion Picture Exhibitors' League, held at Indianapolis, it was decided to ask the next legislature to enact a law for the creation of a state board of censorship to pass on all motion picture films before they may be exhibited in the picture theaters throughout the state. F. J. Rembusch, of Shelbyville, and H. W. Summers, of Indianapolis, were appointed to prepare the bill and engineer its enactment into law. All members present voted in favor of the proposition for state censorship. It was pointed out that this plan would assist in the uplift of the motion picture business and help to place it on the high plane where it belongs. F. J. Rembusch, of Shelbyville; W. R. Deaton, of Warsaw; S. B. Sampson, of Anderson, were elected delegates to the national convention in Chicago. J. Bomerschiem, of Fort Wayne; Herman Rife, of Logansport, and J. E. Brennan, Evansville, were elected alternates.

Indianapolis local, League No. 1, has elected as delegates to the national convention, John A. Victor and J M. Rhodes; alternates, John H. Hubert and Charles Ferguson. Mr. Hubert was named local organizer for Branch No. 1 and the state organization later will put an active organizer in the field to bring all Indiana motion picture exhibitors into the organization.

The state organization will hold a meeting at the call of H. S. Dickson of Winchester, within the next six months to elect officers for next year.

The officers of Indianapolis Local No. 1 recently organized, are as follows: President, John Victor; first vice-president, T. W. Sanders; second vice-president, M. M. Miller; secretary, A. C. Zaring; treasurer, J. M. Rhodes. It is claimed there are nearly a thousand motion picture theaters in Indiana owned by six hundred men and that two hundred of the owners are members of the state organization.

Plans are being prepared for a motion picture theater to be erected at the corner of Wayne and Clinton streets, Fort Wayne, at a cost of $50,000.

The Lyric moving picture theater, operated at Rockville by John Pruett, has been purchased by the International Film Company, of which Arthur Powell of Montezuma is manager.

Charles McKellar and Danald Avey, both experienced motion picture men at Fort Wayne, have purchased a motion picture theater at Pierceton and will operate the same.

The Lyric theater at Lafayette has been undergoing extensive improvements and will be reopened to the public in the near future.

A motion picture theater will be opened at Richmond by J. Morris of Liberty. It will be located in the Millikan building.

A motion picture theater will be opened in the Burroughs Block, Fremont, by the Fox Circuit Company.

IOWA.

The Grand motion picture theater at Lake City has been reopened to the public.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date.	Title.	Maker.	Length.
7-23	The Double Cross	Selig	1,000
7-23	The Adventure of the Thumb Print	Vitagraph	1,000
7-24	Fantasca, the Gypsy	Kalem	1,000
7-24	His Second Love	Pathe	1,020
7-25	The Shepherd's Flute	Lubin	1,000
7-25	A String of Beads	Melies	1,000
7-25	The Redman's Friendship	Pathe	1,007
7-25	The Miller of Burgundy	Selig	1,000
7-26	The Escape from Bondage (7086)	Edison	1,000
7-26	A Political Kidnapping	Kalem	1,000
7-26	A Wartime Romance	Selig	
7-26	A Bold Game	C. G. P. C.	866
7-26	The Barrier that was Burned	Vitagraph	1,000
7-27	The Relief of Lucknow (7087)	Edison	1,000
7-27	A Moonshiner's Heart	Essanay	1,000
7-27	The Divine Solution	Lubin	1,000
7-27	For the Sake of the Papoose	Pathe	1,004
7-27	The Light of St. Bernard	Vitagraph	1,000
7-29	Black Sheep	Biograph	1,000
7-29	The Family Tyrant	Kalem	1,000
7-29	Don Juan and Charles V	Pathe	2,000
7-29	The Three Valises	Selig	1,000
7-29	The Miracle	Vitagraph	1,000
7-30	More Precious than Gold (7088)	Edison	1,000
7-30	Broncho Billy's Pal	Essanay	1,000
7-30	The Martyrs	C. G. P. C.	
7-30	The Inventor's Secret (316)	Cines	1,080
7-30	The Peculiar Nature o fthe White Man's Burden	Selig	1,000
7-31	The Adventure of a Retired Army Colonel	Vitagraph	1,000
7-31	The Soldier Brothers of Susanna	Kalem	1,000
7-31	The Derelict's Return	Lubin	1,000
7-31	Anona's Baptism	Pathe	
7-31	The Adventures of the Returned Army Colonel	Vitagraph	1,000
8-1	The Narrow Road	Biograph	1,000
8-1	Her Hour of Triumph	Essanay	1,000
8-1	The Two Gun Sermon	Lubin	1,065
8-1	The Will of Destiny	Melies	1,000
8-1	In God's Care	Pathe	
8-1	Officer Murray	Selig	1,000
8-2	The Lord and the Peasant	Edison	1,000
8-2	The Barefoot Boy	Kalem	1,000
8-3	The Loafer's Mother	Essanay	1,000
8-3	Law and the Man (318)	Cines	1,000
8-3	The Detective's Conscience	Lubin	1,000
8-3	Memories	Pathe	
8-3	The Fatherhood of Buck McGee	Vitagraph	1,000
8-5	The Mine Swindler	Biograph	1,000
8-6	In His Father's Steps	Edison	1,000
8-6	The New Church Organ	Essanay	1,000
8-6	The Little Orphan	Cines	903
8-6	Death of Chevalier Albertini	C. G. P. C.	
8-6	The Man from Dragon Land	Selig	1,000
8-6	At the Eleventh Hour	Vitagraph	1,000
8-7	Freed from Suspicion	Kalem	1,000
8-7	The Sand Storm	Lubin	1,000
8-7	The Arrow-Maker's Daughter	Pathe	
8-7	The Cross Roads	Vitagraph	1,000
8-8	A Child's Remorse	Biograph	1,000
8-8	The Old Wedding Dress	Essanay	
8-8	The Ranger's Girls	Melies	1,000
8-8	The Famous Scout to the Rescue	Pathe	
8-8	The Girl at the Cupola	Selig	
8-9	The Librarian	Edison	980
8-9	The Wandering Musician	Kalem	1,000
8-9	Wanted—A Grandmother	Vitagraph	1,000
8-10	The Danger Line	Cines	1,067
8-10	The Missing Finger	Lubin	1,000
8-12	The Inner Circle	Biograph	
8-12	The Minister and the Outlaw	Lubin	1,000
8-12	Rameses, King of Egypt	Cines	2 reels
8-12	The Little Keeper of the Light	Kalem	1,000
8-12	A Message to Kearney	Selig	1,000
8-12	Ingenuity	Vitagraph	700
8-13	A Dangerous Lesson	Edison	1,000
8-13	Broncho Billy's Last Hold-Up	Essanay	1,000
8-13	The Wayfarer	Selig	1,000
8-13	The Heart of Esmeralda	Vitagraph	1,000
8-14	The Rivals	Eclipse	1,000
8-14	Kentucky Girl	Kalem	1,000
8-14	The Stubbornness of Youth	Lubin	1,000
8-14	Silver Wing's Two Suitors	Pathe	
8-14	Vultures and Doves	Vitagraph	1,000
8-15	A Romance at Catalina	Melies	1,000
8-15	In the Tents of the Asia	Selig	1,000
8-16	The Harbinger of Peace	Edison	1,000
8-16	The Prison Ship	Kalem	1,000
8-16	Love Story of Old Japan	C. G. P. C.	
8-17	On the Moonlight Trail	Essanay	1,000
8-17	A Convict's Gratitude	Cines	1,025
8-17	The Deputy's Peril	Lubin	1,000
8-17	The Cactus County Lawyer	Pathe	
8-17	Two Battles	Vitagraph	1,000

COMEDY.

Date.	Title.	Maker.	Length.
7-24	Billy's Nightmare (314)	Eclipse	485
7-24	A Visit to Lively Town	Lubin	400
7-24	The Talker	Lubin	600
7-24	Martha's Rebellion	Vitagraph	1,000
7-25	Willie Becomes an Artist	Biograph	
7-25	The Would-Be Shriner	Biograph	
7-25	Mr. Tibbs' Cinderella	Essanay	1,000
7-26	Twins	Essanay	1,000
7-26	His Vacation	Lubin	1,000
7-27	Two Many Sweethearts (315)	Cines	965
7-29	A Farmer's Son	Lubin	293
7-30	A Juvenile Love Affair	Vitagraph	1,000
7-31	When She Was About Sixteen (7089)	Edison	1,000
7-31	The Trials of a Playwright	Eclipse	1,010
8-2	The Browns Have Visitors	Essanay	1,000
8-2	House Cleaning	Lubin	400
8-2	Man Wanted	Lubin	600
8-2	The Lightning Paper Hanger	C. G. P. C.	
8-2	The Awakening of Jones	Vitagraph	1,000
8-3	Mary Had a Little Lamb	Edison	300
8-5	The Tourists	Biograph	
8-5	What the Doctor Ordered	Biograph	
8-5	A Prize Package	Lubin	1,000
8-5	An Unexpected Fortune	Selig	1,000
8-5	Too Much Wooing of Handsome Dan	Vitagraph	1,000
8-7	Marjorie's Diamond Ring	Edison	1,000
8-7	The Joker's Mistake	Eclipse	390
8-7	A Quiet Boarding House	Eclipse	390
8-8	Buster in Nodland	Lubin	
8-8	A Double Courtship	Lubin	
8-9	The Tale of a Cat	Essanay	1,000
8-9	A Fly Time	Lubin	1,000
8-9	The Burglar's Weird Reception	C. G. P. C.	
8-9	The Boob	Selig	1,000
8-10	The Little Sheriff	Essanay	1,000
8-10	Suing Susan	Vitagraph	1,000
8-12	Bunny and the Dogs	Vitagraph	300
8 12	Mona Lisa in Disguise	Cines	600
8-13	The Tyrolean Doll	C. G. P. C.	
8-14	Holding the Fort	Edison	1,000
8-15	An Interrupted Elopement	Biograph	
8-15	The Tragedy of a Dress Suit	Biograph	
8-15	An Adamless Eden	Essanay	1,000
8-15	Cupid's Stolen Arrows	Pathe	
8-16	The Hindoo's Charm	Lubin	1,000
8-16	Two Gay Dogs	Selig	1,000
8-16	The Bogus Napoleon	Vitagraph	1,000

EDUCATIONAL.

7-22	On the Trail of the Germs	Selig	1,000
7-26	In Maryland	Selig	
7-29	Pueblo Indians, Albuquerque, N. M.	Lubin	765
8-2	The Right Way and the Wrong Way	Selig	
8-9	How a Letter Travels from the Great Lakes of Central Africa	C. G. P. C.	
8-15	Some Inhabitants of Stagnant Water	C. G. P. C.	1,000

TOPICAL.

	ton, D. C., May 7th to 17th, 1912	Edison	700
8-5	Pathe's Weekly No. 32	Pathe	1,000
9-10	Kittens	Pathe	
8-12	Pathe's Weekly No. 33	Pathe	1,000

SCENIC.

8-7	From Sion to Champery, Switzerland	Eclipse	220
8-10	The City of Washington, the Capital of the United States	Edison	960
8-10	Here and There in Oregon	Pathe	
8-13	Vicovara, Italy	Cines	400

INDUSTRIAL.

8-15	Baseball Industry	Lubin	1,000
8-17	Spring Log Driving, Maine	Edison	1,000

JUVENILE.

8-16	The Magic Wand	Essanay	1,000

DAILY LICENSED RELEASES

MONDAY: **Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.**
TUESDAY: **Edison, Essanay, Cines, Kleine, Pathe, Selig, Vitagraph.**
WEDNESDAY: **Edison, Kalem. Eclipse,—Kleine, Lubin, Pathe, Vitagraph.**
THURSDAY: **Biograph, Essanay, Lubin, Melies, Pathe, Selig.**
FRIDAY: **Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.**
SATURDAY: **Edison, Essanay, Cines, Kleine, Lubin, Pathe, Vitagraph.**

INDEPENDENT

DRAMA.

Date.	Title.	Maker.	Length.
7-21	Rizzio	Eclair	
7-21	Only a Miller's Daughter	Thanhouser	
7-22	The Traitor's Fate	Imp	1,000
7-22	The Ranchman's Remedy	Nestor	
7-22	The Call of the West	Champion	
7-22	Indian Jealousy	American	1,000
7-23	The Governor's Daughter	Eclair	
7-23	The Little Rancher	Bison	
7-23	Bread Cast Upon the Waters	Gem	
7-23	The Silent Castle	Gaumont	
7-23	The New Clerk	Majestic	
7-23	The Portrait of Lady Anne	Thanhouser	..
7-24	The Little Moonshiner	Nestor	
7-24	How He Made Good	American	1,000
7-24	The True Love	Reliance	
7-24	Broken Oaths	Solax	
7-25	The Double Cross	Eclair	
7-25	The Canyon Dweller	American	1,000
7-25	The Heart of a Gypsy	Imp	
7-25	The Hand of Mystery	Rex	
7-25	Love's Floral Tribute	Gaumont	
7-26	Young Wild West's Prairie Pursuit	Nestor	
7-26	His Madonna	Powers	
7-26	Not Like Other Girls	Victor	2,000
7-26	Mr. X. and the Unfortunate Heiress	Lux	967
7-26	The Requital	Solax	
7-26	The Merchant of Venice	Thanhouser	
7-27	The White Saviour	Bison	
7-27	Love's Diary	Imp	
7-27	The Blind Man's Sacrifice	Milano	2,000
7-27	The Tomboy Ranch Girl	Comet	
7-27	The Soldier Baby	Reliance	
7-28	Through Memory Blank	Rex	
7-28	Cousins	Thanhouser	
7-29	Reunited by the Sea	Imp	1,000
7-29	The Undoing of Slim Bill	Nestor	
7-29	The Poisoners	Champion	
7-29	It Pays to Wait	American	1,000
7-30	A Brother's Jealousy	Eclair	
7-30	An Even Break	Bison	
7-30	Back to Her Own	Gem	
7-30	The Prison on the Cliff	Gaumont	
7-30	Treasurer Trove	Thanhouser	
7-31	The Obligation	Nestor	
7-31	In the Sowing	Powers	
7-31	The Rose Festival	Powers	
7-31	The Fight at the Mill	American	
8-1	Running for Congress	Eclair	
8-1	Adrift	Imp	1,000
8-1	The Lash of Fate	Rex	
8-1	A Life for a Kiss	American	1,000
8-1	A Romance of the Palm Garden	Gaumont	
8-2	Young Wild West Washing Out Gold	Nestor	
8-2	Dora	Powers	
8-2	Taking a Chance	Victor	
8-2	The Mysterious Flowers	Lux	983
8-2	Buddy and His Dog	Solax	
8-2	A New Cure for Divorce	Thanhouser	
8-3	The Battle of Two Palms	Milano	2,000
8-3	The King's Power	Great Northern	2,000
8-3	The Hold-Up in Buckeye Canyon	Comet	
8-3	The Wood Nymph	Reliance	
8-3	His Partner's Share	Bison	
8-4	The Hour of Peril	Rex	
8-4	The Price of Blood	Eclair	
8-4	Farmer Allen's Daughter	Majestic	
8-4	One of the Honor Squad	Thanhouser	
8-5	The Hindu's Prize	Imp	
8-5	The Fortunes of War	Nestor	
8-5	What a Woman Will Do	Champion	
8-5	The Meddlers	American	1,000
8-6	A Western Girl's Dream	Bison	
8-6	'neath the Homespun	Gem	
8-6	Baby Hands	Thanhouser	
8-7	Philip Steele	Reliance	2,000
8-7	The Little Rangers	Solax	
8-8	Blood is Thicker than Water	Imp	
8-8	The Troubadour's Triumph	Rex	
8-8	The Girl and the Gun	American	1,000
8-8	The Phantom of the Night	Gaumont	
8-9	Mexican Mix-up	Nestor	
8-9	The Burglar and the Rose	Powers	
8-9	The Mill Buyers	Victor	
8-9	A Race for Liberty	Lux	580
8-9	Old Dr. Judd	Thanhouser	
8-10	The Plaything of Fate	Milano	
8-10	The Two Fathers	Reliance	
8-11	Big Sister	Thanhouser	
8-11	None Can Do More	Rex	
8-11	The Foster Sister	Eclair	
8-12	The Battleground	American	
8-12	Big Hearted Sim	Imp	1,000
8-12	A Tale of the Foot Hills	Nestor	
8-12	For His Child	Champion	
8-12	Two Women and One Man	Comet	
8-13	The Widow's Claim	Bison	
8-13	Graziella, the Gypsy	Gaumont	
8-13	Babette	Gem	
8-15	In Old Tennessess	Imp	2 reels
8-15	The Greater Christian	Rex	
8-15	The Blood Stain	Solax	
8-15	The Outlaw Colony	American	1,000
8-15	Their Lives for Gold	Gaumont	1,000
8-16	Tommy Saves His Little Sister	Lux	1,000
8-16	The Strike	Solax	1,000
8-16	The Wrecked Taxi	Thanhouser	
8-16	The Miner's Widow	Nestor	
8-16	The Golden Rule	Powers	
8-16	The Chance Shot	Victor	
8-17	The Shot That Failed	Bison	
8-17	Their Guardian Angel	Milano	
8-17	Western Chivalry	Comet	
8-17	The Prodigal's Return	Great Northern	
8-17	A Man Amongst Men	Reliance	

COMEDY.

Date.	Title.	Maker.	Length
7-12	Getting Even	Powers	
7-13	The Wrong Weight	Imp	600
7-13	Moving Pictures	Great Northern	305
7-14	Artful Contran	Eclair	
7-14	Father's Bust	Majestic	
7-14	The Widower's Widow	Majestic	
7-15	Reggie Breaks the College Rules	Comet	1,000
7-17	Getting Even	Powers	
7-18	That Loving Man	Eclair	
7-19	The Four Flush Actor	Solax	
7-19	The Ranchman and the Hungry Bird	Thanhouser	
7-20	Uncle Reuben Goes to Town	Great Northern	332
7-20	The Foreign Invasion	Imp	600
7-20	Love Me, Love My Dog	Reliance	
7-21	The Alibi Club	Majestic	
7-22	Reformed by Strategy	Comet	
7-24	Baby Sherlock	Powers	
7-27	Case of Dynamite	Imp	
7-27	Don't Go On a Spree	Great Northern	876
7-28	The Lady Barrister	Eclair	
7-28	The New Policeman	Majestic	
7-29	Reconciled in Reno	Comet	
7-30	The Mighty Hunter	Majestic	
7-31	Where There Is Soap, There Is Hope	Reliance	
7-31	Bottles	Solax	
7-31	Imagination	Solax	
8-3	The Cure that Failed	Imp	
8-6	Because of Bobbie	Eclair	
8-6	Dream Driven	Gaumont	
8-6	The Higher Thought	Majestic	
8-7	Fatty of E. Z. Ranch	Nestor	
8-7	The Wind Blows	Powers	
8-7	Saved by an Auto	American	1,000
8-8	Boys Again	Eclair	
8-9	The Postman's Escape	Lux	272
8-9	The Pink Garters	Solax	
8-10	Ferdie's Family Feud	Imp	
8-10	How Jones Saw the Ball Game	Imp	
8-11	The Matrimonial Substitute	Majestic	
8-11	The Striped Parasol	Majestic	
8-13	Daddy	Eclair	
8-13	A Summer Idyl	Majestic	
8-13	Now Watch the Professor	Thanhouser	
8-14	How Steve Made Good	Nestor	
8-14	Wanted—A Practice	Powers	
8-14	The Bad Man and the Ranger	American	
8-14	Order in the Court	Reliance	
8-14	The Old Swimming Hole	Reliance	
8-15	Aunt Hetty's Gold Fish	Eclair	
	Kidnapping Dolly	Imp	

EDUCATIONAL.

6-12	A Day at the Zoological Gardens	Reliance	
6-22	The Pelican	Reliance	
6-22	Printing Uncle Sam's Paper Money	Imp	600
6-23	Among the Bedouins	Eclair	
6-30	Women's Work in Oporto	Eclair	
7-6	Printing and Engraving U. S. Government Stamps	Imp	400
7-7	Arabian Theaters	Eclair	
7-28	Life in a Bulgarian Village	Eclair	
7-29	Evolution of a Duck Egg	Republic	

INDUSTRIAL.

7-20	Building a Church in a Day	Imp	400
8-4	The Beautiful Vintage Time	Eclair	

TOPICAL.

6-26	Gaumont Weekly	Gaumont	
7-3	Gaumont Weekly	Gaumont	
7-8	The Poughkeepsie Intercollegiate Regatta	Comet	1,000
7-10	Gaumont Weekly	Gaumont	
7-13	Gov. Wilson at His Summer Home	Imp	
7-17	Gaumont Weekly	Gaumont	
7-20	Building a Church in a Day	Imp	400
7-24	The American Olympic Victors	Powers	
7-24	Gaumont's Weekly	Gaumont	
7-31	Gaumont's Weekly	Gaumont	
8-3	In and Around Chicago	Imp	
8-7	Gaumont's Weekly	Gaumont	
8-14	Animated Weekly	Universal	
8-14	Gaumont's Weekly	Gaumont	
8-17	In and Around Charlestown	Imp	

SCENIC.

6-14	Italian Lakes	Ambrosia	
6-16	Luxor and Thebes, Egypt	Eclair	
6-28	Benares, the Sacred City	Ambrosia	
6-29	By the Cliffs of Etretat	Lux	259
6-30	Picturesque Portgual	Eclair	
7-1	Little Old New York	Champion	
7-3	Scenes in Somerset, England	Eclipse	200
7-6	Copper Industry in Spain	Great Northern	345
7-14	Across the Caucasus	Eclair	
7-22	San Diego	American	
7-31	Giants of Steel	American	
8-11	Carlsbad	Eclair	

VOL. VIII. AUGUST 31, 1912. No. 5.

MOTOGRAPHY

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MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

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Cines—TRADITIONAL CUSTOMS IN SOUTHERN ITALY	"	"	17th,	"
Eclipse—A COUNTRY HOLIDAY	"	"	18th,	"
Cines—BETRAYED FOR LOVE	"	"	21st,	"
Cines—A CAVALIER'S ROMANCE	"	"	24th,	"
Eclipse—THE SACRIFICE	"	"	25th,	"
Cines—REUBEN AND THE BOYS	"	"	28th,	"

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MOTOGRAPHY

Vol. VIII **CHICAGO, AUGUST 31, 1912** **No. 5**

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CHICAGO, AUGUST 31, 1912

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AFTER THE CONVENTION.

SHORTLY after the last number of MOTOGRAPHY went to press, the Motion Picture Exhibitors' League, in convention at Chicago, re-elected for the ensuing year all the old officers, Mr. Sweeney having withdrawn as a candidate for the presidency. This arrangement was quite satisfactory to most of the members, although there was considerable comment on the rather precipitate way in which the election was conducted.

The convention passed a number of interesting resolutions. Whether they will develop action or slide noiselessly into that oblivion to which most resolutions descend, only those responsible for them can decide. The one condemning the patent royalty of two dollars a week seems in a fair way to receive attention, now that government eyes are turned upon the industry. The resolution against the word "movie" is directed toward the newspapers and trade journals. So far as we know, none of the latter have used the term, unless to argue against it. The newspapers picked it up in New York's East Side, and will probably continue to use it until something equally short and slangy turns up.

The anti-advertising resolution, aimed at the producers of those films which, under the guise of drama, comedy or topical, do not hesitate to present views of billboards, labels or packages advertising certain brands of goods, is worthy of respect. None of our high-grade literary magazines would tolerate a parallel commercialism for an instant. The motion picture should be regarded as equally dignified.

It is announced that the League has put into operation a system of insurance for its members. Details of the project will be found on another page. This idea is practical and excellent, and members should hasten to avail themselves of it. Similar schemes have proven very successful and satisfactory in the work of associations in other lines of effort.

To an observer, the convention was remarkable above all else for its tremendous vitality, energy and enthusiasm. These are the qualities of success.

INACCURATE FILMS.

THOROUGHLY appreciating the difficulties encountered by the film manufacturers in eliminating errors in the scenic effects and atmosphere of their plays, it is true, nevertheless, that a greater part of the work turned out by the studios could stand much revision, and "editing," in the small but essential details. To the close observer, many of the misfit properties, and inconsistent stage "business" detract from the effectiveness of the play, and in some cases makes the show highly ridiculous. A little observation on the part of the director and property man, would result in the production of a much more realistic film.

Battle scenes are notorious offenders in this respect, with their eternal saluting and flag waving, and when one of these monstrosities is thrown on the screen we are

always sure of a good giggle. The sight of a company of men going into action with two or three gross of flags, turning square corners, and saluting friend and foe alike, is enough to convulse an audience who has seen the actual maneuvers in the field. There is no excuse for an error of this kind, as there are military posts scattered all over the country, where the producer could witness every article in the manual of arms carried out under service conditions. The writer has particularly in mind a film in which an entire company marched in double column directly into the face of a field piece. Humanitarian motives alone prevented the gun crew from cleaning up the opposing column by one pull of the lanyard.

Indian battles also contribute their mite to the comedy features of film warfare. Among the errors common to the Indian films may be mentioned the total disregard for tribal costume, methods of defense and attack, and the all pervading grandiose sentiment that the white has seen fit to inflict upon his red brother. Nothing is so ridiculous as an Indian attack in close formation, in open country, nor a retreat of the entire body en masse, as any director will discover if he will take the pains to read the bulletins issued by the war department. Providing Apache Indians with horses is another unique feature of a well known film.

Love affairs of Indians and Japanese, the two races that abominate a display of affection as known to the Caucasian, are being continually placed on the screen for the edification of the moving picture patron. Scenario writers would do well to investigate the customs and characteristics of a people before placing them in plays that are entirely foreign to their nature. Romantic tales of Japanese love affairs are pure nonsense from the standpoint of racial instinct. Such a story, except for the scenic value and display of the dainty costumes, might as well be written for an Esquimo film.

Among the peculiar slips that have been made recently was that made in a life saving scene, taken on the Atlantic coast. A coast guard is shown discovering a wreck that lies at least two miles from shore, by means of a bail lantern held between himself and the ship. Under such conditions the lantern would be about as effective in making the discovery as a white bean. But this heroic guard actually preferred this method to using the million candle power projector on the lighthouse, close at hand!

Death scenes on the films usually afford the actor or actress an opportunity in which to display their ability as contortionists and high divers. So firmly established is the writhing and twisting ceremony of death that no film, nor legitimate play, for that matter, would be complete without the almost superhuman efforts of an active and exceedingly healthy actor. Even were these scenes true to the life, we think that the grewsome act should better be omitted from the films.

Lack of space prevents the mention of many of the careless slips that we have witnessed in the makeup of a film, that might have been prevented by the exercise of a little judgment on the part of the producer.

THE GOVERNMENT SUIT.

ON another page details are given of the suit brought by the United States government under the Sherman act against the members of the Motion Picture Patents Company. We cannot attempt to forecast the opinion of the court, although it would seem that the fact that manufacturers outside the combine are openly doing business without hindrance might have some bearing on the monopoly charge. But we cannot see that the trade has anything to fear, whatever the final decision.

Even a dissolution of the Patents Company as a holding company would not affect the output or the product of the manufacturers licensed by it. It might, it is true, enforce a license grant to those concerns now operating as "independent;" but since they are already successful, it is hard to see wherein the license would benefit them directly. The possibility of an enforced open market is the only really vital factor for consideration.

The open market has been discussed academically for many years. Europe affords a good example of its workings. There the renter buys such films as look good to him, regardless of who made them; and the exhibitor makes up his program on the same basis.

That is the good side of the open market. The evil side is the tendency to price cutting and the consequent deterioration of quality. No manufacturer's production system is so efficient that he can reduce his price thirty per cent and continue to improve his product. Nor is it possible, with a wide-open market, to avoid the attempts of the poorer class of makers to build up their trade by cutting prices; and there are still a good many exhibitors who would be attracted by low price as against good quality. The final decision on quality, of course, is up to the public, and the public has been educated to good films. So it may be that a cheaper and poorer program would find no patronage anywhere, and so fall by its own weight.

Our faith in the good and constantly improving film, as against the poorer and cheaper film, is so great that the possibility of an open market gives us little concern. Whatever purely commercial readjustments are possible as a result of the government suit cannot embarrass the exhibitor.

INSURANCE FOR LEAGUE MEMBERS.

THE Motion Picture Exhibitors' League of America has perfected and put into operation a system of insurance for members of the League, under which both fire and liability insurance will be handled on the inter-insurance plan. This plan has been in operation among the leading concerns in other industries for more than thirty years and has been found to be by far the strongest, safest and most desirable form of insurance in use. In addition to these advantages, the cost is reduced nearly one-half as compared with the rates of the public companies insuring all classes of risks. John W. Daugherty, of St. Louis, Mo., an experienced and successful manager of this class of insurance organizations, has been put in charge of this system for League members, and he is rapidly putting the department into the same successful condition as the systems he manages for other industries. There are many important advantages of this system which cannot be mentioned in this brief notice, and the members of the League now have the same advantages in this respect as most of the organizations in the principal lines of trade and manufacture, such as banks, breweries, mills, lumber interests, steam laundries, coal operators, druggists and wholesalers. This subject was briefly discussed in the annual report of the national secretary, and was to be explained in detail to the convention by Mr. Dougherty, who, unfortunately, did not reach the convention in time.

Billy Quirk, formerly of Biograph and more recently of Pathe Freres, is now with the comedy force of the Solax Company.

The Motion Picture Exhibitors' League of America

General Headquarters
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ONTARIO PRODUCERS' AND EXHIBITORS' MOVING PICTURE ASSOCIATION—Headquarters, Toronto, Ontario. Provisional Officers: President, John Griffin; Vice-President, W. K. Hill; Secretary, Charles Wellerman; Treasurer, W. L. Jay.

MOTION PICTURE EXHIBITORS' LEAGUE OF NEW YORK—Headquarters, 136 Third avenue, New York. President, Sam H. Trigger, New York; First Vice-President, B. E. Cornell, Syracuse; Second Vice-President, R. Davidson, Binghamton; Secretary, H. W. Rosenthal, New York; Treasurer, John C. Davis, Saugerties.

SAN FRANCISCO EXHIBITORS' ASSOCIATION—President, Chas. Rothschild; Vice-President, A. R. Oberle; Corresponding Secretary, W. A. Cory; Financial Secretary, K. Herzog; Treasurer, L. Shirpsee.

HUNTINGTON, WEST VIRGINIA, LOCAL—Headquarters, "It" Theater. President, R. H. Karnes; Vice-President, J. A. Burns; Secretary, C. A. Johnson; Treasurer, Haskel Atkins.

OKLAHOMA EXHIBITORS' LEAGUE—President, Clark Nichols; Secretary, Clyde W. Slater, of Kingfisher, Okla.

CONNECTICUT EXHIBITORS' LEAGUE—President, A. A. Stevens; Secretary-Treasurer, Boyd Fisher.

MOTION PICTURE EXHIBITORS' LEAGUE OF WISCONSIN—President, Chas. H. Phillips; First Vice-President, Thomas F. Stanley; Secretary, J. W. Clark; Treasurer, Henry S. Kleine.

MOTION PICTURE EXHIBITORS' LEAGUE OF GEORGIA—President, F. Whire; Secretary-Treasurer, A. J. Wood.

The Second National Convention

As an evidence of the interest taken in the second annual convention of the Motion Picture Exhibitors' League of America, a number of delegates arrived at the Hotel La Salle on Saturday, August 10, a full three days before the opening of the convention proper. President Neff was one of these early ones, and in his characteristic way, started the ball rolling immediately after his arrival. For besides holding a formal conference with the convention committee of Illinois Local No. 2 an hour after he reached Chicago, he spent the rest of a busy day in receiving delegates and exhibitors at his headquarters in the Hotel La Salle, and in filling out the skeleton program arranged by the convention committee.

Viewed from any point, the affair was a great success, the attendance was large, the program entertaining, and the exhibits made by the manufacturers were varied and interesting. Over 1,000 exhibitors and their friends were present, which, with the 250 delegates, and visiting non-members brought the total attendance to well over 2,000. As a social gathering, the convention was all that could be desired, for harmony prevailed within the ranks of the exhibitors, and manufacturers as well, and fortunnately there was but little of the bickering and wrangling spirit that is almost a characteristic feature of trade conventions. Established on this friendly basis, all were enabled to enjoy the affair to the utmost.

Except for the arrival of the New York and New Jersey delegations, who were accompanied by the representatives of the Film Supply Company, Monday was an uneventful day, the majority of the exhibitors devoting their time to putting their displays in order, and in the case of most of the firms, this was some job.

* * *

On Tuesday, August 13, at 1:30 P. M., the opening session of the convention was called to order by President Neff, in the convention hall of the Hotel La Salle. The address of welcome which was to have been delivered by Mayor Harrison of Chicago, was delivered instead by his proxy, Mr. Maclay Hoyne, as the mayor was busily engaged in adjusting the threatened strike of the street railway employees. Mr. Hoyne was followed by Sydney As-

cher of New York City, whose short speech preceded the gift of a gavel. Mr. Ascher, of course, did not fail to put in a boost for New York as the next convention seat, in which he was heartily seconded by the eastern exhibitors and manufacturers. Mr. Ascher spoke in terms of the greatest praise for the work accomplished by Mr. Neff in New York, and begged him to accept the gavel, as a mark of appreciation from the exhibitors of that State.

Following the presentation speech, the Hon. John J. Lenz, an ex-congressman of Ohio, and the attorney for the Ohio League, gave an exhaustive speech on the motion picture. The talk given by Mr. Lenz dealt principally with the educational value of the moving picture, and was given in a masterly manner, making the subject both interesting and instructive. He was so persistently applauded at the close of his talk that a motion was passed to tender him a vote of thanks for his efforts. This was accorded unanimously. Mr. Lenz said in part:

Mr. Chairman and Ladies and Gentlemen of the Moving Picture Exhibitors' League of America, and Friends: Many of you men and women are probably aware that Edison has recently said that with all that he has been credited in the inventive world, he believes that Ford, the inventor of a moderate priced

Bird's Eye View of the Crowd.

and serviceable automobile, has succeeded in outstripping him in work for humanity. If the Ford machine in setting a modest price and compelling others to bring their price down to within the reach of the many has surpassed and exceeded in inventive ingenuity and in service to humanity the great Edison, then, my friends, how much more are you succeeding in surpassing Edison and Ford when you bring the entire world before the vision of the boy and girl, the schoolmaster and the preacher, the doctor and the lawyer, the merchant and the mechanic in a few minutes' time for the paltry sum of a five-cent piece?

In the coming winter you men and women will for a nickel a show educate the boyhood and the girlhood, the manhood and the womanhood of the United States, to a higher degree of intelligence and efficiency than any king or bishop ever obtained in the history of the world. You show them the civilizations of the entire world. It was the dream of a great literary character to make a trip around the world in eighty days. I was going to say that you do it in eighty minutes. I believe it would be equally true if I would say that you can take us on a trip around the earth in about eighty seconds if you wanted to do it with a moving picture machine.

Stan Twisting Officiating.

The time is ripe when you men and women should be known to the law makers of the land as a potentiality that it will not be trifled with, and that you will not allow every Tom, Dick and Harry of some little municipality to hamper the progress of the picture play—the greatest luminary in the universe of intellectual life.

I said at Dayton, in talking to our state league, that I believed that the time was not far distant when you would take your place in our public schools and give to the boys and girls within a single winter's course all the history, all the physical geography, all the knowledge of humanity, enterprise and industry, government, religion and science that they are now accustomed to get by the time they graduate from a university. Why not save this time?

I believe in not one Sunday and six work days; I want the time to come when we shall have six Sundays and only one work day, and I believe with the machinery and the electricity and the inventive ingenuity of the people such a time is coming to pass in your day and my day. Carroll D. Wright said we could produce all the clothing, shelter and food we now have if each one of us worked two hours and thirty minutes a day, using electricity and steam power and all the appliances that we now have. If that is so, work would be like playing golf two hours and thirty minutes—it would only be wholesome exercise.

In centuries of time a few men have carved immortal names. One of them we call Michael Angelo. We speak of another as Raphael. We speak of Rubens and Rembrandt and others, but what was the history of Raphael's greatness? What was the greatness of Michael Angelo? It was to take from the heart and brain and put upon canvas or upon a wall a picture that had a suggestion of form and above all *motion;* and they worked for centuries to produce a Michael Angelo. They worked for centuries to produce a Raphael who could by touch of something put into the color and the light of a great portrait that which would suggest *motion,* the divinest thing of the universe; *motion, that which makes of spirit matter.*

Think of the pathetic story of Abraham and Sarah; think of Hagar and Ishmael driven out! See them upon the desert and you can't conceive of any preacher

or orator ever portraying that picture of that woman and that child driven from the household of Abraham as it could be presented to the world in a few minutes by the moving picture (applause).

Think of Jesus of Nazareth laid in a manger; think of Jesus of Nazareth at the age of twelve propounding the questions to the doctors and philosophers of the Jewish religion! Think of Jesus in His humble garb in His miserable plight so far as this world's goods were concerned down with fishermen by the seaside. See Him in your moving picture with publicans and sinners. Are these lessons worth learning? Yes. How soon? At the earliest moment in a child's career. Give the child mental muscle. Think, if you please, of Solomon with the two women each claiming the child. Think of the wisdom and the psychologic power of Solomon when he says, "Bring me a sword that I may divide the child." Think of the one woman saying, "O, just judge, divide it," and the other saying, "No, give it to her." He learned in a moment which was the mother, a lesson that is at the foundation of the processes of a cross-examination and decision in the mind of every lawyer and every judge that is a student of human nature. Why not bring that to the boy and the girl at the age of ten? Why wait until they have wasted

Crowd Forming Into Line for the Moving Picture Camera in Front of the Selig Studio.

another fifteen years before they get this lesson and this philosophy?

"A small fire kindleth a great mass," is a scriptural proverb. You are but in the infancy of this great work, and you are now progressing so much more rapidly because you are a national organization. This work of yours in Chicago now and in New York, as I hope it will be next year with all due respect to my friends from Chicago—of course, they have the habit here in Chicago of expecting everything all the time, but we have got to teach them to divide up a little and let New York have her share. So I think you ought to go to New York next year.

The thing for you to do is to make the national congress and the state legislatures and the municipal councils of the whole country sit up and take notice that you are organized. The mere fact that you bring the greatest education in the world for the least price is no evidence that you are to be sneered at or that your work is to be treated with contempt. To bring the best to the humblest has been the mission of the world. The division of property or the doctrine of live and let live was one of the teachings of Jesus. It is the one doctrine of all the great religious philosophers of all the denominations of the world. It was the grandest message of a great human heart that has been given in the last hundred years; it was the message of Joseph Mazzini, that great heroic soul of Italy that had to be banished and crucified, so to speak, because he loved humanity. He said, "Democracy is the progress of all through all under the leadership of the wisest and best." He had in mind the intellectual qualification of the humblest boy and the humblest girl in the land. It was Thomas Jefferson's idea when he proclaimed the doctrine of universal education at state expense; that the mission of mankind is not to be busy building jails and penitentiaries and equipping a standing army with guns and policemen with clubs. Jefferson believed and taught that our highest purpose was to make intellectual kings, queens and princes of all mankind. It is not simply the business of Illinois to raise fine cattle and fine horses, but the business of Illinois and of New York and the other states is to breed and rear the highest type of manhood and womanhood, and you, the moving picture people, are developing the mental muscle every time you get a boy or girl into your show.

We are going to have a chance in these United States of America before we have four hundred and fifty millions of people as they have in China to have the man and the woman to whom you sit next in a street car just as elegant in manners, in culture, in clothing as those who ride in carriages and automobiles, when our manhood and womenhood will be brought up and our common level will be a higher intellectual quality. That is the beauty of the picture of America in my vision. That must be the conception of the best manhood and womanhood of the United States, many of whom are represented here this afternoon.

The progress of all through all under the leadership of the wisest and the best. You are teachers, you are ministers, you are serving the people. Some of you are doing it for mercenary purposes, I know, just as there are men in every community who are in it only for the money there is in it, but among you there are many men and women who realize the moral obligation and the opportunity of your business. In every walk of life there are men who are manufacturers, there are men who are doctors, there are men who are lawyers, there are men who are preachers, there are men who are in the moving picture business who realize that the common uplift of the entire human family is the God-

given duty and responsibility imposed upon each and every one of us. It is true that we carry some along with us with coarser grained fiber and less qualification to appreciate and understand. Every brain is a receiving instrument, every brain. Take the crude brain like a crude soil of a prairie or the swamp, if you please; it will depend upon how you treat it as to what it will grow. It will depend upon what kind of a germ you put into it. Much of this talk about our heredity is nonsense. Most of the development of mankind and womankind is through environment. Take an ordinary brain in any ordinary waif in any ordinary city and begin to plant in it the germs of high purpose, the beautiful pictures of manhood and womanhood, and it will grow up into a royal personage even though it may not have money for the fine raiment, and you are contributing to that growth and future of our citizenship as no teacher and no preacher, no lawyer and no doctor is today.

If you can take a boy and a girl at six or seven and in one winter's course show them the Jap and his institutions and the Chinaman and the Hindu and the Persian and the Turk and the Armenian and the Arab, if you please, and the Russian, and the Austrian, and the Italian and the Spaniard and the Portuguese, and come on across into this country, and show them the different types of manhood and of womanhood and couple up their educational institutions, or their lack of them, and couple up with them the religious institutions, if you please, and the quality of manhood and womanhood they produce under it, because you have got as good a right to judge a church by the manhood and womanhood that it produces or fails to produce as to judge a tree by the fruit it bears; and I will not allow any preacher or teacher to talk to me about a mob in this country. If he has got a mob under his pulpit he is to blame for it. Why doesn't he educate them up to a level of normal manhood and womanhood? He has no business to keep a mob for three or four or five or six hundred years. The big men and women of the world have grown far above that, and if you take boys and girls and put them under the divine inspiring influence of your moving picture and show them this world, with all its many kinds of manhood and womanhood, do you think they would continue to hate each other?

One of the wisest and best things said for the human family was said by Thomas Jefferson, if it wasn't said by Mazzini, in my former quotation from him, and I believe that it is wiser than that of Mazzini. Jefferson wrote down several things in a book which he kept, and one of them was this: "Resistance to tyrants is obedience to God." He said that tyrannies do not all consist in the autocratic power of kings. There are tyrants of the human mind; and then he wrote these immortal words, which I think are the best to illuminate a human mind of anything I ever found in literature: "I have sworn on the altar of God eternal hostility to every form of the tyranny over the mind of man."

Now, think of it. You hate somebody that is a Jew because you are a Christian. You hate somebody that is a Catholic because you are a Protestant. You hate somebody because you are neither Jew nor Catholic nor Protestant. Now, you are a

A Few of the Visitors.

pretty small potato to allow that kind of stuff to tyrannize over your mind. Many lower animals kill for food, many kill to protect their young, but it remains for men to assassinate physically, intellectually, morally, socially, professionally their rivals in the world.

Whom can you name today who bring before them the Catholic and the Jew, the Protestant and the Agnostic and educate them and liberate them from these miserable tyrannies over the mind of man so much and so effectively, so fortunately and so completely as the moving picture men and women of the world?

I solemnly believe that the battleships are to be abandoned. I believe that in this generation we shall see the beginning of the beating of swords and spears into ploughshares and pruning hooks, but it will not be done by the men in one pulpit lying about the denominations that support another pulpit; it will not

Crowd Passing Before the Camera in Entering the Yard.

be done by the one man of one religion filling a people with prejudice against another; it will be done by the men and women who bring all nations before the eye and the brain and the heart of the little boy and the little girl of the future and then the peace congress at The Hague will be a success and no state, no ambassador of any country, of any republic, of any kingdom, of any empire will contribute as much to the peace of the world in 1932 as the manhood and the womanhood that I have been honored and permitted to address today.

I want to congratulate you, I want to commend you, and in any way that I can be of service command me. Your work is the work of the God of love, of the God that makes for the brotherhood of all mankind. Organize and continue to organize into national and state leagues and put your force and power upon the statute books, because after all legislation is the greatest education (applause lasting about five minutes).

I only want to say this in closing as a parting word in recognition of the very generous and cordial applause you have given me, that nothing ever appeals to me quite so much as to find a manhood and a womanhood for whom I have made their own speech. You have demonstrated to me that you are in accord with my views on this subject, and you are upon the great highway to finish the work in which you have embarked.

Mr. Neff followed with a brief address in which he referred to the rapid progress and present status of the organization, and welcomed the manufacturers and film men present. The trade press was also given due recognition in his talk, for the success of its efforts in building up and bettering the League and industry. Mr. Neff then appointed committees on credentials, order of business and membership, which were composed of the following members:

ADVISORY COMMITTEE.

President; Secretary; L. J. Ditmar, of Kentucky; Sydney Ascher, of New York; W. J. Sweeney, of Illinois.

COMMITTEE ON CREDENTIALS.

Chairman, F. J. Rembush; George Henry, Harry Reid, Samuel Trigger and Mrs. Louis Smith.

COMMITTEE ON RULES AND ORDER.

Chairman, Peter J. Jeup; L. R. Thomas, L. H. Ramsay, G. W. Wiley and G. A. Robinson.

COMMITTEE ON MEMBERSHIP.

Chairman, H. S. Kleine; Fulton Modesky, Ben Michaels, John H. Blumenthal and Charles C. Goff.

The meeting then adjourned until 9:30 Wednesday morning, at which time the delegates were to meet in executive session. During this, their first session, the committee on organization created an eruption on the part of

the Chicago delegation when it recommended an election of officers at once. The celebrated "bolt" of the convention held previous to this, was in the way of being repeated by the Chicagoans when the organization committee fell foul of that on entertainment. The latter committee demanded an immediate adjournment to prevent a possible interference with their plans and for a few moments the prospects of a general upheaval seemed imminent. The demand for adjournment was still further stimulated by the fact that the Chicagoans wished a delay in the interest of their candidate for president, Mr. Sweeney.

As Mr. Sweeney had not had time to properly present his claims to the coveted office, it was felt that a delay would be of great benefit to him. As a compromise, the election was postponed until the Wednesday morning session. Later Mr. Sweeney withdrew, and as a result all of the old officers were re-elected.

secret session excluded both the daily and trade press, and gave out only the most meagre details of proceedings. This method of conducting the meetings resulted in the loss of some publicity, for the Chicago papers paid but little attention to the convention as the information was too difficult to obtain in proportion to its value as a general news item. It seemed to be the common belief of those present that the general public should have been put in close touch with the work accomplished by the committees.

The question of nominating and electing officers was postponed until evening, so that the proposed afternoon session would not interfere with the inspection trip to the Selig plant. Before the adjournment of the morning session, the following committees were appointed:

RESOLUTIONS COMMITTEE.

Chairman, W. J. Sweeney, Chicago; Peter Jeup, Detroit; E. V. Richardson, Shrevesport; C. H. Phillips, Milwaukee; W. L. Rupert, Ottumwa.

Exhibitors Viewing the Indian Camp in Selig's "Yard," with a War Dance in Progress.

Tuesday evening nearly all of the delegates were the guests of the Universal Film Company on the steamship Pere Marquette, and a thoroughly enjoyable lake trip was made. A band of Indians in war paint danced and made things lively in the cabin, while the Universal Band discoursed popular airs on the top deck. In addition to the war dance of the aborigines, dancing of a more formal nature was provided for the guests.

Unfortunately, unfavorable weather prevented the guests from witnessing the display of fireworks planned by the management of the Water Carnival, then taking place on the lake front. This trip was in keeping with the enterprise and good fellowship exhibited by the Universal Film Company in boosting the Universal program. Everywhere, the Universal Company was one of the chief subjects of conversation among the exhibitors, and it was deserving of all the praise that could be given.

* * *

At the appointed time on Wednesday morning, the meeting was called to order behind closed doors. This

WAYS AND MEANS COMMITTEE.

Chairman, L. H. Ramsey, Lexington, Ky.; H. S. Dixon, Winchester, Ind.; Samuel Trigger, New York City; W. H. Wiley, Kansas City; O. O. Ludeking, Cincinnati.

CENSOR BOARD.

Chairman, Clem Kerr, Dayton; Dr. J. M. Rhodes, Indianapolis; Robert Levy, Chicago; E. M. Day, New York City.

PRESS COMMITTEE.

Chairman, J. A. Maddox, Columbus; Sydney Ascher, New York City; C. A. Anderson, Chicago.

* * *

At 1:30 on Wednesday afternoon, over 1500 of the visitors took special cars at the door of the Hotel La Salle for a trip to the plant of the Selig Polyscope Company. This was a thoroughly enjoyable affair and a decided novelty to the great majority of the exhibitors, few of whom had ever seen the interior workings of film manufacture.

As each car was unloaded at the studio, the visitors were formed into line, and as they passed through the big gate they were brought face to face with the moving picture camera which recorded their movements for ex-

hibition later in the evening. Separate films were afterwards taken of the League officials in various characteristic poses, that were productive of wild enthusiasm when thrown on the screen at Orchestra Hall.

The principal feature of the entertainment at the Selig studio was the production of a scene from the "Fort Dearborn Massacre," a forthcoming Selig release. In this scene nearly one hundred Indians were used in the attack upon the fort, who were brought from the Northwestern reservation under a special license from the government. This scene had been under preparation for several weeks, with the express intention of having everything in readiness for the visiting exhibitors. A luncheon was served, presided over by Adrienne Kroell, of the Selig forces.

With the guests divided into small parties, and with a Selig actress at the head of each division as a guide, the visitors made an inspection tour of the plant, that disclosed the details of film making. As may be imagined, this trip was of the greatest interest and value to the exhibitors, and the Selig Company is to be congratulated for the clever way in which the affair was conducted.

Many of the visitors to the Selig plant extended their pilgrimage to the Essanay studios, at which point they were presented with souvenirs. A dozen or more of automobiles under the supervision of John Rock, of the Vitagraph, were the means of transporting the crowd from Selig's to the Essanay homestead.

No introduction was necessary at the latter plant, as all had become acquainted with the "Indian Head" officials and their hospitality at their popular exhibit in the hotel. The following were the visitors carried in the Vitagraph autos:

W. C. Quimby, H. C. Hanson, Mr. and Mrs. I. Van Runkle, Miss Rose Telser, Mr. and Mrs. E. Jones, D. Munstock, M. S. Marks, Fred Fisher, Mr. and Mrs. J. D. Rose, Mrs. J. F. Fisher, Miss Marion Rose, Miss Ida Mertski, Miss Rothschild, V. R. Day, C. A. Mehrs, M. Marks, J. D. Hoffman, Mr. and Mrs. D. Hyman, Mrs. Watzinger, Mrs. Lindon, Harry Munn, F. Cook, A. Issner, J. Rhodes, Mr. and Mrs. B. W. Beadell, Miss Patterson, Miss Aitkins, C. K. Cregier, Mr. and Mrs. J. Miller, Mr. and Mrs. Lockett, Mr. and Mrs. J. B. Rock, S. A. Canton, Mrs. P. Powell, Harold N. Desky, Pearl M Sahlin, A. L. Haase, A. Powell, Arthur Pooli, M. Sahlin, Arthur Markwalter, Clara Nilke, F. E. Samuels, William Heishberg, Allen Beckett, W. H. Claibone, J. J. Reidn, H. C. Dorsey, Henry F. Hoeft, Louis Phillips, Mr. and Mrs. J. N. Barry, A. F. Pond, Mrs. Margaret Knopfel, Mr. and Mrs. J. L. Bell, T. F. Howe and daughter, Henry H. Turner, J. R. Brennen, Mr. and Mrs. W. A. Daniels, Mrs. Chas. Camp, Mr. and Mrs. Scates, Mrs. Afelt,

Another Indian Uprising.

W. K. Hollander, Joseph Farnham, P. A. Keppler, Mr. Tischart, J. J. Gilmore, Mr. and Mrs. Harlan, Mr. and Mrs. Barney Coffey, Mr. and Mrs. W. J. Sweeney, Mr. and Mrs. E. J. Mock, Warren Patrick, Mrs. H. H. Hemmelick, F. X. Bushman, S. M. Spedon, Morris Jones, Jos. G. Holmes, J. L. Hoff, J. S. McQuade, Mr. and Mrs. F. G. Jones, George H. Morriss, Maurice Johnson, Mr. and Mrs. B. J. Courtney.

In the evening, the election of officers took place, and Charles T. Beeching of Cincinnati, nominated M. A. Neff after making a short address upon Mr. Neff's ability, and the great work that he has accomplished for the League. Wm. J. Sweeney was then nominated as a candidate for the presidency by J. J. Levy of Chicago, upon which Mr. Sweeney withdrew from the contest, and moved that Mr. Neff's election be made unanimous. Mr. Neff's nomination was seconded by E. Schwartz, of Cleveland; F. J. Harrington, Pittsburgh, and T. A. Keppler of New York City. The nomination of C. M. Christenson as secretary was made by C. G. Ruhlman of Tren-

One of the Inspection Parties.

ton, N. J., and seconded by F. J. Harrington, Pittsburgh. His election was unanimous.

The election of J. J. Rieder as treasurer was unanimous, as J. M. Rhodes, the other candidate for the office, withdrew. After the election, the officers read the reports for the past year.

Immediately preceding the election of officers, a press banquet was given at the Union restaurant by the Selig Polyscope Company, the presiding officer being Stanly Twist, chief of the Selig publicity department.

* * *

While the ballot war raged at headquarters, and the press was gracing the festal board of the house of Selig, several hundred of the non-combatants were guests at an exhibition of licensed pictures at Orchestra Hall. In addition to the regular releases shown at this show, the pictures of the exhibitors that were taken at the Selig plant were thrown on the screen. The cheers and laughter that greeted the appearance of some well known personage upon the screen created a veritable riot in the hall, and to say that this method of entertainment was a success, was putting it mildly.

An interesting feature of this exhibition was the use made of the various types of projectors in showing the pictures, the different makes of machines being used turn about, so that a comparison could be made between the projecting capabilities of the different makes. This resulted in a spirited contest between the manufacturers that was of the greatest benefit to the exhibitors and prospective exhibitors in the audience. The steadiness and definition of projection was a revelation to the majority, and was indicative of the great progress made during the last year in efficiency of the projector mechanism. Preceding each picture shown was an announcement slide giving the name and type of machine that was to display the following film. Music was furnished by a Wurlitzer Orchestrion installed on the stage, which was demonstrated by Dr. Ronfort.

The licensed program comprised the following subjects:

King Rameses of Egypt, Cines; As You Like It, with Rose Coghlan in the role of Rosalind, Vitagraph; The Convalescent, Lubin; The Moth and the Flame, Melies; The Rivals, Eclipse; Rube Marquard Wins (two reels), Kalem; Spring Log Driving

in Maine, Edison; Alkali Ike Plays the Devil, Essanay; With the Enemy's Help, Biograph; Kings of the Forest, Selig; Pathe's Weekly No. 34.

* * *

The Thursday meeting was the most important held during the convention, for it was indicative, to a great extent, of the stand to be taken regarding the problems before the League. The ways and means committee sub-

Visitors Entering the Selig Studio.

mitted their report, and it was moved that the salaries of the League officers be increased. The salaries were fixed at $1200 for the president, $600 for the secretary, and $100 for the treasurer. Paul Le Marquard, a Canadian, was made a delegate, with power to establish branches of the League in Canada. It is expected that a body of Canadian exhibitors will be present at the next annual convention.

Due to the hard plugging of the numerous New York delegates, New York City was chosen for the third annual convention. The Hon. J. B. Foraker was retained as counsel for the League, and a vote of thanks was tendered him for past services. A resolution was carried to have the counsel of the league compel the General Film Company to furnish film to exhibitors who have heretofore been denied service by this company.

A motion was carried that means be taken to stop the Patents Company from charging the licensed exhibitor two dollars per week as a license fee. This motion was the result of a report made by the resolutions committee. It was also resolved that a request should be made of the General Film Company to establish a uniform price for film service, as it was felt that the schedule now in force was not consistent. An instance was cited showing that while a price of $15 per diem was charged in Detroit, that a charge of $75 was made in San Francisco. A resolution was passed recommending that legal action be taken in cases where the Patents Company tried to prevent licensed exhibitors from exhibiting independent films, especially feature subjects.

Each state president was requested to have legislation enacted through his senator in regard to the board of censorship in his state. A motion was carried that all of the manufacturers be notified to eliminate, as far as possible, all death-bed scenes, drunkenness and scenes of depravity.

* * *

Owing to some mistake made in the arrangements, the trip to the American plant, scheduled for Thursday afternoon, was abandoned, but a great number of the delegates took the trip on their own account and were amply rewarded for their trouble. Souvenirs were given to the visitors.

In order to maintain their reputation for rapid-fire hospitality, the committee were obliged to substitute a sight-seeing tour for which the A. H. Andrews Seating Company furnished five "rubber neck" automobiles. A trip was taken through the city, taking in the points of general interest, including a trip to the company's factory, where J. M. McLaughlin escorted them through the enormous seating factory. The visitors witnessed the complete process of manufacturing a chair from the crude material to the polished and finished product.

* * *

On Thursday evening, an exhibition of independent pictures took place at Orchestra Hall, showing both the Film Supply Company's pictures, and the Universal program. The program was thoroughly enjoyable, and, as on the preceding night, the projector contest was in evidence. In addition to the films taken in front of the hotel and at the Selig plant, a number of views were shown of the Universal band and representatives in their historic march around the streets of Chicago.

The following were the subjects offered on the Universal program:

The Diary, Powers; In Old Tennessee, Imp; Robin Hood, Eclair; Animated Weekly, Universal; 101 Bison; The Great Event, Great Northern; Japanese Idyll, Rex; The Climax, Nestor; Chance Shot, Victor.

The pictures shown by the Film Supply Company were the following:

Lucile, Thanhouser; Geronimo's Last Stand, American; Equine Spy, Solax; The Stolen Cub, Gaumont; Phillip Steele, Reliance; Refugee's Casket, Gaumont; and the Gaumont Weekly.

One of the features of the afternoon's entertainment was the arrival of "Little Bear," a full blood, who livened up the corridors of the eighteenth floor with his Tom-Tom and whoops.

A re-discussion of the location of the next convention occupied practically all of the Friday morning session, and Niagara Falls, Cincinnati and New York City were all given due consideration. After many deliberations it was finally given to New York by a unanimous vote. It was decided to have the third annual convention open on the second Monday in July, 1913.

John Rock Embarking on Selig's Lake.

The resolution committee, during the afternoon session, passed on the bylaws, and the various local committees were thanked for their part in the success of the convention. A resolution was adopted, allowing five delegates from each state, and five alternates at large, and one delegate for each fifty members in good standing. Officers were installed, and officially the convention was a thing of the past.

In the Italian gardens of the Hotel La Salle, which had been engaged especially for the occasion, the delegates assembled for the last and crowning feature of the week's festivities. Small tables seating from four to six people each, were set for the delegates, whose attendance was considerably over 600. President Neff, National Secretary Christenson, Toastmaster Sweeney, and the guests of honor, which included the press, were seated on a raised platform near the center of the room. On either side of this dais, were arranged the tables at which were seated the stock companies of the Essanay and Selig plants.

At about 8 o'clock, the guests were engaged with the following menu:

Canape La Salle

Celery Olives

Potage St. Germaine

Boiled Lake Trout, Hollandaise

Potatoes, Parisienne

Noisette of Lamb String Beans

Roast Spring Chicken

Lettuce and Tomato Salad

Ice Cream Fantaisie Assorted Cakes

Roquefort Port du Salut

Crackers Coffee

The first speaker introduced by Toastmaster Sweeney was Comptroller Lawrence McGann, who represented Mayor Harrison of Chicago. Mr. McGann showed by his remarks that he was thoroughly conversant with the development of the motion picture industry, not alone from the standpoint of a city official, but from that of a motion picture "fan." He spoke of the attitude of the city officials in regard to the importance of the photoplay houses, and of the civic interest in the safeguarding and uplift of the business.

President Neff followed with a short address of appreciation in which he thanked the convention for the new honors tendered him, and for the confidence displayed in his ability.

Stephen Bush, of the *Moving Picture World*, was the next in order, with a tribute to the late James Petrie Chalmers, the founder of the *World*.

Miss Flo Jacobson, the singer, was then called upon and was repeatedly encored for the excellence of her selections, in some of which Abe Balaban joined.

W. A. Daniels, president of the National Waterproof Film Company, enlivened the assemblage with his humoristic address, creating an unlimited amount of applause

Showing Evidence of the Selig Guests' Hunger.

and laughter. Mr. Daniels is well known as a wit and speaker, and he not only sustained his reputation, but established a new record as well. For this reason we take pleasure in reproducing the hit of the evening:

Shakespeare says, "Words are but wind," so I have been wondering if your toastmaster was insinuating anything when he asked me for "a few words." Accepting the invitation as best I can, I welcome you to Chicago, "The Windy City by the Lake."

Years ago some one coined the phrase, "It is an ill wind that blows nobody good," but here we have a saying which reads, "It is a Chicago wind that blows good for all."

Of course there are some spots in Chicago where it blows better than in others. These good places you can easily locate by noting a dozen or more native hosiery experts standing near by. Although I would not look myself, I hope those of you who

President M. A. Neff and Others.

have "blown in" from great distances to attend this delightful "blow out" will not leave until you have seen some of these windy sights. The "Blow that Almost Killed Father" was one of these. It happened when mother got wind of it and caught him straining his eyes with the boys of the corner!

Our weather man here has instruments for measuring the velocity of wind, but just how high it blows you can best learn from these stocking experts. A New York camera man once tried to cinematograph the pranks of a Chicago wind. He obtained a reel all right, which, for stags and lodge purposes, he figured would be "great stuff," but alack and alas! our good Chicago censor ordered it cut in so many places that the New Yorker in despair began to plead that he be allowed to use it as it was, claiming that he really had taken but a few feet anyway. Then the intelligent censor paralyzed him by saying, "Yez can lave in the feet, but, begorry, yez must cut out the legs."

Of course you all know that the moving picture business has four principal factors: The manufacturers, the exchanges, the exhibitors and the National Waterproof Film Co. With the exception of the exhibitors, all of these grand divisions have their own troubles. Exhibitors have no trouble, for all they have to do is to exhibit pictures, attend conventions and eat, drink and be merry. If anything goes wrong with the show, all they have to do is to swear at the operator or some other person around the place, but this is no trouble for an exhibitor. No, indeed, it is just natural. You can always expect a natural flow of language from an exhibitor when a certain promised reel, which he has advertised for a certain day, "slips a cog" and fails to materialize. After hearing what he thinks about it we can all be thankful that "Film Supply" of this sort is not "Universal" nor for the "Mutual" good. An exhibitor so treated is fully justified in getting service where the "General" treatment is reliable. He can be "Independent" about it, too, and, believe me, he would have "license" to be.

Now, in all seriousness. I want to congratulate you upon your association. Association, you know, is just another name for combination, and combination is the outcome of the divine law that "In union there is strength." This law of strength in union was decreed with the law of planetary revolution, with the law of gravitation and evolution, with the fixing of tides, etc.

In a homely sense, it means that if your piano is too heavy for you to move alone, you can combine your strength with that of others and move the old thing just where you want it. This law of strength in union applies not only to moving pianos, but to moving pictures, and to all business and things commercial as well as physical. Through it you can accomplish much which singly and alone you could not hope to attain. To think alike on all subjects would possibly be the worst that could happen to you, but on this fundamental question of the benefits of association there can be no division.

Long before the day of photoplays some great orator said, "We must hang together, or be hung separately." I say to you now that "You must stick together, or be stuck separately."

It is no uncommon thing to find people who do not care for poetry and now and then you will run across those who have no love for music. But you can never find any incapable of interest and enjoyment in pictures. This love of pictures develops early in childhood and continues throughout old age. It is exclusively a human blessing for which dogs and the lower animals have been given no appreciation whatever.

As we grow and become cultivated in pictorial matters, we demand better pictures, and this certainly means that moving pictures presented to our view shall not be marred with dirty scratches and oil spots, whether they be seen on release day or not until months after.

The novelty of moving pictures may fill the theaters for a time, but as novelty wears away people will demand quality. As we become familiar with a subject, we become critical of it. If we get a job in a stable, we soon become a good judge of horses. The same phenomenon occurs with regular patrons of a picture show—they become critics and you can hear them already discussing focus, light, oil spots and rain with as much knowledge as is possessed by the best of us. As you realize that the public is growing particular, it must be evident that to keep pace you must supply pictures which will meet their exalted views. This means among other things cleaner pictures.

Although I am interested in waterproof films, which can be easily cleaned by washing with soap and water, I am an advocate of cleaning by any process which cleans. It is not expected that the work of cleaning should devolve upon you exhibitors. This slight labor should be performed by the exchanges. About all you gentlemen can do towards cleaner films is to kick, kick, kick, and keep on kicking until you get them.

A Still Closer View of the Officials.

This reminds me of old Uncle Eph who used to work for a Chicago exchange. His duty was to keep the floor swept so that the customers would not fall over the money that was constantly overflowing from the pockets of the proprietor. You know that all exchange proprietors are very, very careless with money. Well, after Uncle Eph had worked here for a few months he had picked up enough money to buy an old mule and a wagon with which he went into the express business. Meeting him one day with his outfit, I said, "Uncle Eph, what name do you call your mule by?" and he answers, "I calls him 'Exhibitor'." "Why do you call him 'Exhibitor'?" I asked. "Case," said Uncle Eph, with a chuckle, "I calls him 'Exhibitor' case he such a pow-ful hard kicker."

Another story I read the other day told of a colored man meeting a dusky belle on the street and saying to her, "Howdy, Miss Mandy, whah is you gwine?" and Mandy replied, "I's bin whah I'se gwine." "Say, gal, whah you mean wid talk like dat, you'se bin whah you'se gwine'? Dat ain't no sense." Mandy's ire arose instantly and she said, "Looky hyah, nigger, don't you try to larn me nuttun. I'se bin down to de picture show, an' I'se gwine agin, so sho 'nuf I'se bin whah I'se gwine."

Concluding, I wish to again congratulate you upon your league, and to tell you that the best money you can possibly spend will be for dues and assessments in nourishing and maintaining it for all time to come.

Following Mr. Daniels was Miss Alice Walsh, who entertained the assemblage with several songs. George Magie of the Film Supply Company, made a few remarks of interest regarding the business in general, and his company in particular.

Stanly H. Twist, the well known Selig publicity man, expressed his regrets that Mr. William N. Selig, president of the Selig Polyscope Company, was unable to attend because of his absence from the city. He congratulated the organization upon its rapid progress, and its usefulness to the industry at large.

Introduced as the "Goat Man," Ed J. Mock, publisher of MOTOGRAPHY, made a short address. Special reference was made to the efficiency of the Chicago entertainment committee, and Mr. Mock asked for a rising vote of thanks to the committee.

Sydney Ascher, of New York, who was instrumental in having the next convention in New York, referred to the oppression of the exhibitors by the various municipalities, and offered a standing invitation to all present to take part in the New York festivities.

Joe Engel of the Universal Company, gave great credit to the members of the Chicago committee.

Referring to the relative positions of the "legitimate" theater, and the moving picture house, J. W. Farnham, of the New York *Morning Telegraph*, made an address of interest to everyone present. J. R. Freuler, of the Mutual Film Corporation, and C. M. Christenson, the national secretary, made brief remarks on pertinent subjects.

They were followed by F. J. Harrington, vice-president of the Pennsylvania branch, Mr. Eisener of the General Film Company, George W. Stevenson of the *Billboard*, John R. Rock of the Vitagraph Company, and Joseph Hopp of the Standard Film Exchange.

Convention Notes

Pat Powers didn't come. Dog-gone him, anyway.

Harrington, Pennsylvania—the only fil-lum man at the convention. Which is the worst, "movie" or "fil-lum?"

They say Sam Schiller lost a stick pin at the refreshment bazaar across from Selig's. But what is a stick pin to our only Sam! Searched the committee yet?

Universal got the baby dolls. Oh, you Jo-Bill Engle! As a picker of perfume you'll do.

MOTOGRAPHY, thou art a jewel.—*F. S. Daily.*

"The Goat Man" tells me he wants more time to prepare for future conventions. He overlooked the most important cog in MOTOGRAPHY's machinery. Ran out of subscription blanks yesterday and had to use his cuffs to record new subscribers. It beats the dickens how they clamor for Mock's MOTOGRAPHY, even though it's the classiest picture sheet extant. Blame it on "The Goat Man" and his "Man Friday," Haase!—Clipping from *F. S. Daily*—Bert Adler's caricature on reverse side. We turn all the good things over!

The busiest little delegate at the convention was Clem Kerr of Dayton. Next year they're going to buy him a phonograph.

Johnnie Rock is the real automobile kid—nobody but Johnnie ever thinks of trying to corner the available supply. Made quite a hit for the Vitagraph at that.

Eric Morrison was tickled stiff over running eight of the twenty-four independent reels Thursday night.

Harry Raver is some hiker. Anyone who will walk up to the eighteenth from the fourth floor has our sympathies. His little stunt was to leave *F. S. A. Dailies* on every floor. Next time he'll ride up and walk down. It's more fattening.

Claude Deagan butted Sinn into acting as piano player for him.

Kiewert's Pinkus Cigarettes burn like his Bio carbons—both good.

Did anyone see Woodward of the Enterprise Optical Company sell those Motiographs Thursday?

A. S. Traub was around glad-handing the exhibitors. Traub is getting away with the Amusement Supply stunt in great style. No one deserves more. Traub is a hard worker.

Fat Kinney says he only drinks at conventions. He's in favor of a convention every two weeks or so.

Robin the bird was given a hand when demonstrating how easy it was to set a "Simplex" shutter with the machine running. Great stuff, Robin, but why not cut out the slide thing? All the machine men are good friends.

Manager Day of the Essanay Company gave a little dinner Thursday to Dolores Casanelli, H. Tipton Steck, Stan Twist and A. L. Haase. Day is some little host with his "go as far as you like."

We have it on good information that Adrienne Kroell has two new scalps at her belt named Beecroft and Baker.

You may have notions of your own about dignity, but George Magie and Harry Raver were showing samples when they dictated their famous letter to Mr. Neff. The letter itself was done at midnight in 409 and put on ice till breakfast, when it was served in the *F. S. Daily*. A uniformed special messenger served it at luncheon on the nineteenth floor.

Who was the gink who asked why Saunders resembled a motorcycle? Just the same, Saunders doesn't skid!

H. E. Aitken and Fra Freuler, the braves from 60 Wall, blew in Friday and blew out Saturday. Poor Fra Freuler, he put in seventeen full minutes at the Chicago Mutual headquarters—the place that's near and dear to him, though far, far away.

The best wheeze that Bert Adler pulled in his daily grind was this: "Wonder how we'll all be lined up next year?" Everybody doesn't know. What is more, Bert wasn't thinking about himself.

It is pretty tough to lose your goat, but suppose somebody deliberately stole your Indians. Wouldn't it jar you? That Universal trio did it. They did everything.

After all, the convention as is a convention is yet to come. The idea of holding a ripper without the full quota of manufacturers! And then it will never look right till we have Carl and his lawyer; Bill Swanson and his smile; Pop Rock and his rocks; Pop Lubin and his laugh; Kurt Linn and his limp; and scores of others. While it was some show, there are others ahead. The game is a baby—wait till it grows up.

Old Mamma Two Beans was there, but they kept her behind locked doors. What they did to her was a plenty.

You see, it was like this: "Oh, what's the use! Ask Railroad Nehls to tell you what happened to the contemplated cruise to Granville avenue plant.

Bison, Bison, who's got the Buffalo?

Gee, fellows, didn't your ears ring a little when Bro. Neff slipped that hot one when he hinted that Bro. Bill couldn't handle the crowd? Well, they all stood up in the seventh inning and voted to a man that Bill and his crowd *could* handle 'em, didn't they?

As exhibitors of the unusual sort—the kind who exhibit—Balaban and Whelan are the real thing.

Faxon M. Dean, camera correspondent, was the only Pathe representative on the job, but did you see the bill boards?

Why did Charles Francis come along?

Daniel Webster McKinney—Dear Old Doc—was handing out a new card with the Great Northern's bear on the upper right. The Kennedy tag "It's a Bear" wasn't alluding to McKinney's.

Bernard M. Corbett, with his caddie, the Waterproof Ben, were doing the honors for Thomas A. Edison, who didn't even wire his regrets. You'll see all the big 'uns when you hit little old New York next year.

Did you meet old Chief Ogallafire in the fire water department of Essanay's?

Remember this: George A. Spoor and J. Stuart Blackton were the only heads of licensed concerns who graced the eighteenth floor with their presence. Hurrah for the braves!

How many of you met Cobb's cousin? And did you notice that Cobb and Magie had the real meg voices of the convention?

Geo. Kiewert made 'em smoke Bio carbons.

They say Jim Hoff is about to marry. Maybe that's why he wore his open face day and night.

Please forgive the Universal Band, even though you can't forget it.

The real heroes of the convention who came, who saw, and then ducked before the close. It's tough to be such slaves to business. Of the Universal crowd, Dave Horsley and Aubrey M. Kennedy beat it back to New York right in the heat of it. Al Warner, of Warner's Features, chaperoned 'em.

The Pere Marquette thirst dispensers will know better if the gang ever gets back.

The inscription on the loving cup that President Neff carried away with him reads: "An appreciation of the officers of the Universal Film Manufacturing Company." We are wondering yet how Messrs. Engle, Brandt and Kennedy could think of everything first.

After all, it isn't every convention that can boast of two daily newspapers. But there were two; count 'em: *The Film Supply Daily* and the *Universal Convention Daily*—both humdingers, boosting the *only* independent program.

Essanay Indian Heads in watch fobs and hat pins found an eager reception. The American "Flying A" fob was also very popular. Cobb made it too easy to get his gold. Everybody had a pocket full.

Who knows why A. K. Greenland went to Milwaukee? Is there somebody up there who likes the chap better than he is liked anywhere else? It would be a big contract, for Gaumont's representative is a prime favorite.

Who said that Selig wouldn't score? You could see the Diamond S in every eye after Wednesday.

John Rock's party of a hundred went via automobile and stopped off to see how the Essanay plant was faring. Geo. A. Spoor gave everybody in John's Vitagraph wagons the glad hand, and his camera man took the pictures. After which came Selig's. Hotel La Salle was a desert on Selig Day at the big show.

General Film Company knew there was something doing in Chicago alright. Its special representatives and general managers from all over were in evidence everywhere.

B. C. Coles had his regular Power No. 6 smile all polished and he used it effectively. You don't happen to know anyone else who smiles so nicely as Coles, do you?

It was quite a menagerie at that—a goat in Room 1813, a duck in 1812, a bear cat in 1811, some bull across the hall and a fox in 1806.

Stark says he wants to horn into this paper. Well, here you are, Skin-nay.

Michaels makes a better lecturer than a piano player. How about it?

The goat man butted into the *Universal* and *F. S. A.* dailies .500. Some butting average.

Kid Cobb was on the job. You can't pay for advertising with that phoney money, Kid.

Geo. Magie, with the Bull Moose voice, showed up every now and then on the 18th. George was tied up down in Room 408 most of the time.

Who won $7.85 and lost $8.75? Does anybody know?

"Well, by the gods" was missing from the line-up Thursday. He must have encountered a crisis.

3,800 copies of MOTOGRAPHY were passed out in two days and we didn't pinch down our regular mailing to do it. But we don't say 20,000, either.

Davis, of the International News Service, was on the job all the time. His is a new face—may we see more of it.

Joe H - - p (he has to buy his advertising if he gets any) was chief of the Pere Marquette Indians. Joe was such a good Indian, Little Bear's squaw got stuck on him. Oh, you Joe!

There's no use talking. More people duck the last of a three-reeler than go out at intermission. The manufacturers are going to wake up to this, after a while.

Too bad Oes wasn't there to hear the applause on his bully film. Daniel Webster wore a smile a mile long, Friday.

How long are these poor plundered advertisers going to fall for the 20,000 circulation bunk? There were two MOTOGRAPHYS to one of any other journal at the convention.

Essanay's Convention Activities

Another "scoop" was registered by the Essanay Company during the recent convention of exhibitors, inasmuch as Essanay was the only licensed manufacturer having an office at the Hotel La Salle headquarters in which to entertain the exhibitors, their wives and friends. Room 1811! This was the magic portal, with its electric sign blazing Essanay, that greeted the eye as one stepped from the elevators, and the steady stream of badge-bedecked conventionites crowding down the hallway and into the Big Chief's wigwam proved the fact of their having discovered a welcome oasis in the midst of a vast and thirsty desert. Not a stone was left unturned by the Essanay Company in providing comfort and conviviality for their good friends. Souvenirs consisting of handsome Indian head watch-fobs for the gentlemen, and Indian hat-pins for the ladies, were distributed, and tables at which an elaborate menu of refreshments were served were constantly filled by representatives from all parts of the country. Throughout the entire week the popular members of Essanay's eastern stock company, including Francis X. Bushman, Dolores Cassinelli, Beverly Bayne, Mildred Weston, Helen Dunbar, Evebelle Prout, Eleanor Blanchard, Lily Branscombe, Frank Dayton, Harry Cashman, Whitney Raymond and Bryant Washburn, were at Essanay's headquarters daily to welcome and meet the exhibitors and their friends personally. Honest endeavor always has it's reward, for at the conclusion of the brilliant banquet in the La Salle roof garden, a committee of six representatives extended to the Essanay Company, on behalf of the Exhibitors' League, a vote of thanks and appreciation for the courteous hospitality and entertainment provided by Essanay during the convention.

The big Essanay Chicago studio, seething with activity over the mammoth adaptation and dramatization of Longfellow's beautiful poem, "Robert of Sicily," in three reels, was crowded with interested exhibitors and their wives throughout convention week. The greatest wonder and admiration was expressed at seeing this massive production being enacted before their very eyes. At any other time the studio floor is always cleared of all persons not taking part, but for convention week this rule was set aside and the exhibitors and their friends were seated comfortably and given an excellent view of everything transpiring on the floor. Competent guides then conducted the visitors through the plant, explaining the various processes of developing, drying and assembling of film. Essanay's beautiful lawn with it's multi-colored flower-beds, and the newly constructed wall about the large grounds called forth expressions of admiration, and the exhibitors returned to the city with a substantial knowledge of the intimate workings of a big moving picture plant, and a keener insight into the product that is thrown upon their screens.

"I want to meet G. M. Anderson."

This was the first request of every licensed exhibitor upon entering the Essanay headquarters at the La Salle Hotel throughout convention week, and their disappointment was evident when told Mr. Anderson was with his company at Niles, Calif. However, this was swallowed up along with the excellent menu of refreshments served by the Essanay representatives and, armed with the Anderson postal photos in two poses, they departed with expressions of appreciation for Essanay hospitality and good-fellowship.

More Aeroplane Pictures

Weldon B. Cook, of Oakland, Cal., the youthful aviator, who has thrilled thousands of spectators with his daring flights at Lagoon, concluded his exhibitions at Salt Lake City, Utah.

While all of the flights of Cook have been successful and unmarred by accident, it was said by those who witnessed his exhibition that it seemingly represented the acme in aerial navigation. Mr. Cook took up a camera and at a height of 1,000 or more feet succeeded in getting some excellent views of the surrounding country. It is probable that an effort will be made to have the Commercial club use these views in some "boost" literature which will shortly be issued.

Letters to the Editor

Among the many letters that we have received regarding the following deserves more than passing notice, for it reflects not only our opinions on the subject of motion picture vaudeville, but also substantiates the feelings of the daily press, examples of which are published elsewhere in this issue.

EDITOR MOTOGRAPHY:

"It would be a gain for the motion picture business, ethically and aesthetically, and probably also financially, if your remarks on 'Vocalistic Afflictions,' page 39, No. 2, July 20, of MOTOGRAPHY, would be as widely appreciated as they deserve. I am a frequent patron at moving picture shows, but persistently avoid patronizing shows with a vaudeville attachment. Recently, while staying a week at Chicago, I visited two and three shows every evening, 5, 10 and 25 cent shows, but avoided all with a vaudeville attachment.

"While my doing so, did neither injure nor benefit any one show in Chicago, as far as a single patron is concerned, yet the frequent expression of my objection to the combination of vaudeville with the motion picture show may have a deterring influence upon others. In my humble opinion, the addition of the vaudeville lowers the character and standing of the motion picture show. The maudlin song and cheap imitation of the minstrel dance merely appeals to the sensual and the lower emotional instincts of the audience."

On the Outside Looking In

By the Goat Man

MY prayers go out to the exhibitors who didn't attend the second annual convention of the Motion Picture Exhibitors' League that was held in Hotel La Salle, August 13-17, inclusive. It was a truly great meeting. It taught those who came that the exhibitor was a particularly vital factor in the film business. He realizes, as never before, that there is strength in his numbers and that the membership in his League is one of the best of his investments. The exhibitor down the street who is his competitor will be regarded in a better light. Instead of trying to match his show, he will now be urged to join the League and learn the lessons that will make for a more profitable effort. W. A. Daniels had some nice things to say about the effectiveness of organization. Read what he said and profit thereby. I must hurry along.

* * *

Now that you are all back home and have had time to think it over, you discover that your business got along first-rate without you. Dolly took in the nickles and dimes and Bill took in the tickets and Isaac got 'em on the screen, whether you were there or not. And suppose that Bill did invite Martha and the four of 'em had an ice cream soda at your expense—what does that matter? You had a soda or something at somebody's expense, maybe, and that squares it. You found out that your business, as the proprietor of a picture show and as a member of the Motion Picture Exhibitors' League, could spare you for a solid week and that you and the missus could get away and have a perfectly delightful time. You are going to do it every year, too. And what is more, you are going to bury the hatchet and make friends with your exhibitor-competitor and next year you'll all go to the convention together.

* * *

There isn't going to be any attempt made here to cover the convention. It is too big a job. It is gratifying to the only m. p. magazine in the west that it didn't overestimate when it promised you a good, worth-while time if you would come to Chicago. It didn't repose more confidence in the entertainment committee of Chicago's Local than the committee deserved. If anything, the committee came in for too little praise. President Neff, himself, let a foot slip when he openly doubted Chicago's ability to handle the affair. But his fears were needless. Chicago's boys put it over and did it well. Other conventions will follow and there will be others to handle the details. After practice, there will be less bouquets and more kicks! Wait and see. This thing of handling a big convention isn't child's play. You must take care of everybody. You can't hold 'em out. Chicago had places for the biggest convention that has ever been held here this year, excepting the national political blow-outs.

* * *

But before I forget it, I want to slip Aubrey M. Kennedy, specializing the *Animated Weekly;* Joseph William Engle—handsome Joe; and Joseph Brandt—homely Joe—wott'ell does he care; every good thing I have in the shop. They were an unassuming, modest bunch, calling themselves "the live ones." What the rest of two thousand exhibitors and visitors called them was a plenty. No three men ever hit a convention harder or more often. They were simply up and at everything—day and night. They had a band and a boat and a blow-out. They captured the pretty maids and draped silk and silver banners on them. They hung something on somebody all the time. "It's Alive;" "It's a Bear;" Florence Lawrence; King Baggot; loving cups; Indians. They had every other thought locked up in the cellar. From morning till morning it was ever, everywhere "Demand that Universal Program." When you were properly bedecked to the limping point, they threw you into a seat and slammed the *Universal Convention Daily* into your tired arms and said: Read that. I have been going to conventions for fifteen years, but I never saw so much of everthing coming from one place. They had you fighting for your wind all the time. The best part of it all was the bully good humor that went with it. As a rule an advertiser can overdo on such stunts, but the three Universal boys came on with a big smile and something new

The Banquet Tendered to the Press by Stan Twist, the Selig Dopester.

every hour for four days and actually had the gang hollering for more. I thought the Cleveland stunts of these same fellows—minus Brandt—was the limit, but I'm now crazy for the next convention, just to see 'em work on their own ground. Hurrah for the two Joes and A. M. And to think that Horsley had to sign all the checks with his one good arm!

* * *

Johnny Rock, he of the Chicago Vitagraph office, reserved a place for me on one of his gasoline buggies, the day we all went out to the Selig plant. John had ninety-nine others along and to show the kind of stuff he's made of, he stopped his party at the Essanay plant where we had an open-air reception on Mr. Spoor's green grass. It was a happy stunt all around. John included the press boys, and we sailed up Michigan avenue, through Lincoln Park and along Sheridan road while the big crowd were traveling in the special cars provided for the cruise from the hotel to Selig's front door. At Essanay's plant the Vitagraph cars were filmed and, of course, Selig took us as we broke through the gates into his big corral. So that is how the Rock hundred got to Selig's.

* * *

Maybe Selig didn't get his as a result of Selig Day. If there was anybody left at the hotel, he must have been ossified. Look at the pictures of the mobs that were entertained at Selig's. They tell the story better than mere words. Stanley Twist was master of ceremonies and an extraordinary megaphone manipulator. Selig actor-folk were party pilots, and exhibitors by the hundred were shown how films were produced. In the wonderland they have read about, they became a part of it—were in the pictures themselves for the first time. What a pity the big Edendale plant might not have been transported to join the Chicago lay-out for just that day. Miss Williams and her animals were far apart! But there was enough in Chicago to satisfy, and if there wasn't enough within Selig's four city blocks, there was another block, north by northwest, just across the street, that had barrels of it on ice. The Selig day can't be written. It left thousands of variable impressions which would boil down to a single gladsome war-cry, all in favor of the Selig Polyslope Company and its popular head and staff.

* * *

Then the Film Supply Company of America; what of it? This: It was there. Down on the fourth floor, for a reason I can't figure out, but General Manager H. R. Raver for the Film Supply was on the job day and night, nevertheless. Then there was George Magie of the Solax Company, and Daniel W. McKinney of the Great Northern Film Company, and R. R. Nehls and Omer Doud of the American Film Manufacturing Company, and C. J. Hite and Bertram Adler of the Thanhouser Company, and Albert K. Greenland of the Gaumont Company, and C. Lang Cobb of the Reliance Company, and H. E. Aitken of the Majestic Film Manufacturing Company, all on the day and night staff of the big fourth floor suite. I couldn't spare the time to visit the fourth floor as often as I might have wished. When I went down there somebody always wanted to walk up to the nineteenth floor! They've got so used to walking up in New York that they did it in Chicago. All except Charlie Hite—his little stick wasn't strong enough. But I would like to know why that fourth floor thing.

Scene from American's "The Marked Gun," Sept. 4.

* * *

A couple of weeks ago I acknowledged receipt of an invitation to dine with Stanly H. Twist, Kurnel Selig footing the bill. It was some concession on my part to heed the "Plea of the Diamond S Dopster," but when 6:30 P. M., August 14, arrived, I was there. Jim McQuade, I think it was, delayed the festivities. He put in an hour overtime doing the valet stunt for Jim Hoff, who couldn't eat without his evening togs. At any rate, we waited an hour and the *World* might as well get the blame as not, for it can stand it. When seven-thirty came a

lot of half-starved newspaper men were ushered into the presence of this menu: La Hoya Cocktail; *Clipper* Clams—(Patrick offered grace); Celery, Olives, Radishes; Chicken Broth, *World* Wafers—McQuade, Bush and Hoff bit the froth in their steins); Boiled Salmon, Hollandaise, a la MOTOGRAPHY—(Woodruff, Haase and the Goat drank red wine to Selig's health); Parisienne Potatoes; Filet Mignon, Jardiniere, *Mirror* style—(Baker and Beecroft faced the East, in reverence to New York's second-grade cuts); Browned New Potatoes; Roast Philadelphia Squab, a la *Billboard*—(and to think Stevenson couldn't be there to help Ver Halen!); Julienne Potatoes au Cresson (Gee, I hadn't noticed before that potatoes were around three times, already, and the white wine just coming on); Hearts of Lettuce and Tomato—*News* style (for Saunders' sake, who had fried eggs and lentils); Cantaloupe, a la *Telegraph*—(with Babe Farnham on the corner of the table and Hollander and McArdle holding him from slipping—as if he could.) Then there was coffee and cigars and cigarettes and if I've forgotten something, I'm already forgiven. There was a quotation: "And a bite of this and that was tasted between drinks," which might have been just as apropos as Sid Smith would say, had it read: "And a drink of this and that was taken between bites."

* * *

And if the Twist invitation was unique, which I proved by showing in the previous number under the sign of the hollow-horned ruminant, the feed program was uniquer! On the covers were illustrations of the Selig Dopster and his troubles. There was the inscription: "In memory of a few hours spent with a few good fellows at the love feast given by Stan Twist—Selig Dopster." It was one of the events of the convention week that will outlive all the others.

* * *

The place cards were hand-tooled by Briggs and Smith of the *Chicago Tribune*. The menu covers were by Lederer. And to think that everybody skinned their coats after the picture was took. Fancy Hoff doing chicken broth in his open face!

* * *

What I want to know is why Selig gave out the licensed film makers pennant puzzle to a horde of people he expects to court favor with. I know that I can get a petition signed by every mother's son and daughter who got a puzzle that will blankety-blank the thing off the face of the earth. There is an admonition that goes with the box of blocks which says Selig got there after many years of unrelenting effort and struggle. So will you and the puzzle—after many years. Ding the thing, anyway!

* * *

It was a whirlwind week—the m. p. convention thing—and no mistake. With me it has been a whirlwind ever since. There were all kinds of attractions, and many, many people. When I recall the banquet; its order; its elegance; its eager men and radiant women; I wonder if the memory will cling to others as it does to me. When you realize that the whole program, from Tuesday till Friday, was the creation of a committee whose business before that week was identical with yours—booking and exhibiting films—you will agree with me that the committee was entitled to a rising vote of thanks. When six hundred people arose from their seats in appreciation of the efforts of the officers of the League and the members of Chicago Local, it was the least they could do. When they did it, the Goat felt that the part he had played wasn't half bad. I forgave Behold Me Saunders and Tear-Faced Bush and drowned myself in a bowl of Vitagraph suds. Oh, you convention banquet and your Bill Sweeney and your Pop Daniels and your A. J. Balaban and your Chris Whelan and your Joe Farnham and your John Rock! When I forget—not yet, not yet! Then to conclude, I saw the Blue Room going around, and around and Rock and Beadell and Spedon and Miller eating Welsh rarebits and club sandwiches. I recall that John Miller took me home in his car in the wee sma' hours of the next day. How grateful I am.

* * *

The next afternoon I was taking pictures on the Glad Tidings for Essanay. You'll find me dangling on the fore trysail vangs in the water carnival release. You gotta go some to maintain undisputed right to be the goat in the film business.

* * *

And to think that the last little token was a Universal carnation which was universally worn!

Proceeds Against Film Combination

It is reported from Philadelphia that the federal government has attacked the motion-picture combination in a civil suit filed there August 16 for the dissolution of the Motion Picture Patents Company and the General Film Company. Ten prominent moving-picture film concerns are accused of combining to monopolize the business, even to the extent of increasing or decreasing the number of motion picture theaters in which they have no proprietary interest.

The suit is regarded by the Department of Justice as one of its most important moves under the Sherman law, as it squarely asks for a judicial determination of the relation of that statute to the patent laws. The action will test the right of corporations and individuals to join their respective patent monopolies into one big monopoly through combinations and agreements.

The following corporations and individuals, who are officers or directors, are named defendants:

Motion Picture Patents Company.
General Film Company.
Biograph Company.
Thomas A. Edison (Inc.).
Essanay Film Manufacturing Company.
The Kalem Company (Inc.).
Lubin Manufacturing Company.
Melies Manufacturing Company.
Pathe Freres.
Selig Polyscope Company.
Vitagraph Company of America.
Armat Moving-Picture Company.
Frank L. Dyer.
H. N. Marvin.
J. J. Kennedy.
William Pelzer.
Samuel Long.
J. A. Berst.
Siegmund Lubin.
Gaston Melies.
Albert E. Smith.
G. K. Spoor.
W. N. Selig.
George Kleine.

Each of the defendants is alleged to have overstepped the bounds of the lawful monopoly granted by patents, and the petition asks that several complicated interlocking license restrictions, tying patents together, be ordered cancelled.

The government charges that unreasonable and oppressive restraints and conditions have been arbitrarily imposed on the manufacture and leasing of films and machines, depriving the public of the advantage of competition, especially the competition of foreign films.

A Pair of Edison Novelties

Philanthropy and Poem

IN the whole history of cinematography has there been made a film that has proven its usefulness more than this: The Rescue, Care and Education of Blind Babies?

The International Sunshine Society, a band of workers who labor without pay, opening the light of education and knowledge to blind infants and saving from certain

The Rescue, Care and Education of Blind Babies.

death and idiocy ninety per cent of children before the age of eight years, has given the Edison Company every assistance in the production of this picture.

Until recently blindness was connected with idiocy. Modern research in the treatment of the sightless has proven that idea a fallacy. Until within a year, the blind infants of New York state were placed in institutions

Believe Me, if All Those Endearing Young Charms.

for the feeble minded. Unless they are taken at an early age they will soon grow up to be idiots; living in the dark, groping along suspicious of everything and everyone, not even knowing how to eat solids before the age of eight, they either die or become hopeless idiots.

This film shows how these unfortunate children are educated. You see them run and play, dance, read and write, and the blind teaching the blind to walk. You are shown little Rachel as she appeared before the governor and how, through her pleadings, a bill was passed allowing blind infants before the age of eight to be placed in proper institutions. You are also shown the Arthur Home, the only one of its kind in the world (a free institution for blind children where they are taught the beauties of nature and of life). Rachel is a living example, as she was rescued from one of the institutions for the feeble minded when only a few months old. She can do almost everything that a child with eyesight can accomplish.

A remarkable, interesting and astonishing film to one who does not know of this work.

All lovers must hold dear in their memory and secret within their hearts the name of Thomas Moore for perhaps no other singer of sweet songs has played more upon the tender chords in the lovers' litany than the Irish bard, Tom Moore. And of all the songs "Believe Me, If All Those Endearing Young Charms," is the sweetest that has been sung. In setting this beautiful melody to the

Blind Babies at the Arthur Home.

canvas the Edison Company has handled it in a distinctly modern style, yet retained all the poetical atmosphere of its theme.

CAST OF CHARACTERS

Helen Van Worth.....*Laura Sawyer*
Robert Burton, the artist.....*Benjamin Wilson*
Mary West, a model.....*Bessie Learn*
Guests at the reception, hotel employes, etc.

A famous artist is in search of a model to pose for a picture entitled "In Love" and he finally engages a sweet faced young girl whose beauty and simplicity capture his heart.

One night after a reception at his studio where the simple model learns of the artist's love for her, a society lady, whose imagination had led her to believe that she would soon become his wife, wakes up to the fact that she has a rival. We are introduced to the lines of this beautiful poem and the manner in which the Edison Company has carried out its theme is brought about by an accident to the model which bids fair to disfigure her for life. Still having faith in her artist lover she awaits his

coming in the hour of her misfortune, but by a ruse of the society lady the model is prevented from knowing that her lover is hastening to her with a famous specialist and she, poor girl, believes that the loss of her beauty is the cause of his loss of affection so she flees from her rooms leaving no traces behind her to tell where she is going.

After months of weary searching the artist gives up hope of ever finding her again. She returns thoroughly restored to health and beauty and on entering his studio she finds him asleep in his chair. Not knowing whether he entertains any further affection for her, she leaves a note upon his table. But fate decides it is never to be read and he burns it up not knowing that it contains the one knowledge he most longs for.

Months afterward they are brought together and "the heart that has truly loved, never forgets but as truly loves on to the close."

Frohman's "Queen Elizabeth"

Artistic in every sense, not only in the superb work of Mme. Sarah Bernhardt and her all star company, but in the costuming and scenic effects as well, the four-part historic photoplay, "Queen Elizabeth," is one of the most beautiful and strongest films yet produced. Although the writer knew in advance of the capabilities of the producers, the film exceeded even his expectations, and the Famous Players' Film Company are to be congratulated upon their success in this great undertaking.

The play opens at the time when the Spanish Armada lay in the Thames threatening to destroy England body and soul, with Elizabeth and her court anxiously awaiting the news of the impending battle at Plymouth. At last the long night of suspense is at an end, when the news of the defeat of the Armada at the hands of Sir Francis Drake is carried to Queen Elizabeth by Robert Devereux, Earl of Essex.

From this moment the Earl of Essex becomes the acknowledged favorite of the Queen, and the pampered favorite of the court, and when a new Lord Lieutenant is to be appointed to Ireland, Essex obtains the coveted position.

Edison's "Believe Me, if All Those Endearing Young Charms."

While Lord Essex admired his generous sovereign, and appreciated her regard for him, it was impossible for him to return her love, for she was many years older than himself. Unfortunately for Essex, his affection turned to the Countess of Nottingham, which resulted directly in his downfall, and the death of Queen Elizabeth. Before departing for his post in Ireland, Essex comes to bid farewell to the Countess, and with her in his arms, is observed by Nottingham, who vows vengeance on Earl Essex.

Bent on the downfall of Essex, the Earl of Nottingham conspires with Bacon, and accuses him of treason and deceit. Through an anonymous letter written by Nottingham, the Queen learns of the clandestine love of Essex for the Countess of Nottingham, the truth of which is proved to the Queen by accident.

First Aid to the Picture Men. Thanhouser in "The Capture of New York."

Torn between her emotions of love and pride, the Queen orders his arrest and conviction, and finally yielding to the entreaties of Nottingham, signs his death warrant and orders his execution.

Lord Essex was brave, bold, courageous Little wonder that as Queen Elizabeth watched him pass through the crowded street on his return from Westminster after his condemnation, literally walking to his own funeral, she sobbed in self-reproach and repentance, and realized, in the moment of his impending death, that his life was necessary to hers and its happiness.

From the day of Lord Essex's execution, every hour brought Queen Elizabeth nearer the grave. The ghosts of the happy minutes of the past, when she lived in Essex's smiles, would steal into her memory and leer at the futility of her repentance. The gaiety and laughter of the palace were succeeded by the sombre silence of a thing worse than death—hopelessness. Until at last the broken heart and the weeping soul found peace in the final rest.

Otis Turner Joins Universal

For the past two months Wm. H. Swanson has been laying his plans for the production of spectacular western pictures. He has secured a great number of horses and quite an army of Indians and other people necessary to give the gigantic effect so eagerly sought for by exhibitors in western pictures. He has also gathered around him some of the most capable directors that have produced pictures in this country as well as abroad.

The latest to join Mr. Swanson's company is Otis Turner. Mr. Turner has, for some time past, been connected with the Imp brand of Universal pictures and has produced many photoplays of exceptional merit. Otis Turner has a creative mind and is one of the most wonderful producers that has been identified with either the licensed or independent manufacturers.

"The Daughter of the Spy"

A Cines Feature

THE story is called "The Daughter of the Spy," by Cines. It opens in one of those revolutionary states where it is customary for parties to be at variance and where plots and uprisings are of frequent occurrence. Count Rossi is the leader of a party of malcontents, and holds meeting after meeting with his friends until their plans for a general uprising of the populace against the government are perfected. At length the time is ripe for the insurrection, and immense crowds gather together, and, led by the count, make a determined attack upon the castle. The soldiers are evidently prepared for their coming and a terrible fight takes place, ending in the total defeat of the insurgents. Rossi manages to effect his escape for a time, and seeks shelter through a window in a cottage. Here he finds a frightened girl whose first impulse is to scream for help, but the count explains his plight, and, showing his wounded arm, her sympathy soon outweighs her fear, and she procures hot water and dresses his wounds. Beatrice, for that is her name, is only the daughter of a cottager, but she has a woman's gentleness in tending the afflicted, and soon the count is made comfortable, while she goes to apprise her father of the strange guest she is entertaining. At first her father is indignant but his cupidity shows him a way by which he can profit, when the name of the count is mentioned, for a large reward is offered for his capture. He accompanies Beatrice to her apartment, where he is satisfied of the count's identity, and then leaving them together makes his way to the authorities and betrays the count's whereabouts. A file of soldiers is immediately sent and Rossi is made a prisoner.

The Spy Refuses His Daughter's Supplications.

As the soldiers are taking him away he overhears the officer in charge tell Beatrice's father that the reward shall be his; then he understands that he has been betrayed. Furious, he would have killed the spy, but for the intervention of the soldiers, and thinking Beatrice also a party to his betrayal, he pours out upon her all the bitterness of his heart, for he had learned to love her, and her apparent duplicity fills him with indignation. He is taken to the governor, where after a mockery of a trial he is condemned to death. His liberty is offered to him if he will consent to betray his associates. The offer he indignantly refuses, and he is carried away to the dungeon. Beatrice is heartbroken at her father's treachery, and makes up her mind to leave him. She has a humble lover, Louis, the son of the head jailer of the prison where the count is confined, awaiting his execution. Through him she hopes to be able to assist the count to escape. She makes her way to the castle and sends a message to Louis, who comes out to meet her. Together they wander through the pretty grounds, until Beatrice promises to be his wife. They enter the castle in order that Louis may present his intended wife to his father.

In the kitchen seizes an opportunity when the two men leave her to herself, to place a note in the loaf of bread intended for the count, bidding him watch for a friend. The prisoner receives the letter from his unknown friend, and is at once buoyed up with hope. Beatrice prevails upon Louis to show her around the castle, and where the noted prisoner is confined. She makes her plans and at a convenient moment presses a drugged handkerchief to Louis' mouth. She procures his keys and makes her way to that part of the castle where the count is imprisoned. The key of his cell is missing, but the heroic girl enters the cell above, and with a pickaxe breaks her way through the ceiling after removing the heavy flag stones. She throws down a rope and the count climbs up to where she is waiting for him.

When he discovers who has rescued him, his first impulse is to return to his cell and suffer death rather than be indebted to her for his release. She throws herself on her knees and begs him to escape, explaining her entire innocense, and denouncing her father for his treachery. His faith once more restored in the devoted girl, he assists her in the preparation for their flight together. By means of a strong rope, they climb out of the window, and descend the castle walls until they reach the beach, a wonderful and daring feat. Meanwhile the spy

is on the battlements with the sentry, keeping watch over the prisoner's cell.

All at once the spy discerns the figures of the count and girl descending the rope. He seizes the rifle from the guard and just as the escaping prisoner and his companion reach the beach he fires and shoots Beatrice. The count lifts Beatrice in his arms and carries her over the rocks into the open sea, but when he finds that she is dead he returns to the shore with his burden, and awaits the appearance of the officers. The alarm is given, and soldiers swarm from all parts of the castle and descend to the beach, where the spy discovers that he has killed his own daughter. The shock kills him instantly, and the count is carried back to his cell to await the time of his execution, heartbroken at the fate of the devoted girl, who had given up her life for his sake.

Picture Show Deal Called Fake

The story that centers about the cleverness of Alton C. Mann and his double-action, in-and-out moving picture show deal ends in arrest and prosecution on a charge of swindle. Otto C. Duke, innocent purchaser and now disgruntled proprietor of the theater, double-action and all, is an honest man and is entitled to his money back.

Mann realized the other day that his theater was not a money-making concern. Being, as aforesaid, a clever man, he decided to advertise. The result was that Duke appeared on the scene with $1,000, good and true, and a possible buying mood. But Duke asked to see the money going in at the little glass-fronted office before the main entrance before he turned over his thousand. And Mann was willing to do the showing.

With his eyes shining forth appreciation of the fortune that soon was to be his, Duke distinctly counted several hundred apparently enthusiastic customers who passed before the slot in the window and dropped in their nickels.

"Please, Mr. Mann, I think I'll take the theater," Duke said, as he counted out the purchase price and signed up the lease.

Then he stepped through the door and saw for the first time the interior of the building. At last had been found a theater with sufficient exits. And all of the exits had been put to serviceable use, too. The "hundreds" of patrons of the theater had entered the front door, rushed through the side and rear entrances and appeared once more at the front window with a newly acquired nickel. Only thirteen persons were seated in the playhouse.

"He used his friends to double up on me," Duke complained, "and I want him arrested."

The arrest was secured and Mann now is being held under a warrant for swindle.

Mr. H. H. Buckwalter, Manager of the Denver Branch of the General Film Co., was an interested visitor at the Selig Plant in Chicago.

Scene from Cines' "The Daughter of the Spy."

Photoplays From Essanay's

Some Coming Features

FOR the first half of September the Essanay Company announces a fine booking of unusual subjects, both dramatic and comedy.

"Back to the Old Farm," a bucolic comedy-drama released September 3, is a pleasing and novel, as well as educational production, relating the story of a young city chap who returns to the old farm on which he worked as a boy, only to find it now a marvel of up-to-date improvement and equipped with the latest labor-saving machinery. On spirited mounts he rides over the broad acres with his sweetheart, and one of the things that strikes his fancy is an auto-wagon used to convey various material in the fields. The good farmer tells the boy the auto-wagon is good for anything, and therefore is astonished next morning to discover a note from the happy couple declaring the auto-wagon is just the thing for moonlight elopements and that they will be back soon. So the fatted calf is slain and elaborate preparations made for the welcome home-coming. Beverly Bayne, William Bailey, Lily Branscombe, E. H. Calvert and Frank Dayton have the principal roles.

"The Wildman," released September 5, is a hilarious comedy subject that is a riot of mirth from first to last, and features Howard Missimer, Essanay's popular comedian, in a roaringly funny role. The story has to do with the love of Billy for Mildred, the charming daughter of old Barnabee. Charles, an artist, also loves the girl, but Barnabee objects to his attentions and urges Mildred to accept Billy. She refuses and accompanies Charles on a sketching trip into the woods one morning. Billy sees them and informs Barnabee, who rushes into the forest in his shirt-sleeves to bring the headstrong girl back. Meanwhile, Billy finds the artist's deserted outfit and, for revenge, pours a bottle of glue over a log, thinking Charles will sit in it. But the trick proves a boomerang, for old Barnabee is the victim and loses an embarrassing portion of his trousers, so is forced to decorate his exposed person with tree branches and other odds and ends. Consequently he is taken for a wildman by some girls and the town constable at the head of a posse start in pursuit. Billy joins the crowd and proves himself an arrant coward. Charles comes upon Barnabee and the mystery

"The Wildman" Himself.

"Twilight."

is explained. Billy is forced to confess and Barnabee orders him from his sight while Charles takes Mildred in his arms, much to the old constable's bucolic amusement. Mildred Weston, Billy Mason, Charles Hitchcock and Harry Cashman have the other principal roles.

"Twilight," released September 6, is a beautiful dramatization of one of the sweetest musical compositions ever written. The fading years of two old sweethearts bring back the tenderest of memories as they watch the budding romance of their pretty granddaughter. Within the old-fashioned parlor, lights turned low and the twilight flooding its enchantment through the window, the old lady sits at the spinet and once more plays the wondrous chords that transport them back again to the days of their youth and the tenderest of courtships. Then the life on the little farm unfolds before them. Gradually the years creep on, and the old people find that the dim seclusion of the parlor is much better than following the plow through the heat of midday, and once again the sweetheart of his youth takes her place at the spinet and plays while the old man slowly beats time with his withered hand and the smoke from his pipe curls upward in the darkened room. The fading scene returns us again to the parlor just as the pretty granddaughter and her lover enter and discover the old people nodding over the last strains of the wonderful music. Slowly he takes her in his arms and kisses the wan lips, while the flickering flame leaps up rejoicing, then only the wondrous twilight bathes the room as the shadows steal over all. Francis X. Bushman gives another masterpiece portrayal in the character of the old man, Martha Russell is his aged wife, Ruth Stonehouse is the granddaughter and Harry Mainhall her sweetheart.

"Billy McGrath's Love Letters," released September 13, is another of this well-known series with John Steppling in his popular role of Billy. The plot is unique, in that Bill has a quarrel with his sweetheart and their engagement is broken off. Then the inevitable little sister breaks up the affair by getting hold of Billy's love letters and distributes them in the various mail-boxes around the neighborhood while playing a kid game. The efforts of Billy and his sweetheart in recovering the letters lead to a reconciliation and all ends happily. Beverly Bayne plays Billy's sweetheart and little Eleanor Kahn is the mischievous small sister.

G. M. Anderson, the popular photoplay star, is seen in his famous role of Broncho Billy on September 14, when "Broncho Billy Outwitted" is released. The plot is strong and unusual, and deals with the cleverness of a Western girl in outwitting Broncho in a most unique way. The production is one of the finest of this great series, and Miss Vedah Bertram is seen in support of Mr. Anderson in a gripping portrayal.

For the latter half of the month the Essanay Company announce several productions of unusual merit, including the wonderful scenic release "Across the Broad Pacific," a trip to the flowery kingdom of Japan, and many others of great interest.

Scene from Essanay's "A Woman of Arizona."

Moving Pictures—Our Greatest Humanizer

By Rev. W. H. Carwardine*

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WHERE is the prophet who can foretell the ultimate significance of the moving picture? I question the ability of any man to say just when this new thing under the sun will reach its climax of development. The more you study it and ponder over it, and let your imagination move out under the spell of it, the more wonderful does the art applied to the production of these little films seem.

That we are all instinctively children is the philosophy of the moving picture. We are children in that we love pictures. Give me a book with pictures and I prefer it every time. A few years ago, and not a newspaper in the country displayed pictures in its columns. Today no journal can exist without the aid of the camera. Important on the staff of every paper in town or country is the man with the camera. The advertiser must have pictures to display his wares in the advertising columns. The city editor demands a photograph, and you must get it if you expect to hold your job. It is a great day for the illustrator. The clever cartoonist is the man who gets the big salary.

The moving picture man has caught the spirit of the age. He knows that the appeal to the eye is the charm that captures us from childhood to old age. To the picture he has added the vital force of action. Action added to the scene is a double increase of delight. We must have action in the story, we must have action on the stage, and plenty of it. And so action becomes the red blood and vital energy of the moving picture.

At once the universal world is brought before us in the motion picture, and all its wealth of mystery and beauty is mine for the looking. Nothing in the heavens above, the seas beneath, or on the face of the earth, can be hidden from view. "All the world's a stage," said the great master of dramatic art. It is a dictum that we accept as we do the gospel. But it has been a stage circumscribed and cramped within certain definite lines and boundaries.

The moving picture has crossed the lines and broken down all boundaries. Wherever you can focus a camera, and that means everywhere, you can have a picture of real life of which the fathers never dreamt. The teaching of the good Book has come to its own when it says, "There is nothing hidden that shall not be revealed."

From a prize fight to the coronation of a king, all the myriad happenings of life, serious, solemn, humorous and fantastical, are caught by the wizard of the films.

It is the real thing. It is not a make-up nor a make-believe. Infinite details that your artist with pen and made plain. Nothing is lost on the crowded street; the

Scene from Essanay's "Back to the Old Farm."

brush, your scene painter, can never produce, are here military procession, the bull-fight, a naval target practice, a presidential candidate making a speech before his enthusiastic audience, the big steamer moving out of her dock toward the ocean voyage, the excitable moment of a big baseball game when bedlam breaks loose, a train wreck, and, marvelous to relate, the every motion of a flying machine careening through the air, breaking a world's record.

You cannot deceive the little pictures, nor lie to them. They are the embodiment of honesty. Even if you try to hide your face, they will disclose your evasion. The man with the film machine is the modern Nemesis. He will get you if you don't look out. He delights in the good. But the weak things and the foibles, things crooked, shams and inconsistencies, cruelties, injustice and violations of law are equally accessible to him.

The moving picture is the art preservative. You have seen Edwin Booth in Iago. What would we give to have the real expression of the great actor so preserved that in after years we could see his every shade of facial look recorded on the screen. This could have been done. And the very intonations of his voice accompany the picture. The great orator, the stage artist, will in time come to appear before the lens and shutter, so that posterity may also enjoy the reality of expression emphasized by genius. Clinging to the rafters over the head of William Jennings Bryan, I heard him deliver the speech of "The Cross of Gold," that paved his way to fame. What a scene the vast coliseum presented, and what a chance it would have been for the moving picture mechanician! Some one speaking of Madame Bernhardt, says that "to watch the movements of her fingers in one scene would be a liberal education to the ordinary actress."

The day is coming when all art, invention, scientific investigation, research into the realms of nature, myriad forms of industrial achievement, reforms of every description, travels and explorations, will pay their homage to the power of the moving picture manipulator.

As an accompaniment of education, who can estimate the value of the moving picture in the class room? If you want a clean city, if you would hasten the eradication of vice and dirt and disease, would teach the children what a dirty little disease-breeder the common house fly is, show up the rottenness of foul and badly ventilated tenements, emphasize a thousand lessons in the adulteration of foods, the difference between the production of clean milk and bad milk, then you will have to do it with the moving picture. The awakening of the masses to the terrors of the white plague, illustrated by the man with the moving picture machine who deals with every phase of the battle with tuberculosis, is worth more than a thousand volumes and a million lectures. The moving picture makes every school boy a reformer and every school girl a more intelligent mother and homekeeper in the days to come.

The moving picture is the most humanizing device this side of eternity. It will hasten more desirable reforms in social and industrial conditions in quicker time than the pen of the magazine muck-raker or the impassioned oratory of the intense reformer. Show them up, these bad conditions of the sweat shop. Throw on the

Scene from Selig's "The Indelible Stain." Copyright, 1912, by Selig Polyscope Company.

Scene from Cine's "The Daughter of the Spy."

lime-light and let your picture man spin his films, so that we can see the actual working conditions of the little children dwarfed and dying at the loom, on a pitiful wage, that dividends may be produced out of flesh and blood. The over-worked employee amid the raging fires of the steel mill, the colliers who risk life in the bowels of the earth, the toiler in all places dangerous, should thank God that out of the brain of an Edison, and the craft of the moving picture man, the world sees and feels his needs as never before.

The preacher has found the moving picture to be an aid to his work. Its potency in that direction has not yet been fully discovered. It will not take the place of liturgy or sermon, where personality, voice and gesture will ever play the first and essential part in the emphasis of truth. But it will have a part in the program of religious development. It will help to win back the crowd. It will aid in the appeal to the heart. It will attract men to the temple of worship. The parables and miracles of the Divine Master can be so presented to a certain type of humanity as to make real, with added voice of the preacher, the lessons of holy writ. What a power it would be in a Sunday school to close the session with a five-minute film review of the day's lesson. That would bring out the youngsters. The drink habit, the cigarette evil, and many of the vices against which the church would warn its youth could not be more strenuously exposed than with the moving picture.

The moving picture has revolutionized the field of playwright. It is simply a new development in the world public amusement. The development of the five and ten cent theater has been the marvel of the age. It has been good and bad in its influence. Municipal legislation has met the emergency and weeded out the bad. This lighter and cheaper form of amusement is here, and here to stay. It must be regulated and its better side developed. It will not do to rail at it, and seek elimination. You can regulate Niagara easier than eliminate the demand for amusement. We live in a weary day, a toilsome age, a strenuous time for the average man who lives in the city and strives for a living. Even if his wages are better, all else is higher in price, and the struggle is bitter. The jaded nerves, the throbbing brain, the tired muscles demand relaxation. Better rest the body through the eye and flash a good picture on his mind than fire his brain in a saloon with rotten whiskey. Provided that the show is clean, better that the lad should seek amusement in the motion picture amusement hall than in the pool room.

As an illustration of this, a saloon keeper of Chicago observed a falling off in his trade. He missed the youth who had frequented his place. A few doors from his saloon he found them with hats off, enjoying the moving picture entertainment. Later another one started on the other side of his saloon. This was too much. He sold out his saloon, went into the moving picture business, and made more money with a clearer conscience than in his former business.

The moving picture demand is not a destruction of legitimate drama nor an infringement on the field of the

of amusement. The one cannot do away with the other. New forms are ever arising in the many sided phases of human activity. We stumble on new inventions and it disorganizes old notions and preconceived ideas. Adjustment inevitably follows, and antagonisms are smoothed over by time and custom. After the public desire for the moving picture amusement has been satisfied and its satiety been overcome, this form of pleasure will seek its proper level, accepting its share in the public demand, and the glutted market recede to its legitimate and natural level. The old form and the new will each find their place and have their share in the ducats spent on this type of pleasure.

That the moving-picture industry is not altogether a producer of amusement, that it has an application to manifold other important fields of human effort, and that it has an accepted standing in the commercial life of the nation is evident when one considers the matter from a business standpoint.

A visit to the Selig Polyscope Company's plant is a revelation to the uninitiated. Situated on the northwest side of the city of Chicago, occupying an entire block, it is at once unique, strange and fascinating. It is one of the three plants owned by this organization in which over a million dollars is invested. Like all other big combinations of centralized capital, it is the survival of the strongest and the fittest.

At the south end of the block is situated a building well adapted to the exigencies of the Polyscope industry. The summit of the building is a great enclosure of glass, a mammoth sun parlor, an immense photographer's studio. It is as light as all outdoors. In this auditorium, ideal for its special purpose, is floor space on which settings are arranged for the portrayal of any scene demanded by the playwright. I observed seven distinct scene settings in which little plays were being enacted by first-class actors and actresses. I watched one little bit of play for a half hour. The prompter held sway over five actors. Again and again they enacted the part, which was but a brief portion of the play that was to be sent out on the road. What patience, reiteration, and rushings back and forth, to get every detail in gesture ready for the film. It was real acting. They spoke their lines in order to get right facial expression and force of gesture. Very patient were these players. I caught a lesson that I will never forget. If a preacher was as particular in the preparation of the delivery of his sermon as these actor folk to amuse the people, how much more effective would be his sermonic message. Just at the crucial moment when the prompter had the piece to his liking, he had the film man turn his reel as they went through the scene in its final representation.

Every convenience for the actors is supplied on another floor in the way of dressing rooms and rest rooms, equal to those of the best playhouses of the city. The best artistic talent is employed—high salaried people. One young woman long in the employ of the Selig company is said to be the best motion picture artist in the profession. The property room is as complete as anything of its kind on the continent. It is a marvel of orderliness, a well-equipped store room for any imaginable thing required at a moment's notice by the stage setter. An army of carpenters, mechanics, painters and roustabouts were at hand busy in the working out of details connected with plays to be enacted before the lens and transferred to the films. Cosy little rooms are here and there interspersed in quiet corners where the playwright can work out the scenes and creatures of his imagination.

In connection with this part of the industry was a half block of outdoor enclosure where open air scenes could be enacted. Scattered about the grounds were representations of coal mines, tunnels, a great revolving arrangement on which scenes were painted, real cars set up and a train wreck portrayed. A three-story house had been erected on the grounds, set afire, and a realistic fire scene, fire department and all, was enacted for the man with the films. There were old castles, grottoes, Peary's north pole expedition, a great cement bottom arrangement for a lake of water on which real ships are built and scenes of the sea presented. There were bronchos, ponies for the wild west cowboys, a very valuable collection of dogs, some of them from the far north, dog sleds and the paraphernalia of an Arctic expedition. Vehicles of every description, ancient and modern, were stored in a large building, ready for the scene required.

Intensely interesting was the section where the films were prepared for the market by expert hands. The washing, drying, tabulation and preservation of these films require highly skilled labor. Thousands of yards of films were arranged in a room where at a moment's notice they could be produced for the trade. Even the dark rooms were remarkably adapted for the special work required of them.

Finally we were conducted into the room where in darkness the completed product could be thrown on the screen. Here each film is thoroughly tested, marked and catalogued for service. We were treated to a view of one of the choice products of the company entitled "Lost in the Jungle." It was a little bit of love and danger in the wild jungles of South Africa. The heroine had fled into the deep forest. There she was attacked by a tiger, killed the brute, and was rescued by a pet elephant. To produce this the Selig Polyscope Company had spent a small fortune, had trained two tigers and an elephant, and had repaired to Florida with the entire outfit to produce the real thing—a good illustration of Yankee enterprise and an evidence of the risk, expense, patience and determination incident to an industry that is one of the marvels of the twentieth century.

List of Registered Exhibitors

ARKANSAS.

Saul S. Harris, Gem-Royal, Little Rock.

CALIFORNIA.

Ben Michaels, five theaters, San Francisco.

CANADA.

Paul Le Marguard, Starland Theater Co., Winnipeg, Manitoba.

AUSTRALIA, N. S. W.

D. C. Jeffrey, The Greater J. D. Williams' Amusements Co.

GEORGIA.

W. H. Peck, Atlanta.

ILLINOIS.

Chas. David, Jr., Acme, 3410 Ogden Ave.; Mrs. O. C. Affeld, Theater Sheridan; Walter S. Altland, Ideal; S. H. Altland, Swanson; Julius A. Alcock, Edna; C. A. Anderson, Hermosa; C. Anderson, Buffalo; H. S. Archibald, Casino; A. Arkin, Wonderland; H. E. Ascher, Campus; Balaban Bros., Circle Theater; J. A. Bell, Bell Theater; E. B. Berkley & Bros.; Eddys & Forest; N. Bloome, Katz Theater; William C. Bobb, Rex Theater; John Boheng, Bismark; Geo. Booth, Bridgeport Theater; W. E. Bradley, Edna Theater; L. Breck, Wentworth Theater; Jules Breitschneider, Monroe Theater; William H. Cadoret, La Petite, Kankakee; James C. Cermy, Victoria Theater; B. Charuhas, 18th St. Theater; E. J. Chelina, Bower Theater; I. Coskey, Ideal Theater; M. A. Choynski; Fred C. Cleveland, Circle Theater; C. Colson, Arrow Theater; Mr. and Mrs. R. L. Crescey, Clifton; W. J. Crowley, York Theater; B. G. Drummond, Aloin; M. Eckmann, Liberty Theater; William H. Jenner, Monroe Theater; Sig. Faller, Bijou Dream; H. B. Fitzpatrick, The Cupid; Miss Eunice Fitch, Manhattan Theater; F. S. Fisher and Wolf, Jewel Theater; James Foreston, Monarch; C. H. Foster, Lexington; F. H. Franke, Californian Theater; Fred Galluzzo; J. B. Gelder, Forum; J. G. Gilmore, Ideal; Richard Goldman, Clarendon; J. Goodman, Colonial; Herman Grace, Rex; F. W. Grovers, New Theater; Ed. Hanselman, Casino; F. W. Hartman, Fay; William Halen, Park; Harold A. Hill, Star Theater; L. G. Rover, Winchester; J. S. Tank, South Park Theater; A. J. Hill, Glen; J. A. Hines, Lydia; G. F. Hesch, Principal; George Henry, Board Palace; William Hershberg, Magnet; S. S. Hopper, Lyric, Freeport; Max Hyman, Barry; Harry Hyman, Janet; E. D. Smith, Dell; Louis J. Jones, Orpheum; Leo Karlsberg, Elite; S. W. Kaufman, Paragon; S. Katz, Wallace; S. A. Edlam, Bell; M. Katz, Illinois; Andrew Krazes, Comus Theater; H. Kahn, Columbia Theater; Ed J. Mock (honorary member); A. N. Lewis, McKinley Park; A. Lindskog, Lindskog; L. Lunn, Yale; E. W. Robinson, New Lyric; Harry Lindner, Janet; H. Busch, Hillside; H. L. Lieberthal, Colleen; J. and H. Lamm, Palace; C. P. Lautenschlager, Ideal and Grand Theaters; Wm. H. MacCollin, Lyric; M. K. Berkeley, Erie Amusement Co.;

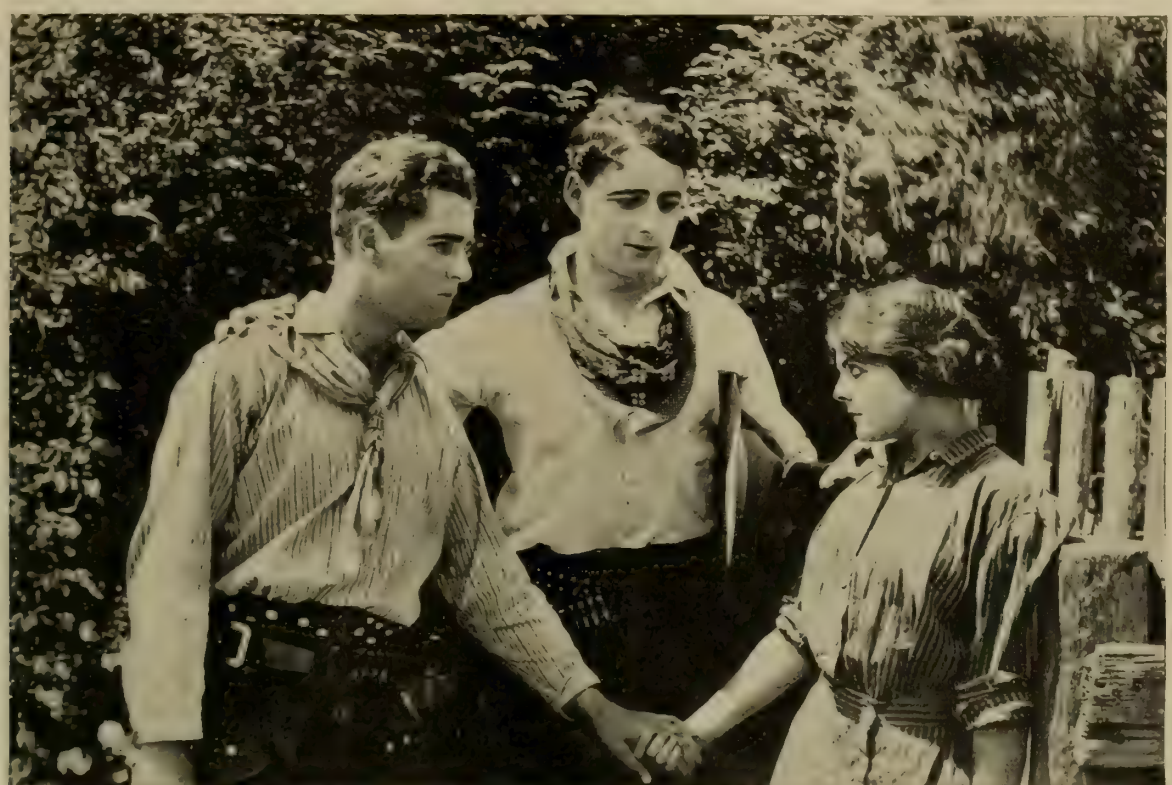
M. S. Marks, Marshfield; L. L. Marks, Colonial; L. A. Forbes, Jefferson Theater; G. H. Moore, Orpheum; H. M. Glickauf, Power Theater; Miss Ida Mertskey, Montrose Theater; C. C. Cull, San Souci Park; A. C. Strange, Bluebell; Kellogg & Post, Crown Theater; B. Burger, Archer; Harry Wolf, Washington; Arthur Shuk, Brooklyn; W. N. Conway, Davis Square; C. B. Runquist, Progress Theater; C. A. G. Kinpus, Devon; H. W. Glickauf, Powers; L. Brown, Pilsen; A. D. Markwalter, Bryn Mawr; John Miller, Glamour; H. W. Mitchell, Pilsen; P. M. Esser, New Theater; John Miller, Glamour; A. C. Man, Crystal Theater, D. Munstock, Sangamon; Myers & Buehlman, Juliet; I. Martin, Ideal; F. O. Nielson, Parkway; Geo. Outman, Foster; P. M. Perretz and wife, Aberdeen; J. Powell, May; Fred Linick, Orpheum; R. M. Power, Ashland and Odeon; Geo. L. Padte, Calumet; Chas. C. Ison, Charm; Mrs. N. Peach, Neighborhood; Albert G. Reider, Lincoln Park Theater; Mrs. E. B. Rose, Marion; A. Rosenthal, Wonderland; J. H. Redder, Ideal; E. A. Fraake, Clark; Mrs. E. M. Rosenthal, Wonderland; Wm. Hassett, Montrose; J. Stough, Playhouse; E. H. Schulze, Columbia; H. Schoenstaedt, Ashland; A. Schoenstaedt, Ashland; J. C. Shaw, Sheldon; W. N. Simons, Center; J. C. Shaw, Sheldon; W. N. Simons, Center; F. C. Schaefer, Crystal; W. H. Sherman, Clarendon; Fred W. Schaefer, Crystal; Harry Siff, McKinley Park; A. W. Strange, Ruby; Chas. G. Stewart, Palais Royal; N. Sampanis, Royal; N. Smith, Royal; Wm. J. Sweeney, Standard; Sidney Smith, Ked-

INDIANA.

Mr. and Mrs. S. E. Sampson, Princess-Star, Anderson; Mr. and Mrs. J. Kirkhoff, Princess-Star, Anderson; H. W. Summers, Orpheum, Anderson; Chas. Angel, Wonderland, Bluffton; O. L. Jarodski, Colonial, Danville; E. E. Cole, Star, Elkhart; R. J. Rush, Princess, Elkhart; H. F. Mosiman, Majestic, Elwood; J. R. Brannen, Savoy-Colonial, Evansville; M. G. Perrin, Lyric, Evansville; H. W. Bruce, McClan, Indianapolis;

IOWA.

Sprague Green, Lyric, Ft. Wayne; Abe C. Heisler; Oscar E. Holbrock, Hippodrome, Ft. Wayne; Joe Boramerscheim, Gaiety, Ft. Wayne; E. Rubel, Grand, Gary; C. J. Simon, Grand, Gary; V. W. Young, Art, Gary; H. E. Rosebrough, Huntington, Huntington; F. L. Walker, Lyric-Palace, Huntington; C. E. Lewis, Bijou, Indianapolis; J. L. Van Buskirk, Palace, Indianapolis; Frank Green, Green, Indianapolis; D. Brown, Jr., Imperial, Indianapolis; E. J. Addy, My Theater, Indianapolis; J. M. Rhodes, Imperial, Indianapolis; J. B. Hubert, Big-2-Jones, Indianapolis; C. Furniss, Imperial, Indianapolis; J. A. Victor, 2-John, Indianapolis; L. A. Kleine, Arc, Lafayette; A. J. Inks, Crystal, Ligonier; Geo. L. Sawyer, Century, Mishawaka; W. H. Peeling, Royal, Muncie; D. Williston, Lyric, Muncie; O. J. Chandler, Dallas, Peru; O. G. Murray, Murratte, Richmond; F. G. Rembusch, Alhambra, Shelbyville; H. F. Prentice, Fountain Theater, Terre Haute; W. R. Deaton, Royal, Warsaw; A. W. McIntosh, Crystal, Waterloo; J. H. Newell, Idle Hour, Bloomfield; F. W.



Scene from American's "The Stranger at Coyote."

zie Ave; Wm. H. Sherwood, Clarendon; Nick Sampanis, Royal; D. L. Swartz, Erie; S. Schiller, Drexel; A. H. Talbott, Alcazar; H. F. Freulich, Robey; R. C. Valentine, Magnolia; C. J. Uonesh, Avers; H. L. Wallick, Ellisk; A. E. Wandel, Hamlin; Thos. Wenig, Electric; J. S. Weil, Lithuanian; C. C. Whelen, Washington; Jos. Wopota, Model; L. Zahler, Empress; B. F. Whitrey, Dante's Inferno; John G. Bercheit, Aurora; W. F. Chelins, Bessener, South Chicago; Frank Thielen, Star; Joe E. Tabor, Majestic, Belvidere; J. G. Gesell, Nickeldon, Bloomington; Sey. S. Keppel, Princess, Blue Island; H. H. Johnson, Lyric, Champlain; J. W. Dillon, Exhibit, Danville; I. M. Martin, Majestic, Danville; M. J. Needham, Lyric, Elgin; H. R. Slocum, Gem, Fairfield; H. W. Pittner, the Gem, Fairfield; Mrs. L. Waltzinger, Majestic, Freeport; W. S. Johnstone, Arcade, Galesburg; Henry F. Hoeft, Armory, Genesco; J. H. Roff, Lyric, Gibson City; S. L. Rotenberry, Idle Hour, Herrin; H. A. Rubens, Crystal Stairs, Joliet; C. J. Clark, Olympic, Kensington, Ill.; R. C. Mae Mullen, Colonial, Joliet; E. Haase, Princess, Dixon; G. Slothower, Princess, Dixon; Wm. Avery, Kewanee; Chris T. Taylor, Dreamland, Kewanee; R. D. Hallower, Imperial, La Harpe; David Stone, Imperial, La Harpe; Chas. Birkenbeul, Royal, La Salle; L. J. Weis, Electrical Theater, Naperville; E. E. Alger, Crystal, Paxton; M. Schermis, Lithuanian, Chicago; C. G. Steinhardt, Columbia, Peoria; C. J. Isle, Majestic, Peoria; D. R. Sprats, Idle Hour, Peoria; D. C. McClellan, Standard, Peoria; W. R. Walter, Lyric, Peru; C. H. Brown, Lyric, Exco Polo; F. M. Bord, Bord, Pontiac; E. Thalman, Jr., Grand; F. L. Dudley, Auditorium, Propietstown; Mrs. F. L. Dudley, Auditorium, Prophetstown; Mrs. C. C. Taylor, Dreamland, Prophetstown; H. E. Nelson, Colonade, Quincy; W. A. Peterson, Sr., Colonial, Quincy; L. A. Morest, Savoy and Gem, Quncy; H. Heiss, Ravenswood, Ravenswood; Mrs. M. Knapiel, Park, Rogers Park; S. R. Brand, Park, Rogers Park; O. A. Berkson, Roseland, Roseland; Jas. C. Kunz, Grand, Springfield; W. W. Watts, Vaudette, Springfield; Isadore Bernstine, Capitol-Quincy, Springfield and Quincy; Chas. Vance, Dawn, Streator; H. C. Luedtke, Star, Waukegan; Thos. O'Dow, Photoplay, Hute; H. Kirkhoff, Princess; Wm. Dedlow, McKinley Park Theater; P. Lan, Yale; E. W. Robinson, New Lyric; Geo. Pastor, Fullerton; H. N. Seiling, White Rose; B. W. Everett, Seeley; J. D. Poorman, South Park Theater; S. D. Blakely, Kedzie Ave.; J. V. Seaver, Theatorium.

Young, Dealer, Cedar Rapids; Chas. Lage, Jr., West Side, Cedar Rapids; F. P. Lemen, Star, Colfax, Ia.; Ole A. Kintz, Colonial, Grinnell; H. E. Baumgartner, Lyric, Osage; D. B. Baker, Pastime, Ottumwa; J. S. Bassett, Gem, Independence; H. E. Baumgartner, Lyric, Osage; M. Liance, Empire, Ottumwa; W. L. Rubert, Empire, Ottumwa; Clay Kreese, Bijou, Muscatine; Phil Judell, Empress, Sioux City.

FLORIDA.

F. S. Montgomery, Montgomery Amuse. Co., Jacksonville; H. C. Dorsey, Montgomery Amuse. Co., Jacksonville.

KENTUCKY.

J. M. Robertson, Opera House, Bowling Green; Preme Carter, Temple, Covington; G. H. Strolman, Victoria, Covington; H. N. Brice, Brice's Theater, Covington; C. E. Saroin, Casino, Dayton; L. H. Ramsey, Hippodrome and Annex, Lexington; John L. Steurle, Broadway Amuse. Co., Louisville; L. Dittmar, Majestic, Louisville; M. L. Simons, Hippodrome, Louisville, Ky.; Arthur V. Sheckler, Novelty, Louisville; F. Steurle, Broadway Amuse. Co., Louisville; Fred J. Dolle, West Broadway, Louisville; Fred Hoffman, Globe, Louisville; J. M. Wentzerlle, Norman, Louisville; A. B. Arnett, Majestic, Midway; Geo. A. Bleich, Empress, Owensboro

MISSOURI.

J. E. Haggard, Photoplay, Nevada, Mo.; Chas. E. Palmer, Majestic, Queen City; N. E. Field, Orpheum, St. Joe; E. M. Swichaus, Palace-Casino, St. Louis; A. R. Chommard, Palace, St. Louis; Wm. J. Skybom St. Charles Theater, St. Louis; J. S. Fitzsimmons, Shenandoah Theater Co., St. Louis.

MICHIGAN.

S. H. Zekind, Princess, Benton Harbor; W. S. Bastar, Princess, Benton Harbor; G. Holladay, Israelite House of David, Benton Harbor; C. J. Sullivan, Grand, Escanaba; Mrs. F. R. Rumler, Warner, Detroit; W. L. Levy, Lester, Detroit; Fred R. Rumler, Warren, Detroit; Peter J. Jeup, Pastime, Detroit; H. J. Pavay, I. X. L., Hillsdale; W. J. Wyman, I. X. L., Hillsdale; J. J. Rieder, Semple, Jackson; W. J. Carroll, Bon Ton, Jackson; F. P. D'Arcy, New, Kalamazoo; Carl Ray, Orpheum, Muskegon; Mrs. Zimmerman, the Colonial, Owoosso; Mrs. B. L. Converse, Temple, Owoosso; J. M. Zimmermann, Colonial, Owoosso; Arthur Poli, Royal, So. Saage.

MINNESOTA.

Thos. Furniss, Odeon and Lyric, Duluth; O. N. Raths, Gaiety, St. Paul; L. G. Roesner, Colonial-Princess, Winona.

NEVADA.

Chas. P. Trux, Unique, Spaota; G. D. Hurst, Girard, Reno.

NEBRASKA.

W. A. Waalden, Wonderland, Hastings.

NEW JERSEY.

C. Fred Ruhlman, University, Trenton.

NEW YORK.

H. H. Turner, Rochester Theater, Rochester; Allen Beckett, Lyric, Saratoga Springs; H. W. Rosenthal, Apollo, New York City; Louis Rosenthal, City Hall Theater, New York City; Samuel H. Trigger, New York City; E. M. Day, Motion World, Auburn and Rome; L. Germain, Park, Brooklyn, N. Y.; R. C. Whitten, Goldenrod, College Point; Sidney Ascher, New York City; Jos. F. Coufal, the Lyceum, New York City; L. A. Keppler, Senate and Victor Theaters, New York City.

OHIO.

Dave Sternberg, Dolly Varden Theater, Cincinnati; Wm. Kitt, Pavilion, Cincinnati; John J. Huss, Royal, Cincinnati; L. S. Wise, Dreamland, Chicago Junction; G. D. Sprang, Grabo-Olympic, Bellaire; Gus Sun, Columbia, Springeld; B. F. Newman, Pearson, Toledo; W. C. Bettis, Colonial, Toledo; R. H. Coloman, Palace, Washington C. H.; S. E. Wall, Opera House, W. Jefferson; P. D. Pebbas, American, Zanesville; Jas. Collins, American, Zanesville; W. C. Quimby, Casino, Zanesville; M. Fishman, Central, Cincinnati; F. A. Bott, Royal, Cincinnati; Chas. Sternberg, Dolly Varden, Cincinnati; Jas. H. Hannigan, Lubin, Cincinnati; G. W. Hill, Liberty, Cincinnati; C. M. Christenson, Dreamland, Cleveland; Emil C. Meyer, Penn Sw., Cleveland; Edw. Kohl, National, Cleveland; Ernest Schoartz, Erie Amuse. Co., Cleveland; L. H. Wilk, Cleveland; Miss Louise C. Schultz, Fulton, Cleveland; Sam. E. Morris, Cleveland; Frank M. Kearney, Cleveland; H. A. Lustig, Erie Amuse. Co., Cleveland; Mrs. S. A. Lestig, Erie Amuse. Co., Cleveland; Miss D. Kuhn, Columbia, Cleveland; C. C. Spiks, Alcazar, Cleveland; L. H. Becht, Mall, Cleveland; Chas. F. Schroeder, Enjoy U, Cleveland; W. J. Slimm, Marquis, Cleveland; Geo. W. Heimbuch, Superior, Cleveland; A. Mahrer, Avenue, Cleveland; W. C. Kasperin, Fairyland, Cleveland; Phil Bock, World of Amusement, Cincinnati; Otto Luedeking, World of Amusement Co., Cincinnati; F. E. Simmons, Dreamland, Cleveland; S. A. Lustig, Erie, Cleveland; J. A. Maddox, Columbus; J. Pekras, Dreamland, Columbus; Max Stearn, Exhibit Theater, Columbus; W. A. Pitts, Theatorium, Conneaut; C. C. Chacos, Pastime, Coshocton; Paul C. Henry, Grand, Crestline; Mr. and Mrs. Clem Kerr, Dayton; Mr. and Mrs. Val. Rayburg, Dayton; M. C. Eberstein, Montgomery's Majestic, Dayton; P. O. Warren, M. C. R. Theater, Dayton; W. Rayner, Dreamland, Dayton; G. L. McClintock, Columbia, E. Liverpool; Jas. H. Broomhall, Jewel, Hamilton; N. E. Chaney, Orpheum, Hillsboro; W. A. Seymour, Seemoore, Lockland; Geo. Schnker, Pastime, Lorraine; W. G. Georgion, Arris, Mansfield; Wm. G. Georgian, Arris, Mansfield; W. H. Schull, Pastime, Martin's Ferry; M. W. Miller, White Palace, Mt. Vernon; A. F. Lee, Lee's Theater, Ravena; F. M. Shalley, Royal, St. Mary's; A. L. Botkia, Edison Theater, St. Mary's.

OKLAHOMA.

Albert Jackson, Jackson, Paichuska; J. L. Sels, Wonderland, Tulsa; Carl Gregg, Lyric, Tulsa; F. P. Yeager, Wonderland, Tulsa; L. W. Brophy, Yaye Theater Co., Muskogee.

PENNSYLVANIA.

H. A. Victor, McKeesport; S. S. Victor, Savoy, McKeesport; F. J. Harrington, Coliseum, Mt. Olive; Morris Spiers, Royal, Philadelphia; Chas. Segall, Hippodrome, Philadelphia; F. G. Bowers, Pastime, Pittsburg; Jas. Deloes, Crescent, Pittsburg; Harry E. Reiff, Lyric, Pittsburg; Jas. H. Mattrews Co. Theater, Pittsburg; Harry McGowan, Pastime, Pittsburg; O. McKee, McKee's Theater, S. S. Pittsburg; G. C. Miller, Lyric, Plymouth.

SOUTH DAKOTA.

C. S. Smithers, Idle Hour, Aberdeen; J. E. Hipple, Bijou, Pierre.

TENNESSEE.

Howell Graham, Chattanooga; McMorris, Union City; Frank Rogers, Lee-Grand, Knoxville; Wm. H. Wassman, Nashville and Knoxville.

TEXAS.

H. C. Stearns, Stearns' Theater, Pt. Arthur; A. F. Dittman, Dittman's Theater, Brownsville, Tex.

WISCONSIN.

Max Kostak, Lincoln, Milwaukee; E. Burger, Clifton, Milwaukee; Neil Duffy, Elite, Appelton; H. H. Coleburn, Orpheum, Burlington; G. A. Podto, Cudahy; J. J. Disch, Majestic, Cudahy, Wis.; Edw. C. Prinsen, Idwa, Fond du Lac; A. Gootschalk, Climax Theater Co., Fond du Lac; W. E. Smith, Bijou, Fond du Lac; J. G. Rhode, Rhode Opera House Co., Kenosha; W. D. Burford, Lyric-Bijou, La Crosse; H. H. Burford, Lyric-Bijou, La Crosse; O. A. Woodke, Majestic, Lake Mills; Roy Cummings, Amuse U, Madison; J. J. Crowley, Silver City-Gem Theater, Milwaukee; H. N. Griggs, Circuit, Milwaukee; Wm. Jacobs, Lexington, Milwaukee; B. Judelle, Atlas, Milwaukee; Mrs. M. Rice, Owl, Milwaukee; Sylet, Murray, Milwaukee; Chas. H. Phillips, Apollo, Milwaukee; H. S. B. K. Fisher, Mozart, Milwaukee; S. Trinz, Empire, Milwaukee; M. R. Klein, Liberty, Milwaukee; O. J. Jacobs, Park, Milwaukee; J. Schwartz, Park, Milwaukee; O. Sprecher, Avenue, Milwaukee; Frank Cooke, Princess, Milwaukee; L. Leo, Milwaukee, Milwaukee; M. J. Weisfeldt, Crystal, Plymouth; J. D. McWillians, Liberty, Prairie du Chien; Jno. T. Bartlett, Grand, Racine; C. W. Tiede, Bijou, Racine; J. W. Clark, Idle Hour, Sheboygan; A. Ponto, Mojuvati, S. Milwaukee; Jacob Moelk, Lyric, Stoughton; Geo. B. Frellson, Unique-Park, Waukesha.

WEST VIRGINIA.

L. R. Thomas, Orpheum, Moundsville; A. W. Lambert, Lyric, Newfield; A. L. Cottrill, Wonderland, Pt. Pleasant; B. D. Eagan, Amuse U, Ronceverte.

New York Health Films

The moving-picture shows which have been given in Manhattan during the summer by the Department of Health and the committee on the prevention of tuberculosis will be shown in some of the Bronx parks.

Ferdinand D. Sanford, assistant secretary of the committee, said that he felt that the picture shows had been a great success. More than 100,000 people saw the pictures in Manhattan during twenty performances.

Hundred Indians Camped on Selig Grounds

For the last two and a half weeks, the Selig Polyscope Company's Chicago studio grounds have borne the appearance of an embryo Indian reservation. Over one hundred Winnebago red men from the government quarter at Black River Falls, Wisconsin, have been camped on the Selig grounds while that company has been producing its big three reel Fort Dearborn massacre picture. The picture is being made from the story or historical novel by Randall Parish entitled "When Wilderness Was King." The Selig company says that it will be the greatest Indian picture ever released by the house and this statement means a great deal when we remember former successes along these lines. Many of the famous Indians who took part in the Selig production of "Custer's Last Stand" are again seen in the present visualization, among them being Aleck Longtree, William Whiteswan, Mr. and Mrs. Harry Brownbear (who are on their honeymoon), James Ogalalafire (a Sioux chief), Henery Eaglebend, and the great Adam Thunder, considered the greatest living chief.

Insane Asylum Films

Preparations are under way by the state hospital commission for a unique exhibit at the state fair, to be held in Syracuse, N. Y., in September, which will illustrate by moving picture films the daily routine of life in the state hospitals for the insane. The film will be 1,000 feet in length, and depict the fittings and workings of the wards of the state, their field work and other doings at these eleemosynary institutions.

Special operators have been at work for several weeks securing the pictures and no detail has been spared to include every interesting feature from the time the patients arise in the morning until they retire at night.

In order to spare both the patients and their friends and relatives humiliation, the identity of every inmate will be carefully guarded. In groups where it is necessary that features be transmitted through the camera, nurses and attendants will pose.

When it is considered that there are 32,000 inmates of the several state charitable institutions under the jurisdiction of the state hospital commission, the interests which this carefully collected series of films will arouse is immediately apparent.

Secretary Timothy E. McGarr, of the state hospital commission, is arranging for the moving picture exhibition. He stated that the pictures would be exhibited twice each hour in the booth which will be set apart for the use of the state hospital commission. Referring to the project, Mr. McGarr said:

"Our exhibition will be a decided adjunct to the knowledge that the average citizen at present has of the workings of the state institutions over which the state hospital commission has jurisdiction. We have triel to include in our views every interesting feature connected with the daily life there."

Pictures of Physical Tests

The behavior of metal tubes under compression has been the subject of interesting experiments by a French scientist, who has made tests with metal cylinders as tiny as 0.023 inch in diameter, 0.027 inch high and with walls only 0.00004 inch thick. These little tubes were submitted to compression in a hydraulic press, the piston of which moved at a constant slow rate of speed. The gradual changes in the shape of the tubes were photographed by a motion-picture camera.

Installation of Projectors

An extensive set of specifications has been made recently for the Underwriters' Equitable Rating Bureau of Portland, Ore., by F. D. Weber, their electrical inspector. Parts of the specifications are as follows:

It is urged that, wherever possible, the moving-picture machine be located at the end of the room opposite the entrance, instead of at the entrance, as is usually the case.

The arc lamps used as a part of the machine must be constructed similar to arc lamps designed for theaters, as far as practicable, and the wiring to the lamp must, at least, be the equivalent in current-carrying capacity of No. 6 B. & S. gauge copper wire.

Wiring must all be in approved rigid or flexible conduit (this includes booth, auditorium, dressing rooms or any part of the moving picture theater). Each picture machine, dissolvers, flood or spot light must be wired as a two-wire circuit, and a two-pole switch and cut-out must cut off and protect the resistance and arc for every machine. All conduit must be brought to a point as near as possible to the arcs of the machines. Connections from arcs to conduit must be made with asbestos-covered wire. Conduit must be rigidly supported in every case.

Rheostats or other necessary current-reducing devices must be made entirely of non-combustible material and of approved design. Must be mounted on non-combustible support in such a manner that there will be an air space of at least 3 inches on all sides. The rheostat must be of inclosed design or be completely inclosed by a netting with a mesh not greater than 0.5 inch. When the resistance is not hung in the operating room and the same is excessively hot, it must be properly protected by asbestos. It is strongly advised that resistances be suspended from the ceiling on straight insulators. When it is possible, the resistance should be located outside the booth.

Top and bottom reels must be inclosed in steel boxes or magazines, each with an opening of approved construction at the bottom or the top, so arranged as not to permit the entrance of flame to the magazine. No solder is to be used in the construction of these magazines. The front side of each magazine must consist of a door having spring hinges and swinging horizontally, and provided with a substantial latch. An automatic shutter must be provided, and must be so constructed as to shield the film from the beam of light whenever the film is not running at operating speed. The shutter must be permanently attached to the gate frame. In addition, a non-automatic shutter must be provided, placed in front of the condenser, so as to be readily closed by hand.

Extra films must be kept in individual metal boxes equipped with tightly fitting covers.

Reels containing films under examination or in process of rewinding must be inclosed in magazines or in approved metal boxes similar to those required for films in operation, and not more than two feet of the film shall be exposed in the booth.

Scene from Selig's "An Equine Hero." Copyright, 1912, Selig Polyscope Company.

All booths must be at least 6.5 feet high, or high enough to provide space for gravity sliding doors, with floor space to vary according to the number of machines in the booth. The floor space for one picture machine alone must be 6 by 6 feet; for one picture machine and one stereopticon, 9 by 6 feet; for two picture machines and one stereopticon, 12 by 6 feet.

Openings per machine in the booth must consist of one for the operator and one for the machine. Opening for machine shall not be more than 8 inches high and 12 inches long. Operator's window shall be not more than 12 inches wide and more than 12 inches high. All openings in other portions of the booth, except ventilator in ceiling and entrance doors, must not exceed 8 inches wide and 12 inches high. All openings to this booth, excepting entrance doors to this enclosure or house, must be arranged so as to be entirely closed by doors or shutters constructed in the following manner: Doors must be hung so that gravity will tend to close them (only vertical sliding doors will be approved) and be held open by a twine arranged in such a way that it will pass directly over the film when in place. All doors over openings, except entrance doors, must be sliding doors, and be constructed of two pieces of No. 20 B. & S. gauge galvanized iron, one piece placed on each side of one-quarter-inch asbestos; lap 1 inch around the corners, and the whole riveted together. The doors must lap over all edges of openings at least 1.5 inches. The same must run in galvanized iron guides of at least No. 14 B. & S. gauge, the guides to lap over door at least 1 inch, and fit snugly against the openings covered. The guides must be placed inside of the booth and all the heads of nails or screws holding them in place must be concealed by a single lock formed on the guides. These guides must be continued across the bottom of the opening to form a seat for the door to drop into, corners of guides to be lapped and riveted.

Ventilation must be obtained through the ceiling in all booths to the outside air, and no ventilator to be of smaller size than 36 square inches in cross section per machine. This ventilator must be constructed with lock joints or rivets, and solder must not be depended upon for holding sheets of metal in place. The gauge of metal must be the same as used in the construction of iron booths.

Stationary wooden metal lined booth must be constructed of sheathing at least three-quarters of an inch thick, supported by 2 by 4-inch wooden studding, not more than 18-inch centers, presenting a smooth and solid surface on the inner side of booth. All studding, braces, etc., must be on the outside of the booth. The ceiling and walls of the booth must be lined with at least one-eighth-inch asbestos under galvanized sheet iron as thick as No. 24 B. & S. gauge, and the joints must be locked. The floor must be covered with galvanized sheet iron, at least as thick as No. 20 B. & S. gauge sheet iron over one-eighth-inch asbestos. The metal must be secured in position by nails and the heads of these covered by an approved lock joint, made with the metal linings of the booth. Entrance doors must not be larger than 2 by 6 feet.

Scene from Essanay's "Billy McGrath's Love Letters."

Of Interest to the Trade

Manufacturers Convention Exhibits

Probably no other feature contributed so much to the success of the convention as did the manufacturers' exhibits on the "Midway," located on the eighteenth floor of the hotel. The halls and lobby were one seething mass of interested exhibitors viewing the attractive displays and familiarizing themselves with the apparatus pertaining to the moving picture theater. Considering the number of devices offered for the use of the motion picture exhibitors, it is surprising how quickly inventive genius has risen to simplify the conduct of the new industry.

It would be difficult to say which of the following displays proved to be the most attractive, for every room was crowded throughout the week, and nearly everyone announced sales of considerable magnitude.

A. H. Andrews Company.—This company displayed a line of opera chairs in Room 1814 that proved of much interest. The exhibit was in charge of J. M. McLaughlin who was assisted by J. D. Carr, W. A. Bishop, A. N. Carstens and Geo. P. Shea. Automobile busses were provided by the Andrews Company to carry visitors to their big plant to see the interesting processes employed in the manufacture of chairs.

General Electric Company.—A comprehensive exhibit of electrical apparatus suited to the needs of the moving picture show, such as mercury arc rectifiers, transformers, flood lights, fans, radiators, and ozonators was exhibited in Room 1815, in charge of Mr. C. W. Gallup, and his assistants, J. L. Buchannan, J. H. Doritz, and F. M. Rosseland. Being a comparatively new device, the ozonators attracted a great amount of attention and the room was crowded practically all of the time. The rectification of alternating current for use in projectors by means of the mercury converter is a proposition that is rapidly becoming of importance to exhibitors.

American Seating Company.—A very complete display of opera chairs was shown in Room 1816, under the direction of Mr. A. E. Dickerman, assisted by J. G. Carlsen and George Anderson.

Hunton-Fell Elliott Company.—An exhibit of current event slides, photographs and motograph display racks was made in Room 1817 by this company, under the direction of Mr. E. F. Renner and T. D. Hume of New York.

Nicholas Power Company.—Room 1818 was the home of the Cameragraph, with H. B. Coles of New York in charge, assisted by F. W. Swett. The many exhibitors using the machine congratulated the representative of the company on the service that they were receiving, and their testimony was without doubt a big boost to the business accomplished during the week of the convention.

The Kiewert Company.—Who occupied Room 1819, exploited the "Bio" carbons, and distributed cigarettes bearing the Bio seal as souvenirs. Needless to say, these were among the most popular souvenirs issued. The exhibit was in charge of Robert W. and George F. Kiewert.

The H. M. Hirschberg & Company of New York occupied the same room, and gave an interesting exhibit of Siemens Lamps. A. E. Saloman had charge of the latter display.

Enterprise Optical Company.—This firm, with headquarters in Room 1920, had a very complete display of the latest 1913 models of the Motiograph. L. A. Woodward was in charge of the exhibit and was assisted by F. A. Clark and F. W. Horn. Like the majority of the other projector exhibitors, the Motiograph participated in the projector contest at Orchestra Hall.

Precision Machine Company.—Under the charge of J. E. Robin, the Simplex projector made hundreds of friends, both at the headquarters in Room 1821 and at Orchestra Hall as well. In many ways the machine was a revelation to the visitors.

Novelty Slide Company.—A display of photoplayer, advertising and announcement slides was made by this company in Room 1822.

Pyrene Company.—The well known fire extinguishing fluid, Pyrene, was demonstrated by J. D. Cole in Room 1825.

American Moving Picture Machine Company.—Was represented by Eric Morrison of New York, who demonstrated the many good points of the Standard machine in Room 1826. His machine was an active competitor for honors at Orchestra Hall.

Kansas City Slide Company.—Made an extensive display of announcement and player slides in Room 1807. A clock slide exhibited by this firm attracted a great deal of attention.

Exhibitors Advertising Company.—This company, which was located in Room 1806, was represented by V. R. Rouls and C. C. Pyle, who explained the merits of their licensed posters and slides to the many visitors. A ticket-registering device is also handled by them.

Mirror Screen Company.—The Mirror screen, Room 1849, was represented by F. J. Rembusch, who was assisted by F. P. Bloomfield. A souvenir mirror was distributed to the guests.

International News Service.—L. M. Davis occupied Room 1853, showing International News Service current events slides, and Pathe Weekly Lobby displays.

American Photoplayer Company.—The exhibit of this company attracted considerable attention through the operation of their instrument which was installed in Room 1847. By the use of this player it is possible to obtain practically all of the orchestral effects that could be desired. The exhibit was under the charge of C. C. Spaulding, president of the company, who was assisted by B. R. Van Valkenburg, the inventor of the instrument.

Decorators Supply Company.—Catalogues and circulars were issued by this company from their headquarters in Room 1850. They were represented by A. F. and R. D. Powers.

American Song Slide and Poster Display Company.: A. B. C. posters, photoplayer and announcement slides were exhibited by this company under the direction of A. L. Heyman in Room 1850.

J. C. Deagan.—Nearly everybody at the show availed themselves of the privilege of playing the electric bells or Vitaphones on display in Room 1845. The Vitaphone, which consists of a series of electrically operated chimes of beautiful tone, was the principal feature of this exhibit, and their value was thoroughly impressed on the visitors by J. C. Deagan, Jr.

Essanay Film Manufacturing Company.—The Essanay headquarters, Room 1811, were a most popular retreat for both the visitors and the exhibitors. Besides the cigars and drinks that were proffered to all, the entertainment committee, which made things pleasant for the guests, distributed unique watch fobs and hat pins bearing the Essanay Indian head. Charles Stark, E. R. Day, H. Tipton Steck and Miss Dolores Cassinelli entertained in behalf of the company.

Film Supply Company.—The headquarters of this company was located in Room 408, and it was there that the popular Film Supply Daily was issued by editors Raver and Magie, with the farther assistance of Furnham, McArdle and Bert Adler of the Thanhouser Company. It was far from the madding throng of the "Midway," but it was a busy place at that.

Universal Film Company.—The hustling Universal of Room 1848 was the most prominent feature of the convention. To recite their activities in detail would require an extra edition of Motography. This was the room in which the enterprising Universal daily was edited by Joe Brandt, Joe Engel and Aubrey Kennedy, and it was also the headquarters of the celebrated Universal Band of rotunda fame. Besides all this, the Universal Company were the sponsors of the boat ride, one of the prominent features of the convention.

D'Arcy Ticket Vending Machine Company.—Mr. F. P. D'Arcy, who is the owner of a theater in Kalamazoo, Mich., demonstrated his ticket vending device in Room 1813. To meet his own needs, Mr D'Arcy developed this machine, and finding it met every need, decided to place it on the market.

The Rudolf Wurlitzer Company.—The Wurlitzer Company occupied Room 1716, where it exhibited several of its instruments. Another instrument was installed at Orchestra Hall, where the pictures were shown. The exhibit was in charge of T. P. Clancy, G. H. Parker and A. Libbin.

Trade Papers.—Nearly every paper or magazine exploiting moving pictures was represented at the convention. The *Mirror* was represented by Mr. Beecroft; the *Bill Board* by J. H. Mayer and C. J. Ver Halen in Room 1804; the *Clipper* by Warren Patrick; and the *Morning Telegraph* by J. D. McArdle and J. W. Farnham in Room 412.

The *Moving Picture World* was represented by J. S. McQuade, G. P. von Harleman and G. M. Gabe, who were assisted by W. S. Bush and J. L. Hoff from the New York office, in Room 1846.

The *Moving Picture News* was represented by A. H. Saunders.

"The Capture of New York"

"The Capture of New York," by Thanhouser, shows scenes attending the attempted capture of New York by the Red army in the recent maneuvers in Connecticut, and is complete in one reel. Twenty thousand men participated in the attack, and the Blue army was steadily driven back to the great city it was defending, stubbornly contesting the ground at every retreating step. All the different forces that made up the victorious Red army are shown in action in the film. The whole picture is very realistic. The Thanhouser "war correspondents," according to the finished film, stuck close to the battlefield and got some fine close-up views of the fighting. It is the kind of stuff that makes you change your mind about wanting to be a soldier! The picture starts with the machine; Lieutenant Milling coming down; Aviator Havens landing after flight; Haven and Milling taken after landing; aviator at work. In addition to the aeroplane and wireless views, the use of the army automobile is also demonstrated. Finally the fight commences and the camera takes you after the Red army in their pursuit of the Blues. The battlefield scenes are remarkably clear and in nowise obstructed with smoke as in the case of many scenes of this nature filmed heretofore.

Civic Moving Pictures

Free moving picture exhibitions will be given by the Forum Institute of New Orleans, La., which succeeded the Forum, every Saturday, beginning with October. The institute has been incorporated and the board of administrators is comprised of the following: Dr. H. Elmer Gilchrist; A. B. Booth, vice president; E. Carl Schnabel, secretary; Carl F. Redwitz, treasurer; Henry Wisner, C. A. Stair, W. T. White, T. W. Lunt, E. E. Edwards, A. W. Davis, Alvin Porter, J. M. Gwinn, C. H. Behre, St. Clair Adams, Dr. B. A. Ledbetter, Guy Guthridge, Foster Olroyd, Dr. C. J. Lopez, J. B. True, Jr., Dr. Oscar Dowling, H. E. Groffman, Paul J. Cendon, B. J. Daly and J. A. Charbonnet.

As stated in the act of incorporation, one of the objects of the institute is to bring together those interested in social and civic culture. It is non-sectarian and non-partisan in character, and the pictures used will be of all descriptions.

Scene from Selig's "The Fighting Instinct." Copyright, 1912, Selig Polyscope Company.

transporting of cavalry and their preparations to move to New Canaan. Then section A of the aerial squadron is shown sending out wireless messages. You see a wireless field set and the hangars of the aerial squadron. Some of the other scenes shown are installing wireless apparatus on Burgess Wright's aeroplane in the aerial squadrons; Aviator Lieutenant Milling, U. S. A., and his Curtis machine; cavalry division of Blue army; cavalry on "hike" in heavy marching order; rear guard of cavalry division leaving camp; officers' mess; "camp canaries;" army cook tent at a busy hour; "roast beef for dinner!" "making himself comfortable;" "a little game of black-Jack;" "his own tailor;" General Lasker Bliss' headquarters; Aviator N. Y. N. G. Beckwith Havens in Curtis'

Kleine's Cines and Eclipse Releases

The scenes of "A Tragedy of Long Ago," Kleine's Cines release of Tuesday, September 3, are laid in the romantic surroundings of Southern Italy, during that exciting period when the numerous provinces were governed by the powerful and tyrannical dukes and when treason, conspiracy and plotting were the principal occupations of the day and honored professions. The beautiful Beatrice of Tenda is persuaded by the Archbishop of Milan to marry the Viscount Philip in spite of the fact that she has little affection for him. Thus begins an enthralling tale of conspiracy, plotting and counter-plotting, love, hatred and revenge. The self-sacrificing love and loyalty of the followers of Beatrice stand out in warm relief from the tragical story. Costumes and settings are in keeping with the part. The photography throughout is good.

One of the finest travel pictures the Urban-Eclipse people have ever put out is, "From Lauterbrunnen to Murren, Switzerland, by Rack Railway," (5200 feet high), which will be seen Wednesday, September 4, on the same reel with the excellent topical subject, "Small Game at the Zoo," which pictures in highly amusing fashion the antics and adventures of an eccentric sportsman. This is an unusual reel full of instructive diversion and entertainment and as usual with the Eclipse subjects, beautifully photographed.

The Saturday's Cines for September 7 is a thrilling and intensely interesting military subject depicting battle scenes and hand to hand conflicts which occurred during the terrible period of the sacking of Rome, May 5th, 1527. The fact that it is based on historical data attaches additional interest and importance to the story. When the Duke Bourbon refused to grant Pope Clements' request not to pass through the pontifical territory, great terror was spread throughout the city of Rome; the people fled to their homes to barricade them against possible plunderers while the garrison rushed to man the city's gates and walls to repulse the invaders. The Bourbon's army proved the more powerful and on May 5, 1527, they effected breaches in the walls which enabled them to enter the city and commence their robbing, murdering and burning orgies. Woven about these exciting incidents is the love story of the Duke Renzo of Ceri and Giulia Vallati, his betrothed. The duke's valiant effort to save the beautiful Giulia, their hasty flight in which they are overtaken by the marauders and the duel in which the duke and his followers are outnumbered and the poor lady accidently receives a fatal wound, are scenes of absorbing heart interest which cannot but thrill with human sympathy any class of audience. Many beautiful scenes are shown, including the famous and historical St. Angelo Castle bastions and scenes in the vicinity. The action is vivid and very realistic, being ably portrayed by a selected company of Cines players and beautifully set forth by perfect photography. A short scenic has been added to complete the reel and in "Picturesque Sardinia, Italy," are shown beautifully colored and highly interesting views of the principal town, the harbor, cathedral, royal palace, St. Remy's ramparts and a delightful scene of the sea.

Scene from Selig's "Circumstantial Evidence." Copyright, 1912, Selig Polyscope Company.

Lubin to Build New Plant

Sigmund Lubin, the Philadelphia producer of moving pictures, has purchased Betzwood, the 250-acre country place of the late John F. Betz, on the east bank of the Schuylkill, north of Norristown, Pa., for $100,000. The property will become a home of moving pictures.

Convention Exhibit of the Kansas City Slide Company.

Mr. Lubin plans to expend more than $1,000,000 on buildings and their equipment. Part of the tract will be devoted to homes for some of the 600 employes of the factory. Besides this it is planned to use much of the rugged scenery as settings for thrilling plots and romantic scenes in picture theatricals. The property cost its former owner more than $400,000.

To Tour Picture Circuit

F. William Clapp, principal assistant to J. E. Pearce, general manager of the Pearce photoplay houses in New Orleans, accompanied by his son, F. William Clapp, Jr., is visiting Pittsburg and a number of other large cities. While on the trip Mr. Clapp will visit some of the licensed photoplay establishments where the pictures are manufactured and made ready for reproduction in the popular price places of amusement throughout the United States. Mr. Clapp and his son intended to spend a few days in Pittsburg and from there go to Exposition Park, on Conneaut Lake, Pa.

Hot Springs in Moving Pictures

The Business Men's League of Hot Springs, Ark., and the officials of the Arkansas State Fair have decided to make the coming State fair into one great moving picture film. Champ Clark, Joe Robinson, all the congressmen, senators and about 700 of the state's foremost men and such a crowd as no moving picture ever exhibited in the state will be shown. It is probable that every visitor to the fair will sooner or later see himself in moving pictures, and if he never travels around the world his picture will.

It is probable that from one to five moving picture shows, working under the auspices of the Business Men's League of Hot Springs, will be on the road this winter. Two reels of moving pictures of this resort have already been made, each of 1,000 feet, and arrangements are being perfected whereby two more are to be taken, one of these illustrating the State Fair in November, the other to cover the entire city. In addition to this display of reels colored slides of about 100 of the buildings and local scenes of interest will be used with each outfit. Lecturers for the city will accompany the pictures.

Loop Litigation Ends

For several years there has been litigation between the Motion Pictures Patents Company, the owners of the Latham patent, as complainant, and the Indenpendent Motion Pictures Company, as defendant. The Independent company was the former name of what is now known as the Imp.

While the latter concern has carried on the litigation the issue really involves the entire independent side.

Latham, in 1895, specified a loop for the film in a projector, but not in a camera, and before he could apply for a patent rectifying this omission, Armat Jenkins covered the camera proposition with another patent. Both patents, however, were antedated by a French patent issued to Joly which, of course, eliminates the feature of absolute originality.

The bill of complaints of the Patents Company against the Independent Company was dismissed with costs by the United States Circuit Court of Appeals. As this court is the last resort in patent cases, this suit is definitely settled, and hence the Independent is vindicated in its use of the apparatus that was charged to have been an infringement.

"The majority of the Court are of the opinion that the decree appealed from should be affirmed with costs upon the opinion of Judge Hand; and it is so ordered."

This means that the majority of the court of appeals were satisfied, not only with the decision of Judge Hand in the District Court, but also with the reasons expressed in Judge Hand's opinion and upon which he reached his decision.

This decision is directly to the effect that no camera is an infringement upon the Latham patent. In effect the decision means more than that, since if any attempt should be made to sue a user of a projecting machine the very

Thanhouser's "The Capture of New York."

reasons that lead to a holding of non-infringement in this particular case must lead to a holding that the patent is invalid because it is conceded that if the patent is limited to a projecting machine was anticipated by the projecting machine of Armat and Jenkins and also by the French patent to Joly.

August 16 was Marshall Stedman's birthday. The Selig plaers, led by Miss Myrtle Stedman, gave a surprise dinner party in honor of their manager. The entire company and many well known Canon City citizens were present and a pleasant evening was passed.

Brevities of the Business

PERSONAL NOTES.

H. Tipton Steck, whose likeness adorns this page, is a fine example of Chicago-bred, hustling youth. He is only twenty-four years—birthday October 24, every year. From the page from the "Life of a Dopster" it is easy to find that Steck graduated from the city public schools, but that he fluked from high, preferring something more substantial, by the short-cut method of two years' business college training. This equipment left him to choose between book-keeping or attaining a speed-record with one or more fingers on a typewriter and he tried the former. It was a short trial, for H. Tipton Steck thinks fast. He kicked over his high stool, slammed on his hat and said, "Never again." Steck is nearly like stick and his resolve was exactly like stick. He never went back to ledgers. He grabbed his typewriter and began to write. That was what it was for and why he had it. So he wrote, and wrote and wrote—sometimes with one finger, at that. Pretty soon he had something he tried to sell and after a time he sold it—sold it to the *Ten Story Book* for real money. It was the beginning. After a time he sold more stories to those editors who saw the appeal in his eyes. Steck was getting along. His typewriter looked good to him. He put castors on it and wheeled it around town. One day he dragged it into the *Record-Herald* and got a cub's assignment. The evolution of his newspaper career led him to press agent work. He covered the Flower Show and the Poultry Show and Isadora Duncan's dances! For a kid, this was progress, and when Blue Island wanted an editor for the *Beantown Bugle*, Steck made haste. He became an editor with a free hand. He ripped everything up the back—kicked some bad men out of office, put some good men in their places; attended the best the town afforded in social entertainment; shooed the girls out of his path; was getting on lovely when up went the balloon. All newspaper men have such experiences. Right here, a copy of *The Editor* attracted Steck's attention, because of an advertisement for scenarios. It was something new under the sun. Steck didn't know that a scenario was a possibility for him, but he made it his business to find out. He found out right away. His first attempts fell flat—three times. Three usually puts a man out. Steck sold his fourth, fifth and sixth. Then he ground 'em out so fast that he was invited to take a desk at the Essanay studio. He discovered that G. M. Anderson wanted westerns. G. M. got 'em, four a week—got 'em from Steck, who also found time to read about five hundred script a week. He put on his glasses as extra equipment. And then, well, it was natural to slide into the dopster's sanctum, where he still holds forth. H. Tipton Steck has a fine connection with a live house. He fits in. They don't make 'em cleaner, more vigorous, more versatile or more affable than Essanay's chief of publicity. If you should slip up to the vicinity of the Essanay plant in the middle of the night and say, "Montezuma," for example, you'd be grabbed by the collar and asked what you meant. Steck, like others who dope the dope on split reels and regulars or three-reel features, sleeps with one eye open. His first name is Harry—you thought we didn't know.

John B. Rock, the affable western representative of the Vitagraph Company of America, is in New York.

Mr. and Mrs. W. A. Daniels are sojourning in New England where they went to attend the wedding ceremony of Mr. Daniel's niece. Waterproof films is one of the subjects that has been temporarily tabooed.

One of the recent additions to the Selig producing staff is Mr. Henry McRae. Mr. McRae is a well known producer in the legitimate field and has had a long and successful career as a producing manager. For the last few years he has been identified with theatrical affairs on the Pacific coast. Mr. McRae will be connected with the Chicago studio production forces for the present. His first pictures have been submitted to the Selig officials and are pronounced to be O. K. Mr. McRae has been a keen student of motion picture productions for some time.

J. J. Dougherty and A. R. Nelson have opened their moving picture theater in Perham.

J. F. Carroll is general manager and treasurer of the Cheyenne Feature Film Company, newly organized at Cheyenne Frontier park, and its event will be one of the company's first offerings to the public. It is the first time the park has "posed" for a company other than one from the east. Otis B. Thayer, theatrical producer, is with Mr. Carroll in his new venture.

ROLL OF THE STATES.

ALABAMA.

Local men of Birmingham are planning to open up a moving picture theater for colored people in the old Belle theater.

ARKANSAS.

E. H. Butler's moving picture theater at Russellville was destroyed by fire at a loss of $8,000.

CALIFORNIA.

A one-story, three-room moving-picture house will be built at 4811 Normandie street, Los Angeles, by E. F. Langton. T. E. Hamson is the builder. The total cost will be $5,000.

The Manteca theater, at Manteca, has been opened and is providing its patrons with the latest films. J. F. Johnson and R. E. Covell are the owners of the new theater.

At the recent meeting of the new Board of Censorship at San Francisco, E. M. Hecht and William P. Wobber were named as a committee to confer with the motion picture theater proprietors and lay before them the plans of the board and solicit their co-operation in enforcing the law.

Plans are being prepared for a moving picture theater to be erected at Reno.

A moving-picture theater, to comprise one-story and cost $6,000, is to be erected by J. F. Manny, at 5200-5204 South Park avenue, Los Angeles.

Architects are completing plans for a one-story brick moving picture theater building to be erected in Boyle Heights, Los Angeles, for Messrs. Adams and McKee. It will contain an auditorium with a seating capacity of about 800 and two small storerooms with plate glass fronts.

Plans have been prepared by President George H. Frost, of the G. H. Frost Trust Company, of Pasadena, for the erection of a new theater on South Broadway, with a seating capacity of 1,600 to 1,800.

COLORADO.

At Trinidad, Manager R. W. Davis, of the Photoplay theater, has installed eighty new cushion seats for the comfort and accommodation of the patrons of his popular moving picture house. He has also arranged to seat about fifty people in the balcony. This increases the seating capacity of the house to about three hundred and fifty.

The Empress Theater Company of Pueblo has been incorporated under the laws of the state. The articles of incorporation show the directors for the first year to be E. I. Crockett, D. C. Meigs, A. H. Stanard, G. A. Loveland, Benjamin Bergerman and Miles G. Saunders. The three latter are incorporators. The capital stock is placed at $25,000. The company proposes to conduct a general amusement business in Pueblo and elsewhere, the Pueblo theater being the new Empress theater now under course of construction at Fourth and Santa Fe.

CONNECTICUT.

The Wittstein & Diamond Company, Incorporated, New Haven, will do a moving picture business at No. 52 Congress avenue, New Haven; capital stock, $10,000; to begin business with, $8,000. Incorporators, Frank Wittstein, Edward Wittstein, Phillip Wittstein and Morris Diamond, all of New Haven.

DISTRICT OF COLUMBIA.

J. M. Swanson, 1732 Lamont street north, gives the Lyric Amusement Company credit for planning the finest moving picture theater in Washington. The lobby will measure 20 by 50 feet, the auditorium 40 by 90 feet, and the ceiling 21 feet. The appointments will be elaborate and the seating capacity 500. Moving pictures will be shown exclusively.

Contracts are let for the building of theaters in Washington by W. T. Carrington, 62 H street N. W., and W. F. Holtzman, 1365 H street N. W.

FLORIDA.

A new moving picture theater is promised Orlando. It will occupy the first floor of a five-story building to be erected by J. L. Guernsey.

ILLINOIS.

A one-story brick theater will be erected at 212-14 East Fifty-eighth street, Chicago, by M. Samuels.

H. W. Cross, Farmington, has bought out the Johnson interest in Dreamland and now owns three-fourths of this enterprise. The house is open every week night and moving pictures and occasional vaudeville form the entertainment.

Highland is to have an $8,000 opera house, plans for which are being completed.

William Nolting has leased the Ewart theater in Greenup and will operate it as a moving picture theater.

The contract for building the new theater in La Salle was let to McClure & Kearney of Denver. The contract price for the complete work amounts to $20,991.

H. C. Glore has sold his half interest in the Airdome Electric theater at Spava to Laurel Clemens, who will take charge of it. The other half is owned by James Bryant. The business has been making the owners some money ever since it started and as the new service is giving better satisfaction it no doubt will receive still better patronage as the autumn days draw near.

Gaden's Hall, Chicago, Ill., the largest building in Forest Park, was destroyed by fire. The structure was owned by Mrs. Rose Gaden and contained a saloon, restaurant, dance hall and moving picture theater. The fire started on the fourth floor from crossed electric wires. Loss to building and contents was about $30,000.

The Star theater, Elgin's original vaudeville play house, has been opened as a moving picture theater under the management of James O'Beirne. It has been thoroughly renovated and equipped with new curtains. A new motion picture machine has been installed.

Articles of incorporation have been issued to the Illinois Feature Film Company of Peoria with a capital stock of $2,500, to deal in films and operate picture shows. The incorporators are Robert N. McCormick, Frank W. Williams and Josephine A. Johnson, all of Peoria. Mr. Williams is manager of the Liberty theater.

INDIANA.

The Spraver and Schneider nickelodeon of Jasper has been purchased by A. W. Flick, who intends to remodel the little picture house and make it a first-class one.

A contract has been awarded to H. J. Kaiser for the erection of a new theater to be erected on the corner of Wayne and Clinton streets, Fort Wayne.

At Linten, Robert Scherer purchased the Nickelo theater from William Ham.

Owing to the high bids received for the erection of the new theater on the Oliver Hanna property at the corner of Clinton and Wayne streets, in Fort Wayne, the plans will have to be altered before new bids can be advertised for.

IOWA.

The Iowa theater of Davenport, a moving picture house located at 324 West Second street, was sold by its owner, J. H. Blanchard, to Oscar Wernentin.

E. L. Madsen and F. M. Packard of Belmond will erect a new moving picture theater at Eddyville.

A new moving picture theater has been opened up at 324 West Second street, Davenport, by J. Harry Blanchard.

A new moving picture theater, known as the Lyric, has just been opened at Eldora.

The Majestic theater of Waterloo has been renovated and had its opening August 26. At Cedar Falls a five-cent theater is being erected on the Dayton estate.

The concrete foundation for the new five and ten cent theater that is being constructed at Cedar Falls by the Dayton estate has been commenced by A. E. Randall, who has the contract. The structure will be one of the finest and most complete little playhouses in the state.

W. L. Hart has completed arrangements to operate a new moving picture theater at Pleasantville.

The Idle Hour theater at Leon has opened and its many improvements are being enjoyed. An elevated floor has been placed in the building, the seating capacity increased, and a new front put in the lobby, which has also been redecorated. The operating room has been fireproofed with asbestos and sheet metal, the new front is finished in mission style and is very attractive.

KENTUCKY.

Articles of incorporation have been filed at Hopkinsville for the Garrick Theater Company. The incorporators are W. T. Cooper and H. W. Linton of this city; G. A. Bleich of Owensboro, and R. S. Dulin of Madisonville. The capital stock is $24,000. The right is reserved to do a general theater business, including moving pictures and vaudeville, and, if necessary, to buy, sell or lease property.

MARYLAND.

The Liberty film theater of Cumberland has been formally opened. It is spacious and cool, with a seating capacity of 1,000. The seats are arranged on a raised plane, and there are seven exits.

MASSACHUSETTS.

John E. Koen has acquired the Millea property in Federal street, Salem, which enables him to enlarge his theater, which is at the corner of Washington and Federal streets, giving to the auditorium a seating capacity of 1,506 on the floor. The building will be of brick, four stories high on the front. The upper floors will be devoted to offices.

The Consolidated Amusement Company of Boston has been incorporated with a capital of $100,000. The incorporators are James Magann, William M. Strachan and Richard J. Watts.

MICHIGAN.

In Detroit, C. Howard Crane let for the Eureka Theater Company the contract for the erection of a theater at Woodward avenue and Elizabeth street.

The new Windsor theater in Pitt street east, Detroit, will be ready for occupancy by September 1. It will have a balcony and four boxes and will seat 800.

The town of Hudson is living in hope that Leroy Brenner will make his new garage building a two-story one, so that the upper story may be used for an opera house, of which Hudson is greatly in need.

MINNESOTA.

Wm. Barnes of Rochester has leased the Bijou theater of J. F. Reid, proprietor of the Metropolitan and other playhouses, and is conducting a moving picture theater under his own management.

MISSOURI.

A new $30,000 moving picture theater will be erected on Prairie and St. Louis avenues by the William Goldman Amusement Company, St. Louis.

A three-story theater, to cost $60,000, will be built in St. Louis by the Rex Realty and Investment Company.

Motion pictures as a means of entertaining waiting passengers are going to be utilized by the management of the new union depot at Kansas City. For this purpose a large hall is being equipped. Tired and weary passengers awaiting trains will be refreshed by a perpetual series of such entertainments.

Two 99-year leases were recorded on the southeast corner of Lucas and Grand avenue, St. Louis, from Alonzo C. Church and Mary Gregory to the Rex Amusement Company. Coincidentally, the lessee obtained a permit for the erection of a three-story building for a theater to cost $60,000.

A $30,000 motion picture theater will be erected at Prairie and St. Louis avenues by the William Goldman Amusement Company.

Plans will be made for a moving picture theater to be erected at 3313-15 Main street, Kansas City, for Hugo Eysell.

An airdome theater will occupy the 50 by 100 foot lot at Main and John streets, Brookfield. D. T. Hayes recently purchased the lot, which was that of the Baptist church, for $4,500. The new structure will be of concrete and stucco, with a view to being fireproof, and will cost $10,000. It will be open winter and summer, closing up with a roof in winter and being heated by steam. There will be six exits. Strother H. Messerley will be the manager. It is expected to have the new theater completed by October 15.

NEBRASKA.

Baird & Heck of Central City have installed their moving picture machine and player-piano. They show every Tuesday, Thursday and Saturday nights, with a complete change of program each night. At North Bend, C. O. Armstead has leased the moving picture theater located in the Doubrava building, and at Alliance, H. A. Dubuque and C. E. Calder have purchased the Crystal theater.

PENNSYLVANIA

Iewin and Leighton are drawing plans for a moving picture theater to be erected on Sixty-second street and Woodland avenue, Philadelphia, for Charles E. Futcher.

TEXAS.

The moving picture show building in Cameron was destroyed by fire at a loss of $3,000.

UTAH.

F. A. Dillingham of New York is planning to erect a theater in Salt Lake City.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date.	Title.	Maker.	Length.
8-6	The Man from Dragon Land	Selig	1,000
8-6	At the Eleventh Hour	Vitagraph	1,000
8-7	Freed from Suspicion	Kalem	1,000
8-7	The Sand Storm	Lubin	1,000
8-7	The Arrow-Maker's Daughter	Pathe	
8-7	The Cross Roads	Vitagraph	1,000
8-8	A Child's Remorse	Biograph	1,000
8-8	The Old Wedding Dress	Essanay	
8-8	The Ranger's Girls	Melies	1,000
8-8	The Famous Scout to the Rescue	Pathe	
8-8	The Girl at the Cupola	Selig	
8-9	The Librarian	Edison	980
8-9	The Wandering Musician	Kalem	1,000
8-9	Wanted—A Grandmother	Vitagraph	1,000
8-10	The Danger Line	Cines	1,067
8-10	The Missing Finger	Lubin	1,000
8-12	The Inner Circle	Biograph	
8-12	The Minister and the Outlaw	Lubin	1,000
8-12	Rameses, King of Egypt	Cines	2 reels
8-12	The Little Keeper of the Light	Kalem	1,000
8-12	A Message to Kearney	Selig	1,000
8-12	Ingenuity	Vitagraph	700
8-13	A Dangerous Lesson	Edison	1,000
8-13	Broncho Billy's Last Hold-Up	Essanay	1,000
8-13	The Wayfarer	Selig	1,000
8-13	The Heart of Esmeralda	Vitagraph	1,000
8-14	The Rivals	Eclipse	1,000
8-14	Kentucky Girl	Kalem	1,000
8-14	The Stubbornness of Youth	Lubin	1,000
8-14	Silver Wing's Two Suitors	Pathe	
8-14	Vultures and Doves	Vitagraph	1,000
8-15	A Romance at Catalina	Melies	1,000
8-15	In the Tents of the Asia	Selig	1,000
8-16	The Harbinger of Peace	Edison	1,000
8-16	The Prison Ship	Kalem	1,000
8-16	Love Story of Old Japan	C. G. P. C.	
8-17	On the Moonlight Trail	Essanay	1,000
8-17	A Convict's Gratitude	Cines	1,025
8-17	The Deputy's Peril	Lubin	1,000
8-17	The Cactus County Lawyer	Pathe	
8-17	Two Battles	Vitagraph	1,000
8-19	The Box Car Baby	Selig	1,000
8-19	With the Enemy's Help	Biograph	1,000
8-19	The Daughter of the Sheriff	Kalem	1,000
8-19	Rip Van Winkle	Vitagraph	2,000
8-19	Her Grandchild	Vitagraph	1,000
8-20	The Return of Becky	Essanay	1,000
8-20	A Matter of Pride	Cines	1,000
8-20	His Windmill	C. G. P. C.	
8-20	The Cowboy's Mother	Selig	
8-21	The Frenzy of Fire-Water	Kalem	1,000
8-21	The Convalescent	Lubin	1,000
8-21	Jealousy on the Ranch	Pathe	1,000
8-21	The Ancient Bow	Vitagraph	1,000
8-22	A Change of Spirit	Biograph	1,000
8-22	The New Ranch Foreman	Lubin	1,000
8-22	The Moth and the Flame	Melies	1,000
8-22	The Hand of Destiny	Pathe	1,000
8-23	The Queen's Pity	C. G. P. C.	1,000
8-23	The Cub Reporter	Edison	1,000
8-23	Her Adopted Father	Edison	1,000
8-24	Broncho Billy's Escapade	Essanay	1,000
8-24	Rose Maynard Wins	Kalem	1,323
8-24	The Government Test	Kalem	1,000
8-24	The $1,500 Bride	Pathe	1,000
8-24	The Party Dress	Vitagraph	614
8-25	The Little Wanderer	Kalem	
8-26	Fire at Sea	Pathe	
8-26	The Lord's Daughter	Selig	1,000
8-26	A Double Danger	Vitagraph	1,000
8-27	Alone in New York	Edison	1,000
8-27	The Bride of Lammermoor	Cines	1,000
8-27	A Prince of Israel	C. G. P. C.	1,000
8-27	The Whiskey Runners	Selig	1,000
8-27	Fleet of Heroism	Vitagraph	1,000
8-28	The Golden Girl	Eclipse	1,030
8-28	The Live Wire	Pathe	1,000
8-29	A Prairie Legend	Biograph	
8-29	For the Love of a Girl	Lubin	1,000
8-30	His Partner's Share	Melies	1,000
8-29	The Immortal Dollar—Or Chance	Pathe	650
8-29	The Little Indian Martyr	Selig	1,000
8-30	The Musketeer's Love	C. G. P. C.	1,000
8-30	The Boy and the Girl	Edison	1,000
8-30	The Hussar	Essanay	1,000
8-30	Jim Blake	Kalem	1,000
8-30	Women of the Sands	Vitagraph	1,000
8-31	Broncho Billy the Sheriff	Essanay	1,000
8-31	Rescued by Love-Hearted	Cines	1,070
8-31	Saved from Court-Martial	Kalem	1,000
8-31	The Sheriff's Prisoner	Lubin	1,000
8-31	Bond of Music	Vitagraph	1,000

COMEDY.

Date.	Title.	Maker.	Length.
8-8	Buster in Nodland	Lubin	
8-8	A Double Courtship	Lubin	
8-9	The Tale of a Cat	Essanay	1,000
8-9	A Fly Time	Lubin	1,000
8-9	The Burglar's Weird Reception	C. G. P. C.	
8-9	The Boob	Selig	1,000
8-10	The Little Sheriff	Essanay	1,000
8-10	Suing Susan	Vitagraph	1,000
8-12	Bunny and the Dogs	Vitagraph	300
8 12	Mona Lisa in Disguise	Cines	600
8-13	The Tyrolean Doll	C. G. P. C.	
8-14	Holding the Fort	Edison	1,000
8-15	An Interrupted Elopement	Biograph	
8-15	The Tragedy of a Dress Suit	Biograph	
8-15	An Adamless Eden	Essanay	1,000
8-15	Cupid's Stolen Arrows	Pathe	
8-16	The Hindoo's Charm	Lubin	1,000
8-16	Two Gay Dogs	Selig	1,000
8-16	The Bogus Napoleon	Vitagraph	1,000
8-19	The Hobo Club	Lubin	
8-19	Won at High Tide	Lubin	
8-20	Lovesick Maidens of Cuddletown	Vitagraph	1,000
8-21	Mr. Pickwick's Predicament	Edison	1,000
8-22	A Corner in Whiskers	Essanay	1,000
8-22	Betty Fools Dear Old Dad	Selig	
8-23	The Beauty Parlor of Stone Gulch	Kalem	1,000
8-23	A Water Fight	Lubin	
8-23	Land Sharks vs. Sea Dogs	Selig	
8-23	Saving an Audience	Vitagraph	
8-24	A Picture C. O. D.	Cines	480
8-24	Jenkins the Watchman	Cines	250
8-26	Mr. Grouch at the Seashore	Biograph	
8-26	Through Dumb Luck	Biograph	
8-27	Alkali Ike Plays the Devil	Essanay	1,000
8-28	Helping John	Edison	1,000
8-28	The Woman Hater	Kalem	
8-28	The Care Taker	Lubin	
8-28	A Burnt Cork	Lubin	
8-28	Two Cinders	Vitagraph	555
8-28	Bumps	Vitagraph	447
8-29	Three to One	Essanay	1,000
8-30	Pinned	Lubin	
8-30	The Overworked Bookkeeper	Lubin	
8-30	Just His Luck	Selig	
8-30	Frenzied Finance	Selig	
8-31	An Aeroplane Love Affair	Pathe	1,000

EDUCATIONAL.

8-20	The Street Beautiful	Edison	1,000
8-20	The Sedge Warbler and the Cuckoo	C. G. P. C.	
8-21	Microscopical Curiosities	Eclipse	280
8-23	Work in a United States Arsenal	Lubin	
8-23	From Forest to Mills	Selig	
8-24	The War on the Mosquito	Edison	1,000
8-24	On Board Kaiser Wilhelm the Second	Vitagraph	388
8-28	Palestine	Kalem	

TOPICAL.

9-10	Kittens	Pathe	
8-12	Pathe's Weekly No. 33	Pathe	1,000
8-19	Pathe's Weekly No. 34, 1912	Pathe	1,000
8-26	Pathe's Weekly No. 35, 1912	Pathe	

SCENIC.

8-10	Here and There in Oregon	Pathe	
8-13	Vicovara, Italy	Cines	400
8-24	Modern Naples	Cines	305
8-31	Simla	Edison	1,000

INDUSTRIAL.

8-17	Spring Log Driving, Maine	Edison	1,000
8-21	Pulp Mills in the Province of Quebec	Eclipse	310

JUVENILE.

8-16	The Magic Wand	Essanay	1,000

MISCELLANEOUS.

8-29	The Armless Wonder	Pathe	350

DAILY LICENSED RELEASES

MONDAY: Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines, Kleine, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Kalem, Eclipse,—Kleine, Lubin, Pathe, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig.
FRIDAY: Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.
SATURDAY: Edison, Essanay, Cines, Kleine, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date.	Title.	Maker.	Length.
8-4	One of the Honor Squad	Thanhouser	
8-5	The Hindu's Prize	Imp	
8-5	The Fortunes of War	Nestor	
8-5	What a Woman Will Do	Champion	
8-5	The Meddlers	American	1,000
8-6	A Western Girl's Dream	Bison	
8-6	'neath the Homespun	Gem	
8-6	Baby Hands	Thanhouser	
8-7	Philip Steele	Reliance	2,000
8-7	The Little Rangers	Solax	
8-8	Blood is Thicker than Water	Imp	
8-8	The Troubadour's Triumph	Rex	
8-8	The Girl and the Gun	American	1,000
8-8	The Phantom of the Night	Gaumont	
8-9	Mexican Mix-up	Nestor	
8-9	The Burglar and the Rose	Powers	
8-9	The Mill Buyers	Victor	
8-9	A Race for Liberty	Lux	580
8-9	Old Dr. Judd	Thanhouser	
8-10	The Plaything of Fate	Milano	
8-10	The Two Fathers	Reliance	
8-11	Big Sister	Thanhouser	
8-11	None Can Do More	Rex	
8-11	The Foster Sister	Eclair	
8-12	The Battleground	American	
8-12	Big Hearted Sim	Imp	1,000
8-12	A Tale of the Foot Hills	Nestor	
8-12	For His Child	Champion	
8-12	Two Women and One Man	Comet	
8-13	The Widow's Claim	Bison	
8-13	Graziella, the Gypsy	Gaumont	
8-13	Babette	Gem	
8-15	In Old Tennessess	Imp	2 reels
8-15	The Greater Christian	Rex	
8-15	The Blood Stain	Solax	
8-15	The Outlaw Colony	American	1,000
8-15	Their Lives for Gold	Gaumont	1,000
8-16	Tommy Saves His Little Sister	Lux	1,000
8-16	The Strike	Solax	1,000
8-16	The Wrecked Taxi	Thanhouser	
8-16	The Miner's Widow	Nestor	
8-16	The Golden Rule	Powers	
8-16	The Chance Shot	Victor	
8-17	The Shot That Failed	Bison	
8-17	Their Guardian Angel	Milano	
8-17	Western Chivalry	Comet	
8-17	The Prodigal's Return	Great Northern	
8-17	A Man Amongst Men	Reliance	
8-18	As Others See Us	Thanhouser	
8-18	A Child to the Rescue	Eclair	
8-18	Thus Many Souls	Rex	
8-19	The Land of Death	American	
8-19	Padrone's Daughter	Imp	
8-19	When the Heart	Nestor	
8-20	The Buffalo Hunt (N. Y. M. P. Co.)	"101" Bison	1,000
8-20	Her Supreme Sacrifice	Gaumont	
8-20	Her Darkest Hour	Thanhouser	
8-20	How He Made Good	Bison	
8-20	White Dove's Sacrifice	Gem	
8-21	The Wooing of Waethena	American	
8-21	One Against One	Reliance	
8-21	Her Diary	Powers	
8-21	The Alibi	Nestor	
8-22	The Bandit of Point Loma	American	
8-22	Androclus and the Lion	Gaumont	
8-22	Robin Hood	Eclair	3,000
8-22	The Castaway	Imp	
8-22	An Old-Fashioned Girl	Rex	
8-23	The Reckoning (N. Y. M. P. Co.)	"101" Bison	1,000
8-23	The Equine Spy	Solax	
8-23	Conductor 786	Thanhouser	....
8-23	A Stubborn Child	Nestor	
8-23	Her Cousin Fred	Victor	
8-24	The Deputy's Duty	Comet	1,000
8-24	For Her Sister's Sake	Great Northern	944
8-24	North of 43	Reliance	1,000
8-24	For Love, Life and Riches	Bison	
8-24	The Courage of Fear	Milano	
8-25	When a Count Counted	Thanhouser	L L
8-25	The Will	Eclair	
8-25	The Leader of the Band	Rex	
8-26	The Jealous Rage	American	
8-26	A House Divided	Comet	
8-26	Making Good	Imp	
8-26	The Story of a Wallet	Nestor	
8-26	The Foundling	Champion	
8-27	The Bandit's Gratitude (N. Y. M. P. Co.)	"101' Bison	1,000
8-27	The Story of Chopin	Gaumont	
8-27	A Disputed Claim	Majestic	
8-27	Lucile	Thanhouser	2,000
8-27	Baby Fingers	Gem	
8-27	Dolls	Eclair	
8-28	The Lonesome Trail Pioneers	American	
8-28	Thelma	Reliance	2,000
8-28	An Exciting Outing	Powers	
8-28	Uncle Bill	Nestor	
8-29	An Old-Fashioned Girl	Rex	
8-29	A Happy Family	Imp	
8-30	The Winning Punch	Victor	
8-30	Life's Lesson	Powers	
8-30	The White Lie (N. Y. M. P. Co.)	"101" Bison	2,000
8-30	Playing Trumps	Solax	
8-31	The Moonshiner's Task	Comet	1,000
8-31	Love is Blind	Great Northern	943
8-31	The Secret Service Man	Reliance	
8-31	A Circus Romance	Milano	
8-31	A Shot in the Dark	Bison	

COMEDY.

Date.	Title.	Maker.	Length.
7-22	Reformed by Strategy	Comet	
7-24	Baby Sherlock	Powers	
7-27	Case of Dynamite	Imp	
7-27	Don't Go On a Spree	Great Northern	876
7-28	The Lady Barrister	Eclair	
7-28	The New Policeman	Majestic	
7-29	Reconciled in Reno	Comet	
7-30	The Mighty Hunter	Majestic	
7-31	Where There Is Soap, There Is Hope	Reliance	
7-31	Bottles	Solax	
7-31	Imagination	Solax	
8-3	The Cure that Failed	Imp	
8-6	Because of Bobbie	Eclair	
8-6	Dream Driven	Gaumont	
8-6	The Higher Thought	Majestic	
8-7	Fatty of E. Z. Ranch	Nestor	
8-7	The Wind Blows	Powers	
8-7	Saved by an Auto	American	1,000
8-8	Boys Again	Eclair	
8-9	The Postman's Escape	Lux	272
8-9	The Pink Garters	Solax	
8-10	Ferdie's Family Feud	Imp	
8-10	How Jones Saw the Ball Game	Imp	
8-11	The Matrimonial Substitute	Majestic	
8-11	The Striped Parasol	Majestic	
8-13	Daddy	Eclair	
8-13	A Summer Idyl	Majestic	
8-13	Now Watch the Professor	Thanhouser	
8-14	How Steve Made Good	Nestor	
8-14	Wanted—A Practice	Powers	
8-14	The Bad Man and the Ranger	American	
8-14	Order in the Court	Reliance	
8-14	The Old Swimming Hole	Reliance	
8-15	Aunt Hetty's Gold Fish	Eclair	
	Kidnapping Dolly	Imp	
8-18	Toodles	Majestic	
8-18	A Game of Chess	Majestic	
8-19	House of "No Children"	Comet	
8-19	The Bum and the Bomb	Champion	
8-20	The New Butler	Majestic	
8-20	Wanted, a Wife in a Hurry	Eclair	
8-23	Uncle's Favorite Pudding	Lux	744
8-23	What the Milk Did	Powers	
8-24	Chappie the Chaperon and the Great	Imp	
8-25	A Corner in Kisses	Majestic	
8-28	His Double	Solax	
8-29	Marriage on the Run	Gaumont	
8-30	The Girls and the Chaperon	Nestor	
8-31	A Case of Smallpox	Imp	
8-31	Her Burglar	Imp	

EDUCATIONAL.

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6-22	Printing Uncle Sam's Paper Money	Imp	600
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6-30	Women's Work in Oporto	Eclair	
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TOPICAL.

7-13	Gov. Wilson at His Summer Home	Imp	
7-17	Gaumont Weekly	Gaumont	
7-20	Building a Church in a Day	Imp	400
7-24	The American Olympic Victors	Powers	
7-24	Gaumont's Weekly	Gaumont	
7-31	Gaumont's Weekly	Gaumont	
8-3	In and Around Chicago	Imp	
8-7	Gaumont's Weekly	Gaumont	
8-14	Animated Weekly	Universal	
8-14	Gaumont's Weekly	Gaumont	
8-17	In and Around Charlestown	Imp	
8-21	Gaumont's Weekly	Gaumont	
8-21	Animated Weekly	Universal	
8-28	Gaumont's Weekly	Gaumont	
8-28	Animated Weekly	Universal	

SCENIC.

6-29	By the Cliffs of Etretat	Lux	259
6-30	Picturesque Portgual	Eclair	
7-1	Little Old New York	Champion	
7-3	Scenes in Somerset, England	Eclipse	200
7-6	Copper Industry in Spain	Great Northern	345
7-14	Across the Caucasus	Eclair	
7-22	San Diego	American	
7-31	Giants of Steel	American	
8-11	Carlsbad	Eclair	
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8-23	Views of the Livran	Lux	239
8-24	Geysers of Yellowstone Park	Imp	

VOL. VIII. SEPTEMBER 14, 1912. No. 6

MOTOGRAPHY

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Scene from American's "Bad Pete."

Scene from American's "The Foreclosure."

MOTOGRAPHY

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CHICAGO, SEPTEMBER 14, 1912

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FILM COPYRIGHTS.

EXPLANATORY circular No. 7, on the subject of Motion Pictures, has just been issued by the Library of Congress, Copyright Office, Washington, D. C. It gives directions for securing registration under the amendatory copyright act of August 24, 1912. The text it not voluminous, and is reproduced here in its entirety:

The amendment of the copyright act, approved August 24, 1912, provides for obtaining copyright for two new classes of works, namely:

Class "1," "Motion-picture photoplays," and Class "m," "Motion pictures other than photoplays."

In order to secure registration of claims to copyright for such works the following steps should be taken in compliance with the express provisions of the act cited.

MOTION-PICTURE PHOTOPLAYS.

I. Motion-picture photoplays not reproduced in copies for sale.

Deposit in the copyright office, Washington, D. C.

(1) the title of the motion-picture photoplay.

(2) a description of the work, preferably either printed or typewritten.

(3) a photograph taken from each scene of every act.

These deposits should be accompanied by an application for recording the claim to copyright. For this purpose use application form "L 2," which will be furnished by the copyright office upon request. Also send with the application a postoffice or express money order to pay the statutory registration fee of $1.00.

II. Motion-picture photoplays reproduced in copies for sale.

When the motion-picture photoplay has been published (i. e., placed on sale, sold, or publicly distributed) with the required notice of copyright upon each copy, promptly after such publication deposit in the copyright office two complete copies of the work, accompanied by an application for recording the claim to copyright in the published work. For this purpose use application form "L 1," which will be furnished by the copyright office upon request. Also send with the application a postoffice or express money order to pay the statutory registration fee of $1.00.

MOTION PICTURES OTHER THAN PHOTOPLAYS.

I. Motion pictures other than photoplays not reproduced in copies for sale.

Deposit in the copyright office, Washington, D. C.

(1) the tlitle of the motion-picture.

(2) a description of the work, preferably either printed or typewritten.

(3) two or more photographs taken from different sections of the complete motion picture.

These deposits should be accompanied by an application for recording the claim to copyright. For this purpose use application form "M 2," which will be furnished by the copyright office upon request. Also send with the application a postoffice or express money order to pay the statutory fee of $1.00.

II. Motion pictures other than photoplays reproduced in copies for sale.

When the work has been published (i. e., placed on sale, sold, or publicly distributed) with the required notice of copyright upon each copy, promptly after such publication deposit in the copyright office two complete copies of the work, accompanied by an application for recording the claim to copyright in the published work. For this purpose use application form "M 1," which will be furnished by the copyright office upon request. Also send with the application a postoffice or express money order to pay the statutory fee of $1.00.

In all cases the money order remitting the registration fee

should be made payable to the "Register of Copyrights." Send the title, description, prints, copies, application and fee in one parcel, addressed to the Register of Copyrights, Washington, D. C.

If any motion-picture has been registered as a work "not reproduced in copies for sale," it must nevertheless be registered a second time if it has been afterward published.

The forms referred to are cards containing descriptions of the particular films or class of films it is desired to protect by copyright.

Obviously, the classification interesting to the trade at large is motion pictures, whether photoplays or not, reproduced in copies for sale. The act requires that two complete copies of the work be deposited in the copyright office.

There is nothing new in this ruling. Publishers and photographers have been following it since the first copyrights were issued. But the act itself is new, which might have afforded some reason for hope that a method would be devised to obviate the requirement.

The producer of six reels of film per week (toward which goal all makers seem to be pushing) must, if he would enjoy copyright protection, deposit in the copyright office twelve reels of positive film per week. The raw stock alone for this amount has a value of over $400—an annual total of about $20,000.

Some economy is offered by the use of paper positives as file copies. But this involves special work, outside the routine of shop production, and probably the labor cost, not considered in the figure given, is higher than for film positives. Any way you take it, getting copyright protection on motion picture films *reproduced in copies for sale* is an expensive process. The distinction is noteworthy, for it will be seen that film subjects not reproduced in copies for sale may be adequately protected by the filing of a photograph taken from each scene of every act in the case of a photoplay, or two or more photographs taken from different sections of the film in the case of motion pictures other than photoplays.

Viewed purely in the light of logic, without any special knowledge of the intricacies of copyright law, it would seem that what protected in the one case should be adequate in the other, and that mere reproduction for sale should not entail a special burden on a commodity which when not commercialized is amply protected by conditions easily met.

CRIME AND THE SHOW.

SINCE the last issue of Motography we have made an extensive addition to our collection of local newspaper items relating to the alleged close connection between the moving picture show and the criminal. At least sixty per cent of these reports were sponsored by the newspaper reporters themselves, for reasons unknown to the writer, and the remaining forty per cent were about equally divided between the clergy and the local "reform" leagues, which, as everyone knows, must assail some institution in order to keep their names before the public.

An incident which appealed to us as being one of the most ridiculous defences ever offered by a prisoner was that given credence by a Western newspaper in an arson trial. The accused, who had been up to that time one of the city's most respected and influential citizens, attended a moving picture show while suffering from a "psychological reaction," and was so impressed by the villainy displayed upon the screen that he set fire to his neighbor's house immediately after the show. Notwithstanding a feud that had been known to exist between this man and his neighbor for twenty years, and that this enmity was at its height during this period, the intelligent court, aided and abetted by the press and clergy, immediately placed the blame upon the moving picture show. As a result of this remarkable charge, the exhibitor was placed under the ban of the local solons, and will, perhaps, be compelled to discontinue his business from lack of patronage.

Another remarkable feature connected with this affair is the fact that the censor bureau of this town is unusually strict, and that every film shown during the evening of the brain storm had received the sanction of the censors. Who is wrong, the censorship board or the court?

Still another example of the so-called "degrading influence of the moving picture show" is that of a New Jersey man who eloped with a married woman. When brought before the judge both of the delinquents accused the moving picture show for their misdeeds. Strange to say, the film that incited this act was one that is based on a standard work by a well known author, and one that has had the approval of the reading public for many years.

Before the advent of the moving picture machine, the dime novel received the credit for the adventures of the restless boys who had the "Indian fighting" germ. Due to the activities of various interests, the blame for these earliest ambitions of youth is transferred to the moving picture theater. The "Wild West" spirit is as natural in the average red-blooded boy as his desire to eat and sleep, and in our experience is neither suggested nor magnified by books or shows. Who are there among our readers that have not at some time been the leaders of an imaginary gang of bandits or Indian fighters of the bloodiest and most forbidding type, even when the family censorship on literature prevented him from getting even a glance at "Denver Dick"?

Far from suggesting or promoting interest in outlaws or their crimes, the films exhibited in the moving picture show of today close every scene in such a way as to make a lasting impression upon the audience in regard to the final judgment that awaits the criminal. This is in strong contrast to treatment of the subject contained in many of the books commonly accepted by the critics of the moving picture theater. This prejudice against the film will continue until we can get the enemies of the show into the theater to witness a performance, for it is only among the non-attendants that this spirit exists.

HOW ABOUT THE NEWSPAPERS?

It is hard to understand how a daily newspaper doping off the Sunday colored supplement stuff can consistently pitch onto any kind of a moving picture show. It is marvelous how the daily papers publish such sweet scented and soothing moral editorials in one column and cut loose with the putrid literature in another. Lurid descriptions of foul murders, nasty divorce cases, and all that sort of thing, are good for little Johnny to read at his own fireside and ponder on, but he must not have his little mind fussed up with moving pictures until after the disturbing elements have all been removed. Why not remove the rot and suggestive stuff from the dailies? Doesn't it put you in mind of the total abstinence man who yells himself hoarse condemning liquor from the pulpit or in the assembly hall and goes directly home and takes a good big one for his stomach's sake? We're a great bunch of moralizers and wind-jammers, but pretty weak on seeing ourselves as the other fellow sees us.

The Motion Picture Exhibitors' League of America

General Headquarters
703 Euclid Ave., Cleveland, Ohio

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Minnesota Organized in Convention

The first convention of the Motion Picture Exhibitors' League of Minnesota opened Wednesday morning, September 4, at 11 o'clock, at the St. Paul Hotel, St. Paul, Otto N. Raths acting as temporary chairman. About 100 exhibitors from all parts of the state and also from adjoining states were represented.

The chairman introduced Thomas R. Kane, president of the Common Council of St. Paul, Mr. Kane acting as spokesman for Mayor Herbert P. Keller, who was unable to be present on account of a previous engagement with the Game and Fish Commission. Mr. Kane welcomed the visitors to the city of St. Paul and spoke of the motion picture theater as a great asset to the many industries of the state.

Governor Eberhart of Minnesota was next introduced. There was great enthusiasm when his name was mentioned and it was several minutes before the governor could be heard. He spoke at length of the possibilities of the motion picture. He said he was a regular patron of the picture theater and was always pleased with the educational subjects and received great enjoyment from the dramas and comic pictures. He urged the small towns in Minnesota to encourage the moving picture theater, saying it would be the means of keeping the boys and girls on the farms and in the small towns instead of coming to the large cities if they could have advantages of education such as the moving picture offers.

William J. Sweeney, Illinois, vice president of the Motion Picture Exhibitors' League of America, was then introduced. He told the exhibitors of the great good that would be derived from an organization of this kind in Minnesota, and explained the working of good results in Chicago and all over the state of Illinois. He referred to the national convention held in Chicago last month, where almost every state in the Union was represented, and about the great number of visitors from all corners of the United States, Canada, Germany and Aus-

tralia, and of the character of men and women at that convention. He said it convinced him more than ever before that the motion picture theater was here to stay and that its foundation was as solid as the rock of Gibraltar.

C. M. Christenson, the national secretary from Cleveland, was the next speaker. Mr. Christenson talked at length on the censor board proposition. He said that one National Censor Board such as exists in New York City, composed of fifty odd members of ministers, society women and business men, should provide sufficient judgment whether the pictures are good or bad, and their approval of such pictures should be sufficient proof of the moral, educational and comic standards; and that there should be no further question on this score by any city or municipality in the United States.

Mr. Christenson related the history of the Motion Picture Exhibitors' League of America; how it started with eleven members two years ago in Ohio, until today it has over 6,000 members, and is growing every day. He spoke of the different conditions that existed in the various parts of the United States, citing that exhibitors were charged $75 a day in one section of the country and $15 a day in another for the same films exhibited on the same day.

Labor has been met with and there is a great deal better understanding between employer and employee. The League has been instrumental in helping state and city authorities in correcting evils that existed in the way of building codes and many city ordinances; and today in the eastern states exhibitors are 100 per cent better off in the way of regulations than they were a little over a years ago. There is established an insurance branch of the League for members, covering both fire and casualty insurance at about 40 per cent less than they have been paying; and it also covers films and machines, which no other insurance company has done. The underwriters of this country were bent on charging exhorbitant rates on insurance, not alone on chattel property, but insisted on increasing the rate of insurance on the entire building and on all other business in such buildings where theaters were located. Members should take advantage of this insurance plan, thus assuring the national officers, who worked long and hard, that their efforts have been appreciated.

Captain C. C. Pulis, 2nd United States Artillery instructor of Minnesota, said he was a lover of the motion picture and that he has realized for a long time the great possibilities there were in store for the young man of today in the way of education. It is possible for a young man to be taught the lessons of military life in less than 30 minutes by the moving picture, where in the past it has taken days and weeks of actual experience; in fact there has been experienced a great deal of trouble to get the young men to enlist in the army, for the reason that they had the wrong impression of army life. Motion pictures show the young man the actual and beneficial training derived in the army; the result is that there is not that hesitancy on the part of young men to join the army, and this has all been accomplished in a short space of time by the projection of army life on the moving picture film.

Mr. Preller, manager of the local General Film Company branch, addressed the convention, assuring the exhibitors that he was always willing and glad to meet the committee of the Exhibitors' League and to do all within his power to adjust matters that were reasonable; and assured the members that the General Film Company was in hearty accord with the exhibitors' movement in organizing.

Mrs. M. E. Brinkman of Bemidji, Minnesota, was a very enthusiastic member. She claimed she was able to get enough information to save all her expenses on her trip.

Resolutions were passed thanking the motion picture trade journals of the country for their loyalty and support given the League.

Another resolution indorsed the League insurance plan.

A resolution offered by Mr. J. F. Cubberley, a traveling exhibitor, to the effect that a board of censorship should be appointed by the president to pass on all special films offered by others than regular film exchanges; and that no member should contract for any such film or films unless the approval of such a board was obtained, and a card by the League issued giving the name of the picture, number of reels and name of its owner, was carried unanimously.

After a short talk by John Wentworth of Spring Valley, Minn., the convention adjourned to meet in June, 1913.

The officers elected were: Otto N. Raths, president, St. Paul; Thomas Furniss, vice-president, Duluth; E. F. Purdee, secretary, Minneapolis; H. A. Sherman, treasurer, Minneapolis; George Osborn, national vice president, St. Paul. Executive committee, John Wentworth, Spring Valley; L. A. Robbins, Winona; C. E. Guthman, St. Cloud; John Christopherson, Benson; George Osborn, St. Paul. C. F. Rose, St. Paul, is sergeant-at-arms.

The headquarters of the League are at Vista Theater, E. F. Purdee, secretary, Minneapolis.

The ladies' entertainment committee is composed of Mrs. H. S. Mitchell, Mrs. James Gilowski, Mrs. C. F. Rose, Mrs. Geo. W. Dayton, Mrs. Davis, and Mrs. O. N. Raths.

The following firms had displays: Nicholas Power Machine Company, represented by Mr. Sweet; Simplex machine, by Mr. Robin; Motiograph, by Mr. Woodward; Western Display Company, By W. A. Wilwerscheid; Geo. H. Webster Booking Exchange, represented by Geo. H. Webster of Fargo, N. D.; Co-Operative Vaudeville Association, by C. W. Gates; St. Paul Feature Film Company, by Sam R. Thompson; Werner Feature Company of Minneapolis; Universal Film Company, by Mr. Bryson; Mutual Film Company, by Mr. Jeudell; General Film Company, by Mr. Preller.

Organization Movement Everywhere

Since the close of the national convention at Chicago the president of the Motion Picture Exhibitors' League of America has been very busy in arranging to organize new states. The South is enthusiastic and ready to organize. Mr. Neff is arranging to make a trip through the states of Tennessee, Mississippi, Louisiana, Alabama, Georgia, Florida, North and South Carolina and Virginia, starting the latter part of November. A meeting of the exhibitors of the state of Texas has been called in Dallas on the 15th and 16th of October, and a meeting for the state of Oklahoma will be called for the purpose of organizing some time near the 18th and 19th of October. Kansas and Arkansas are getting ready to organize and the dates of their meetings will soon be known. There are a few details to perfect before the national president calls these conventions.

The national president and the national secretary were both invited to attend the Minnesota convention, which met in St. Paul, Minnesota, at the St. Paul Hotel on the 4th and 5th of September. Owing to matters of

importance which have recently developed in the East it was impossible for Mr. Neff to leave his office. C. M. Christenson attended the convention and assisted Minnesota in perfecting a permanent, thorough organization. There are now twenty-two states belonging to the League. Canada has been taken into the organization, and North and South Carolina, Mississippi and Virginia are knocking at the door.

Mr. Neff contemplates a visit to the East in the near future as he expects to attend the big ball which will be given by Local Branch No. 1 of Greater New York on the 14th of November. He is anxious to get in touch with all the eastern exhibitors who have no state organization, that such organization may be formed, especially the states of Massachusetts, Maine, Rhode Island, New Hampshire, Vermont, Connecticut and Maryland. It is time the eastern states were organized. It is only through an organization that the motion picture exhibitors of New England can secure their commercial rights and a fair and square deal for all.

Two new local organizations were formed in the state of Ohio last week; Troy Local Branch No. 6, and Sandusky Local Branch No. 7. The officers of Troy Branch No. 6 are: J. H. Johnson, president, Troy; J. W. Newman, first vice-president, Piqua; Fred Adams, secretary, Tippecanoe; Howard Pearson, second vice president, Troy; Cyrus Shafer, treasurer, Piqua.

Officers of Sandusky Local No. 7 are: J. D. Kessler, president, Sandusky; F. P. Richert, first vice-president, Port Clinton; W. E. Higgins, secretary, Sandusky; D. P. Larkins, treasurer, Sandusky.

Cincinnati Local Branch No. 2 has leased the Zoological Garden for one day, October 5, 1912, and will take motion pictures of everything at the park as well as members of the League and their friends. The Zoological Garden of Cincinnati is one of the largest in the world and has the largest collection of animals, fowls and fish and also has two of the largest snakes in the world.

The state of Texas will hold a state convention on the 15th and 16th of October at Dallas, Texas, at the hall of the Chamber of Commerce. The Chamber of Commerce will co-operate with the local committee in making the convention a success. All of the film companies in Dallas will work together to entertain the exhibitors who are visiting there, especially the lady visitors.

New York Meeting

A meeting of the Motion Picture Exhibitors' Association of Greater New York was held at its rooms, 136 Third avenue, on Tuesday, September 3. The meeting was opened by President Trigger, who explained that the object of the meeting, in addition to the usual course of business, was to receive reports from the chairman of the ball committee and make plans for the 1913 convention.

Chairman A. Coleman of the ball committee reported that they had received over one thousand dollars worth of advertising and had also sold a large amount of tickets.

The privilege of the floor was then granted to C. F. Ray to explain his idea of conducting the first motion picture trades exposition, to be held in conjunction with the national convention of 1913, and the motion was made by Mr. Tischenor and seconded by Mr. Asher that Mr. Ray be permitted to submit a proposition and that a committee be appointed to get bids from promoters for handling the exposition. The following committee was appointed: Mr. Tischenor, Mr. Samuels, Mr. Asher, H. W. Rosenthal and Lewis Bloomenthal of New Jersey. A committee was also appointed to visit the trade papers and request their co-operation in this undertaking.

It was also arranged that Mr. Trigger, Mr. Asher and Mr. Rosenthal, in conjunction with Mr. Cornell, vice-president of the Albany Local, Mr. Davidson, second vice-president of the Albany Local and Mr. Davis, treasurer of the Albany Local meet on Thursday, September 5, at the New Kenmore Hotel, Albany, for the purpose of promoting the interest of the up-state exhibitors in the convention of 1913 and also to formulate other locals in the state.

At the meeting of the ball and convention committee a resolution was adopted that a world's exposition of the moving picture trade be held in conjunction with the convention to be held in New York, July 7, 1913. Communications have already been forwarded to Europe, Africa and Australia asking the co-operation of the trades throughout these continents. Committees were also appointed to commence work immediately on the second annual ball of the New York state exhibitors and the following committees were appointed:

Committee on Publicity: M. Needles, Arthur Jacobs, Mr. Coufal, L. Rosenthal, Ed. Valensi, R. C. Whitten, Mr. Eckman, William Allen and L. Germain.

Committee on Arrangements: Sidney Asher, F. E. Samuels, H. W. Rosenthal, Grant W. Anson, Mr. King, Mr. Golfarb, Frank Allen.

Committee on Ways and Means: A. Coleman, M. L. Fleishman, Mr. Eckman.

Reception Committee: Samuel H. Trigger, F. E. Samuels, Adolph Bauerenfreund, Arthur Jacobs, R. L. McNabb, Ed. Valensi, Sidney Asher, Grant W. Anson and L. Rosenthal.

A Token of Esteem to M. A. Neff

"Just before the adjournment of the Chicago convention of the Motion Picture Exhibitors' League, Joe Rex Engel, on behalf of the Universal Film Manufacturing Company, presented a loving cup to M. A. Neff, president of the league.

Pres. Neff's Loving Cup.

In making the presentation Engel said: "To you, M. A. Neff, the man, and as president of the Motion Picture Exhibitors' League of America, I wish to tender this token of esteem. Do not, however, infer that because the name of the Universal Film Manufacturing Company appears thereon that it is in any sense a gift of a portion of the motion picture industry. In presenting this loving cup to you I do it as the representative of a group of men identified with the film industry who individually wish to show their appreciation of the work you have done and the progress that the league has made under your able administration.

"Accept this token of respect and esteem from the officers of the Universal Film Manufacturing Company individually and as men who wish you the greatest possible success in your new term of office."

Popular Picture Actress Dies

The death of Vedah Bertram means the cutting short of a career that promised a splendid fulfillment for the young and pretty actress. As leading lady of the Essanay western company, she scored countless successes and was a favorite with all patrons of motion picture films. Her death occurred on the morning of August 26 at the Merritt hospital, Oakland, Cal., and resulted from an appendicitis operation. She was a Boston girl, a graduate of Wellesley, and a member of a wealthy sorority. Because her parents objected to her going on the stage, she kept her identity quiet, not revealing her real name, Adele Buck, until just before the operation. She had been with the Essanay company for little more than a year, having gone west at that time with G. M. Anderson's company. In playing leads for "Broncho Billy," Miss Bertram was as much a part of the success of the western stories as "Broncho" himself.

Vedah Bertram.

For some time before her final illness, Miss Buck had been in poor health, but she did not let this make any difference with her work. Each new film found her ready to do her share of the work, and so she acted right up to the time of her going to the hospital. It was then she disclosed her real name. Her father is a professional writer of Boston.

The members of the company mourn her loss as that of a true friend. She was unanimously liked, and is equally as much missed. The entire film world tenders the Essanay company its sympathy at the loss of one of the cleverest actresses the motion picture world has known.

Newark Houses Prosperous

One million four hundred and forty thousand feet of films are unreeled before audiences in the moving picture houses of Newark, N. J., every day. That is figuring on there being sixty shows, and that they use four reels of 1,000 feet each day, giving four afternoon and two evening performances. This is a conservative figure, according to several of the moving picture show proprietors. In some houses, they say, morning shows are given, and these are not included in the estimate given above.

Approximately 30,000 persons attend the shows every day, basing the figures or the estimate that each show has audiences averaging 500 a day. In many houses the audiences will number at least 1,000 for the afternoon and evening performances, while there are places which run below 500. So, taking a general average, the figures of 30,000 a day do not appear to be too high. Most of the houses charge an admission of five cents, although there are several in the residential sections where the fee is ten cents. Taking an average of seven cents, which seems conservative, the amount paid every day for seeing these shows is $2,100. No "performances" are given on Sundays.

At present the moving picture men are interested in a new ordinance passed by the city council regulating the character of buildings in which shows are given. By this measure all "inside" shows will be put out of business. The measure, which was suggested by the department of buildings, is designed to eliminate the picture play houses from buildings used for other purposes.

In sympathy with the building department in this move are the city law department, bureau of combustibles and fire risks, board of health, license department and State Board of Tenement House Supervision. The Motion Picture Exhibitors' Association, which was organized several months ago, is desirous that the ordinance shall become a law, "for," they say, "it will do much to elevate the business."

Martin Singer, the president of the association, told a reporter that in some houses at present the conditions are practically very bad.

American Finishes Father Marquette Story

In addition to the two-reel subject of the "Story of Starved Rock," completed at Starved Rock, Ill., by the party of American "Flying A" players encamped there, a second two-reel has been made dealing with the early life of Father Marquette.

It is no exaggeration to say that handsomer backgrounds have never been seen in motion pictures, inasmuch as the region in and about Starved Rock has always been noted for its marvelous canyons, rapid streams, and remarkable rock formations. The story begins with Father Marquette as a cavalier in France, his love affair with a royal beauty, and his departure for America as a missionary. So little is known of the really astonishing part played by the French priest in discovering the upper Mississippi, his many plans and charts, locating coal beds along the Illinois, his geographical surveys throughout the middle west, his reports to the French crown on the length, depth, and tides of the Great Lakes, that is is believed that this two-reel subject will attract a wide comment among all classes of people. Much of the material used was obtained from the archives of the Chicago Historical Society. The story ends with the death of Father Marquette on his journey home at the Michigan city now bearing his name.

A Word with the Moving Picture Man

By H. Bedford Jones

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THE man who enjoys scenery only through picking out the views he knows well is a symbol of our national attitude toward moving pictures, in the abstract. We can cherish the majestic picture of a canyon or stormbound ocean cliff deep down in our souls, but let us mention it aloud and it becomes geology. Even the fairies have lost their charm, for they, too, are become a blue-and-silver science. In short, people of today are terribly afraid not to know everything, not to attain the dead level of intelligence. And in consequence, they know nothing.

Nothing, that is to say, in a spiritual sense. Ah, wait! Be practical for once, and admit the spiritual side of your business, for it has a spiritual side. Fear nothing from a name; if you prefer, let us say the imaginative sense. Is that better? After all, the structure of this article is based on the one word, "Imagination." If you can find nothing in the word, so much the worse—for you.

The dead level of education holds our school systems helpless. It does not fit itself to the child, but the child must go up or come down to it. His initiative is paralyzed. He is taught not to do things for himself, and consequently when he goes out into the world he has a bitter time of it. He is cut down to facts. Everyone else says "I" for him. His imagination—did ever child lack it?—is reduced to nil. Is its upbuilding too much to ask of you—yes, you?

No, this is not a puerile thing, a silly fancy. Would that it were, for silly fancies and puerile things are the greatest motive forces in the world! The "moving-picture man" is not a philanthropist; he is a business man, and he gives more in order to get more, and the better he gives the better he gets. So do not mistake my motives, friend. I would never dream of appealing to your philanthropy or your benevolence or your civism; Heaven forbid! I would only appeal to your sense of business values, if I can reach it.

It is the aim of the "moving-picture man" to give the people what they want. It is a dangerous experiment for him to tell them what they want, but with a little common sense it can be done. No human being lacks imagination, and because of this a great many human beings are tired of moving pictures which give their imaginations not enough scope. But the fault is with you. People are interested in persons, first of all, and secondly in things. Let us analyze that.

By sheer imaginative force people are attracted to

A Scene from Kosaku's "Across the Broad Pacific." A View of Theatre Street, Yokohama.

pictures about themselves, about people they do not know, and about people they want to know. Next their interest centers in things they can never hope to have, things they want to have, and—other things.

Every week, possibly, you show the "factory to wearer" kind of film, reaching the people themselves. This is educational, in a sense, and it holds the interest. But do you ever run a film showing, for example, an ordinary shoddy-furnished room such as three-fifths of your audiences occupy; showing this room better, more cheaply, and more agreeably furnished by the use of a little refinement; showing, in fact, the evolution from poor to good taste? Impracticable? I refuse to admit it; however, this is but an illustration.

Every week you run the "foreign country" film, and your patrons like it because they are interested in people they do not know. But do you ever run a film showing, for example, the sharp contrasts for better or worse between our own habits or customs or institutions and those of other lands? Do you ever drive home into the minds of your audiences just where they could gain and improve? That would hold a strong element of appeal; and I refuse to admit that it is impracticable.

You do, however, treat your patrons liberally enough about the people they want to know. A friend in the business was lamenting the other day that the patrons of his theater were not of higher caliber, and must be given coarse, hand-me-down work instead of the delicate finesse, subtle treatment and unacted acting that is the height of art. This is a common complaint, but the remedy is very simple. If your patrons are good enough for you, you must give them the best as you see it. If they are not good enough for you, if you are not enough of a judge to see what they like, play upon it, lead it gradually higher and higher in new levels of delight, you have no business to be serving the public. Besides, there is quite as much education in watching others learning as in learning oneself.

Things people can never hope to attain have a deadly fascination for us all. The crown jewels, for example. But to make the crown jewels an element of personal appeal is a harder thing. They reach the imagination of themselves; how are you going to make them help, strengthen, uplift that imagination? It is not enough to appeal to this quality of the mind. All pictures do that in some degree. You must lift it higher, ennoble it. For instance, give a woman an intense passion for those crown jewels, which she can never hope to have. That passion must be ennobled. How? Perhaps by giving her the choice between the jewels and her child, or in a hundred other ways. The similar passion which lies more or less dormant throughout your audience is ennobled with hers, for their imagination is strengthened a hundredfold by the human interest of the theme.

Scene from American's "White Treachery."

As to things people want to have, which it is possible for them to have, that is too obvious to mention. "Other things" group all that lies outside my rough classification; do you still think the whole subject is a visionary nothing?

I am not restricting the scope, mind. The moving picture, for still another example, must be depended on to do all that the school has not yet evolved into doing; or rather, all that the school has evolved out of doing. Every primitive custom centers around one Original Human Idea; with the growth of civilization that idea is surrounded by custom, rule and precedent; in course of time the idea is stifled out and only the walls, additions and accretions remain. Education started with the idea of widening the minds of men, of teaching them self-dependence, of "leading out," as the word itself implies. Instead of this, it has grown to cramp and confine them into narrow channels of thought; they must use this or

that book, they must learn so much and no more—and so on. I am not quarreling with the boards of education; I am simply showing how the walls remain and the original human idea is dying or dead within.

Now, that "leading out" idea is the very embodiment of the moving picture. Suppose our schools were turned into moving-picture theaters, with regular hours for attendance, shows, questions, and the like. You have finally replaced the o. h. i. within the shell of its accretion! And why not? There is nothing in the school books that the pictures cannot show to much better advantage, from the battle of Lexington to the gambols of a microcosm. Would it be so horrible a thing to have the children—and perhaps not children alone!—come to an illustrated lecture each morning instead of to lesson books? As a final, clinching argument, let me state that it is already being done.

The business world, to shift the viewpoint, would be greatly indebted to the influence of imagination, if it dared. There is the same principle of the o. h. i. worked out. Business started as a barter. People got rid of what they did not want for what they did want. It continued in force, gradually becoming built about with walls, until it was changed to the idea of giving people as little as possible for their money. Of late that idea has lost strength, and the principle of fair dealing has prevailed. But when every display window gives place to a film show in the evening, displaying how and where and by whom the goods inside were manufactured, the original human idea will have been re-established—by you. It is a daring proposal, I confess; two out of every three business houses would not countenance it, because it demands that their goods have quality as well as quantity. But it will inevitably come. Such a thing would enthrall the imagination of the people, whom you, my friend, serve. It would educate them, lead them up and out, and in the end refine them.

You object that all this might hurt your theater business, but that is hardly tenable. Business and pleasure are distinct. The day of the cheap show, the coarse "comic," the terrific melodrama, is passing faster than any of us realize. The pendulum cannot but swing back. As your films reach a higher level the appreciation of your audiences will rise with it. Your theater will cease to be an educational center, and will revert to its original human idea of amusement. You see how we cannot get away from the o. h. i.?

Last and best of all will be the reaction on yourself. Today the people pay you to amuse them, to teach them, to carry them to other lands. Tomorrow they will be paying you simply to amuse them. Today you are responsible for your own distinct burden of amusement and for the state's burden of education. When you are responsible for your own share and no more, you will give better service and achieve better results. Every public servant receives a financial and a spiritual payment, and you are no exception, my friend!

Do you realize this responsibility of yours? It must bring its spiritual payment, according to the way you meet and bear it. The more you give, the more you get, remember! The artist of the smaller type selects subjects with ready-made beauty and puts them on canvas; he of the larger type does not, for he can make any subject beautiful with the beauty that is in him. You are the artist my friend; the public is the subject of your choosing. How will you handle it?

Scene from American's "Wm. Lung's Strategy."

Miss Kathlyn Williams, leading woman of the Selig Polyscope Co.'s Chicago studio, won a beautiful ladies' watch and chatelane by her prowess at golf recently.

Cattle Punchers Given Luncheon

It was quite a social event, that stag luncheon C. E. Reeves gave to the Selig players, August 22, at Canon City, Colorado.

All the cattle punchers came and brought their appetites and wide Stetsons. C. E. Reeves formed the receiving line and greeted the arrivals with a "How'dy, boys—Fall to!" And they did, from the propped-up tail-board of the chuck wagon, where second helpings could be had for the taking, and—the taking being good—everybody had enough to eat.

The coffee steamed appetizingly fragrant from tin cups held at perilous angles by the guests who sat cross-legged on the grass, enjoying the contents of tin plates and seeming as perfectly at home as though sitting cross-legged, guarding their coffee and manipulating a knife and fork, all at one and the same time were the most casual of events for all present.

In the picture that was taken at the final round of

That Lunch of Reeves.

coffee, Mr. Reeves, the host and ranch owner, is the man in the back-ground with the high Stetson, dark shirt and chaps. An unobtrusive man is Mr. Reeves, but one who is making good in some important roles produced by the Selig Company.

If Messrs. Duncan, Cuneo and Rosselli are your favorite Selig western actors, you'll have no trouble at all in locating them. As for the "champion bronco-buster," he's there with a wide grin and both hands busy.

"The Cattle Rustlers," under the direction of Marshall Stedman, was the production in which the "punchers" were showing at the time of Mr. Reeve's luncheon. Though no ladies were expected at the latter event, Miss Stedman put in an appearance in time to add to the scenery in the picture.

A great little pink tea, that of Mr. Reeves'!

Catholic Federation in Pictures

The moving pictures of the great parade of the American Federation of Catholic Societies, held recently at Louisville, Ky., were taken for Alfred D. Oldham & Co., by the Industrial Moving Picture Company of Chicago. For one week, beginning September 15, the pictures will be shown at the Orpheum in Louisville, and then will be sent throughout the United States. The film shows 2,100 feet of detailed views. The first picture shows one of Col. John H. Whallen, the chief marshal of the parade, and the man who devised and organized it.

Pictures of the papal delegate, the Most Rev. John Bonzano, and Bishop O'Donaghue follow, and the reviewing stand in front of the cathedral is shown, with a striking picture of Archbishop Messmer of Milwaukee.

Chief Hollow Horn Bear, the Indian representative in the Federation, is shown riding along with "Charlie White-Moon," who, later, died at his home just as his picture was being shown to the censor board.

Moving Pictures in Honduras

There are no moving-picture shows in Ceiba now (March, 1912), says Vice Consul Kenneth Stuart Patton, Ceiba, Honduras. There was such a show several months ago, but the enterprise failed on account of the inability to secure film exchanges and suitable quarters and because of the quality of the machine operated.

It might be feasible to bring a traveling motion-picture show to Ceiba, provided a change of program could be effected at every performance, or at least very frequently, and a suitable hall secured. At the present time there is such a hall, and a Spanish vaudeville company is showing there. It will probably remain only a short while. The best season of the year to start such a venture would be from March until August, these months being the time in which the fruit trade is at its liveliest and when the natives have more money to spend. Truxillo and Puerto Cortes are the only other towns on this coast that would be capable of supporting such an enterprise.

One could ascertain the cost of bringing the necessary paraphernalia here by consulting either the United Fruit Company or Vaccaro Bros. & Co., both of New Orleans. These companies run the only steamers between Ceiba and the United States. If the initial expense is heavy, it would not be advisable to undertake the risk. Vaccaro has a small electric plant here for his offices and shops, and might be willing to supply electric power if such be feasible.

Admission might be placed at 10 and 20 cents. It would probably be impracticable to give more than four or five performances a week, and these should be at night, inasmuch as the population is a busy one.

In case any American firm try the venture, it would be well to bring along films and take pictures of trips up the beautiful tropical streams that run from the mountains to the coast through wonderful forests.

Approves Chicago Censor System

The Chicago system of censoring motion picture films has been approved by Miss Anna L. Donahue, chairman of the civics committee of the Minneapolis Grade Teachers' Association. Miss Donahue made a special study of the subject while she was attending the N. E. A. convention. On her return to Minneapolis she said that Chicago has an ordinance governing the type of moving pictures which it is permitted to show there and that its censors are appointed as an adjunct of the city police department. She found their judgment on pictures excellent on all subjects except pictures supposed to have an educational value. Miss Donahue learned from the theater men that the Chicago censors strictly enforced the ordinance against the exhibition of objectionable pictures, while she said they declared New York City was not so particular.

Current Educational Releases

Creation of C. Cole Phillips.—Comet. The artist, C. Cole Phillips, will take the observer with him into his studio and there work on his famous "Fadeaway Girl" creation.

Chemical Action.—Eclipse. Showing the marvelous phenomena of the action of acid upon metals.

Picturesque Sardinia, Italy (colored).—Cines. A bird's eye view of the town of Cogligari, with its beautiful harbor, the film brings before our eyes such picturesque places as the ramparts of St. Remy, the piazza of Coperta, the gate of Christina and St. Pancrazia's tower.

Glimpses of St. Petersburg.—Eclipse. An interesting visit to the capital city of Russia, showing a panorama of the whole city, views of fine buildings, such as the winter palace of the Czar, St. Isaac's cathedral, the statue of Peter the Great, Alexander Memorial cathedral, and many picturesque sights of street life.

Scenes in Somerset, England.—Eclipse. A beautiful travel subject showing scenes along the River Exe; views in and about Bath, a town founded by the Romans; and the ruins of Glastonbury abbey, which is said to have been built in the year 146 A. D.

Modern Naples.—Cines. Charming scenic views of the harbor, the Via Caracciolo, St. Fernando square, the gallery of Umberio the First, the stock exchange and the university.

Winter Sports at St. Moritz, Switzerland.—Eclipse. St. Moritz is known all over the world as a splendid winter resort. The film shows some marvelous tobogganing and ski-jumping, and skillful exhibitions of skiing by horse, and several exciting games of hocky and curling on the ice.

Through Saskatchewan on the Canadian Northern Railway.—Eclipse. Saskatchewan covers an extensive area in the southwestern part of Canada. You are taken on a delightful railroad journey, during which you obtain an excellent view of the country.

Making Silk Hats.—Eclipse. One of the leading factories in London. The various operations include body making, shaping, lining and finishing.

Microscopical Curiosities.—Eclipse. Presenting in a greatly magnified form, many small creatures, such as cheese mites, the flea, the ground beetle, the dragon fly, and others, which have been protographed under a powerful microscope.

A Scene from Essanay's "An Indian Sunbeam."

Scenes Along the Salerno Coast, Italy.—Cines. An extremely interesting travelogue subject giving a magnificent bird's-eye view of the town of Salerno and showing points of interest along the coast.

From Lauterbrunnen to Murren, Switzerland.—Eclipse. A delightful journey across the Bernese Alps, by funicular railway, at an altitude of 7,000 feet.

Small Game at the Zoo.—Eclipse. Introducing many of the smaller inhabitants of the zoological gardens.

Picturesque Scenes in Padua, Italy.—Cines. Showing life and buildings in this pretty Italian city.

A Day in the German Navy.—Eclipse. A visit to one of the Kaiser's great white fleets of fighting ships, showing the daily routine of the crew on board, signal practice, close views of the big guns, an inspection by several naval dignitaries, and numerous inspiring sights of the entire fleet gaily bedecked with flags and pennants.

New Plymouth, New Zealand.—Eclipse. The west coast of the northern island of New Zealand. The town slopes down to the ocean front and has a background of forest-clad mountains.

Pulp Mills in the Province of Quebec.—Eclipse. The manufacture of paper is one of the great industries of Canada. Huge forests are being ground into pulp to meet the constantly increasing demand for paper. The film gives a thorough inspection of one of the principal mills in the district, showing how logs are driven down the river and transported to the mills, the huge pipe line and dam, and the various steps in the transformation of pulp into finished paper.

Bergen, Norway.—Eclipse. Bergen is the second city of importance in Norway and contains many sights of unusual interest to tourists. The film shows a birds-eye view of the harbor and fortress, scenes in and about the town, and concludes with a glorious picture of Lofetus, one of Norway's noted waterfalls.

From Sion to Champery, Switzerland.—Eclipse. The fortress of Valere, the "Marmettes" stone, and many interesting sights are shown on the trip between these two picturesque Swiss towns.

The French Army in Action.—Eclipse. An impressive military subject, showing several regiments of the French army "on the defensive," "defending the bridge," "bringing forward the artillery," and in many other exciting maneuvers.

Studies of Fish Life.—Eclipse. An instructive film depicting many of the lower forms of fish life, such as pipe fish, sea urchin, pectern, pollack, swimming crabs, lug worms, brittle stars, the octopus, and many others.

Carthage and Sidi-bu-Said (Northern Africa).—Cines. Beautiful and interesting views of a journey from Carthage to Tunis. Many quaint sights are shown, including Arabian cemetery, Roman amphitheater, the cathedral, Punic grave, St. Louis' chapel, Roman theater, Sidi-bu-Said and Bay of Tunis.

Motor Boat Races, Burnham-on-Crouch, England.—Eclipse. Wonderful high speed boats in hair-raising contests. They skim the waters, propelled by powerful motors, and attain a marvelous speed. It is difficult to find a more thrilling contest than a motor boat race.

Venice, Italy.—Cines. A travel film of interesting sights of this beautiful city on canals, such as the Paglia, and Rialto bridges, the celebrated St. Mark's square, the Franchetti palace, the Grand canal and moonlight effects on the lagoon.

Amalfi, Italy, and Surroundings.—Cines. Located on the Gulf of Salerno, not far from Naples, Amalfi is one of the most picturesque towns of all Italy.

Rome on the Tiber (colored).—Cines. A pleasing scenic showing many of the famous bridges which span the Tiber.

Traditional Customs in Southern Italy.—Cines. With the greatest zeal and solemnity, the villagers of Laino give their annual representation of the trial and death of Christ, attracting great crowds of people from the neighboring countryside. All the incidents are enacted in the midst of beautiful mountain scenery.

A Gun Factory.—Cines. The Armstrong works at Pozzuoli, near Naples, Italy, where the giant engines of war are manufactured. The whole process is shown, including the melting of the steel in the furnaces, boring, lathing, rifling, and the transportation of the finished product to the cars.

Messina as it is Today.—Cines. A series of scenes showing the progress made in the rebuilding of Messina, where the terrible earthquake created such devastation. The views of the principal ruins, the fine harbor, the work of rebuilding, and the first tram cars in new Messina are shown.

The Great Water Beetle.—Kinemacolor. A picture taken under the surface of the water shows small water beetles of a brownish color and about two inches long destroying venomous snakes. The beetles attach themselves to the body of a snake, their object being to get to the head and throat. The snake tries to hide itself in the moss and sea-weed, but the beetle continues its attack until the snake finally ceases to fight.

Hatching Chickens.—Kinemacolor. Showing the gradual hatching of eggs in an electric incubator; the strength of the tiny chicks as they pack and break their way out of the hard shell, finally emerging in their fluffy coat of down. The warmth of color in the various little chickens is clearly shown.

To Teach Gospel By Films

To spread the gospel by means of moving pictures is one of the objects of the "In His Name Society," incorporated by Mrs. Addie Voorhees of New York, Miss Laura V. McGee of Trenton and Mrs. Emma Van Buskirk and Mrs. Virginia Cobb of Jersey City.

The society is formed for the moral and mental improvement of men and women by teaching them moral and religious lessons by means of moving pictures, lectures, dramas and musical compositions.

On the Outside Looking In

By the Goat Man

IT is quiet about town. Reminds me of the calm before a storm. It is hot and sultry; portending change. Both weather conditions. But this is a film magazine. I have to mention it from time to time, lest you forget. It is quiet, for the most part, all over the country. Carl Laemmle and Sam Hutchinson are back from Europe, and Bill Swanson has possession of the fort in Ynez Canyon, but that's about all the excitement. Laemmle got a horseshoe of roses and a feed when he returned, and Sam Hutchinson got a hurry-up assignment to finish the American plant. He also got into the September heat. So, then, you'll agree it is quiet—just like the calm before a storm. But why the storm? Well, I can't express myself clearly, which must be understood without the telling, but this big increase in the licensed program sounds like the rumble of trouble in the direction of the horizon. It may be that I'm mistaken. I hope I am, but I'm sure that there are plenty of films to go around without all these extra releases.

* * *

It is a marvelous business, this film game, where a lot of men and women work like mad to entertain millions of people every day. A thousand feet of film used to be considered the tenth wonder of the world, but now it is a common commodity of commerce. Did it ever

Bessie Eyton, Appearing in Selig Films.
Copyright, 1912, Selig Polyscope Co.

occur to you that three full reels of negative film would be enough to entertain the film fans of the day, providing, of course, that each theater could have three of the positive prints? Mercy, what a business—what a dream of a factory that would be! But instead of three a day, we are being treated to fifteen brand new ones every morning and the choice of a hundred thousand others that have done service somewhere before; features galore; free-lance releases by the score; importations and a variety of other programs that spring from nowhere to meet the demands of the moment. I will always believe that fewer films from many makers would be better than many films from fewer makers. I may be wrong.

* * *

I was once the superintendent of a big auxiliary publishing house; a ready-print concern whose business

William Duncan, Appearing in Selig Films.
Copyright, 1912, Selig Polyscope Co.

it was to supply "patent insides" to country editors. We printed part of his newspaper in a metropolitan city and he printed the rest of it in his country town. When we supplied two or more newspapers in a town or county, we had to vary the program. Our work in the auxiliary house was pretty much like the film business. Our scheme of rendering service wasn't unlike the modern film exchange. So you may deduce from this small hint that my experience included practice that has helped in my education as a film man. But the auxiliary house didn't go crazy about its problem. It made no effort to hog it all. If you will follow the history and evolution of the ready-print business you may discover the uselessness of trying to kick out a thousand feet of film every few minutes. A quality film house will beat the quantity film house every time. Exhibitors want good stuff for bigger theaters. They are not keen to have little competitive theaters next door to take their full quota of supply from the program that offers the most

for the money. More film subjects means trouble. It is quiet now.

* * *

You remember how Big Bill Sweeney attempted usurpation of my title a little while ago, and how gracefully he removed his tattered halo and handed it back to me? Well, that's all in the record, so we'll let it pass. But now I have a self-elected deputy goat—signature properly attested and beautifully engrossed. He is Big Billy Horne of the "Place with the Gold Pillars." Some class to the deputy goat! It came about in the simplest sort of way. I get piles of letters asking me all kinds of questions and I sometimes get stuck. I'm not like my old friend, Frank Richardson. When I don't know,

Harry Benham Jean Darnell
Appearing in Thanhouser Films.

I don't make pretensions! Well, along came a letter from a Miss in Mississippi, I think it was, who wanted me to tell her about the people of Mars, and I threw up my hands. I remembered that Billy Horne knew all about the planets and stars, so I gave him the assignment. And Billy delivered the goods, bless his heart. In telling me about it, he says: "I don't mind being the Deputy Goat once in awhile, but letters as a steady diet must pall even on a Goat. He must long for a tin can or an old hoop skirt to punctuate the monotony." In which my friend Horne is mistaken. There is no monotony in being the Goat. Four weeks ago Motography carried 16 pages of advertising. We had a square meal with bubbles. Look at 'er now. We are back in our patch of sand burrs and they taste good.

* * *

The trouble lies in our inability to sit in every man's office all the time. John Byrnes wires me that Jerry Kennedy wasn't in his Broadway office on Monday. He was probably at the Metropolitan Museum of Art, inspecting the etchings. Frank Dyer wasn't in Orange, and Streyckmans was fussing around like an old hen in a new nest. He had only hung up his hat when Byrnes blew in. Streyck hadn't warmed up. Brandt writes me that since the president got back, he's got to be shown—something we've known from four years actual experience—and when Carl Laemmle has a new look around, we'll probably whoop it up for him, but not before. Laemmle says he was born in Wisconsin. He's a Missourian. Well, anyhow, we're making a film magazine with the available stuff at our disposal. When film heads all realize how far in we've got, it will be pleasanter sailing and we'll have a bigger book. Meantime, don't forget we have a deputy out on the coast.

* * *

They have formed a Screen Club in New York. The honorary membership committee will do honor to itself when it includes the press. Or will the bum actors be barred?

* * *

J. R. Freuler is running around over the country inspecting the property of the Mutual Film Corporation. He wants to see some of the stuff his company has been buying. Local managers will have new welcome rugs for their smiling general manager when he blows in.

* * *

Mutt—not the Bud Fisher one—lives in Vernon Day's apartment, Chicago. At least it lived there until Day dragged it into court to satisfy his angry tenants. The Mutt I am talking about is a parrot—one that talked too much. For full details, get the scenario from Day. He fairly loves grief.

* * *

John Miller of the Glamour Theater, this man's town, isn't a scientific fisherman. He uses a reel to land a baby blue gill. He says he wouldn't feel at home unless he had a reel along. I'll bet Babe Farnham'll miss the joke.

* * *

And Jim Hoff actually got married. McQuade is in deep mourning.

* * *

The cub reporter who covered the exhibits at the late convention in Chicago for this great moral and religious bi-weekly, failed to find Pop Daniels and his waterproof duck. Pop put in his holler, but when he discovered that the same cub failed to locate the goat in the room adjoining the duck, he concluded that it wasn't a barn-yard scribe and passed it up.

* * *

Stunt for Pathe's weekly, Gaumont's weekly or Animated weekly. Rush camera men and papier mache fish and have Ben Beadell cast for 'em. Ben wears a big harness; carries a tremendous pole and casts a waterproof line (eleven cents a yard). It is a reel act for a real film reel. No one does it just like Ben does.

* * *

John Rock and the Missus have returned from New

James Couze Mignon Anderson
Appearing in Thanhouser Films.

York, where they saw Papa Rock and the place that will turn 'em out six a week for the trade and six a week for storage. And this isn't a knock, either. Maybe you don't know that these big fellows are making twice as many as they release. Think it over and slip me the answer.

* * *

John Bunny as Pickwick. Well, what about it? Pickwick as John Bunny, that's all. Incidentally, I thought Bunny was Vitagraph's funny man. He seems to be after Spedon's job, the way he grabs the front

pages in the newspapers. Gee, I wish the Vitagraph would come along in. Bunny would make a great front cover!

* * *

I have before me a booklet entitled "Education and Entertainment by Motion Pictures," a catalogue issued by the educational department of the General Film Company. It isn't a very pretentious book, but in it are classified film subjects that may be arranged in programs under these several headings: General Works, Philosophy, Religion, Sociology, Philology, Natural Science, Useful Arts, Fine Arts, Literature and History. I fairly love this little book. For four years I have watched for and seen many of the films that now come back to me in this newest scheme of film leasing. I have talked with professors, lecturers, wardens of penal institutions, matrons of settlement houses, ministers and various other citizens who were anxious to know where and when these film subjects might be obtained. I have, on many occasions, endeavored to locate the subsequent exhibiting place of a film that had proven so interesting to me that I had wanted my friends to see it. You know the answer. An encore never brought back the second appearance of a film. When it fades from the screen it fades from the face of the earth, so far as you and I are concerned. But through this new scheme, the good ones are coming back. I wonder who will grab the chance now presented to open the staying quality show house in each community. It will take some money. It will require the courage of new blood to tackle this new phase of exhibiting, but the man who starts now will be showing films as long as films are to be shown. The catalogue of General Film Company doesn't enthuse, but it says: "We are constantly receiving new pictures and will be pleased to supply you with supplements up to date." All that is required to make a big book of bully stuff is to search the vaults. They are groaning under the load. Let 'em out. They'll come back!

* * *

The National League is humming along. Big doings in Minnesota last week. Blow-out in Texas next month. Pretty soon we will have the whole country. I want every League vice-president to send me his photograph and some dope that will get him publicity in the League's *best* paper.

Scene from American's "Their Hero Son"

Ban Placed on Fight Films

Prize fight moving pictures became a thing of the past in the United States when the house passed a senate bill prohibiting the transportation of such moving picture films between the various states and territories or from foreign countries. Heavy fines for violation of the proposed law are fixed by the bill.

The president, said to be in complete sympathy with the legislation, is expected to affix his signature to the measure. Southern members of congress were especially interested in the proposed law because of the race feeling stirred up by the exhibition of the Jeffries-Johnson moving pictures in their section of the country.

Senator Simmons of North Carolina and Representative Sims of Tennessee pressed the bill in the senate and house.

Plans are being made by the Prison Commission to have moving picture shows in the chapel at the Frankfort, Ky., penitentiary on Sunday afternoons during the winter. It is believed that the morals of the men may be improved by showing them the proper kind of pictures. The state will buy a moving picture machine and the selection of pictures to be displayed will be left to the warden.

Fire Prevention in Germany and France

The police regulations of the city of Berlin regarding the fire-prevention measures to be taken in theaters and other places where moving-pictures are exhibited are exceedingly strict and carefully enforced, says Consul General A. M. Thackara, Berlin.

According to the police regulations of September 30, 1907, the booth in which the projector is installed must be made of either sheet iron or sheet steel and the sides and floor lined with asbestos at least one-third of a centimeter (0.13 inch) thick. New police regulations are in course of preparation. I am informed unofficially that under the new provisions the booth must be constructed with double sheet iron or sheet steel walls, with an intervening air space. In no case would booths constructed of angle iron and covered with asbestos boards be permitted in this district.

A translation of the more important paragraphs of the 1907 Berlin police regulations for moving-picture theaters follows:

Section 1. Whenever moving pictures are exhibited in theaters, assembly rooms, stores, tents, or other public places, and inflammable films are used, electric or calcium light must be employed for purposes of illumination. Gas for the production of a calcium light must either be taken from the city gas mains or made in a safe generating apparatus which complies with the law.

Sec. 2. The electric or calcium lamp must be placed in a sheet-iron or sheet-steel booth, of which the bottom and sides are lined with asbestos. So far as will not interfere with the operation of the apparatus, the air holes in the booth must be covered on the inside with wire gauze or similar material, so that lamp sparks may not escape.

Sec. 3. All electrical apparatus must be mounted on tables of uninflammable material, and must be provided with safety hoods of fireproof insulating material.

Sec. 4. When a limelight is used, only the so-called safety lamps, in which the gas mixture is effected just before ignition, or a mixture burner, in which the gas mixture is effected inside the burner, may be employed. With mixture burners a safety device of wire gauze or some similar contrivance must be so arranged as to prevent a back draft of the flame into the mixture chamber. There must also be metallic attachments on the saturator and on the mixture chamber, to which the safety device is fastened and to which the pipes (india-rubber hose) must be firmly attached. Oxygen may be stored only in steel cylinders or other metal containers. The use of rubber sacks is prohibited.

Sec. 5. When ether-benzine or gasoline limelight is used (for plants in places which can not obtain illuminating gas), the ether-benzine or gasoline fluid serving to feed the flame must be kept outside the lamp booth in a receptacle which complies with the law. This receptacle (saturator) must be connected with the oxygen cylinder by good and well attached rubber hose. The saturator must contain porous substances to absorb the volatile ether or gasoline. The saturator may be filled only in a room separate from that in which the production of the moving picture is to take place, and only by daylight or by the light of a non-explosive artificial light. Ether-benzine or gasoline calcium lights may never be used in which the saturator is united with the burner or is attached to the inside of the lamp booth. The supply of ether, benzine, or gasoline must not be stored within the theater. The quantity kept within the theater may not exceed 2 kilos (4.4 pounds). It must be kept in a metal receptacle made safe against rust and the openings in which are provided with safety devices to prevent back drafts.

Sec. 6. The intense heat and light rays which pass through the lens must be shut out or weakened by safety shutters as soon as the film stops unwinding.

Sec. 7. The portion of the film which is at any moment between the light and the lens must be so isolated from the remainder of the film that, should it ignite by reason of the intense light rays passing through it, the fire will not extend to those portions of the film which have already passed by the film or are yet to pass.

Sec. 8. The film must be unrolled from a metal drum which is completely closed except for the exit opening for the film, and this opening must be so narrow that the entry of a flame is impossible.

Sec. 9. The apparatus, the lamp booth, and the lamps may not be used until they are tested under the inspection of a representative of the fire department or other competent judge, and are declared to be free from objection.

Sec. 10. The apparatus must be so set that no inflammable or flimsy stuff (paper and the like) is immediately over it. A non-inflammable cover must be kept beside the apparatus, to throw over it in case of fire; also a basin of water and a fire extinguisher.

Sec. 11. The supply of films not actually in use must be kept in closed metal receptacles.

Sec. 12. Smoking is prohibited in the apparatus booth and in the vicinity of the films. If the apparatus booth is hung with curtains, these must be of a material not easily set on fire.

Sec. 13. The apparatus may be operated only by one who, after proving himself competent, has been licensed by the police. When electric or calcium light is used he must be well informed as to the handling of the same.

Sec. 14. In the case of productions in theaters or halls which hold more than 500 persons, if the operation of the apparatus and the lighting of the theater are not done by the same man, a signal device must be placed beside the apparatus in order that the man in charge of the house lighting may be apprised of an existing fire or other trouble and turn on the lights in the theater.

Sec. 15. The apparatus must be so set up that the public can not come within reach of it. A safe exit must be provided for the operator of the apparatus; for the spectators there must be a sufficiently broad exit on the opposite side of the house from the apparatus.

Sec. 16. Exceptions to the above regulations may be made in cases in which other examined and approved special provisions are taken for safety. Special instructions given to owners of moving-picture shows must be observed in like manner as the contents of this order.

Motion Pictures of Teeth

Moving pictures illustrating the various stages in tooth decay probably will be among the exhibits at the exhibition on health, which will be held in Washington in September in connection with the fifteenth international congress on hygiene and demography. Motion pictures will emphasize the importance of a clean mouth.

These pictures, a number of charts and photographs, and actual dental specimens will be a part of an exhibit to be held in connection with the annual meeting in Washington, September 10-13, of the National Dental Association, the National Mouth Hygiene Association and the oral hygiene committee of the District of Columbia Dental Society. Immediately after these meetings adjourn, the exhibit will be moved to the exhibition building on the Mall, near the Washington Monument, where about 1,000 square feet of floor space will be assigned to it as a part of the exhibition on health.

Columbus and His Discovery

The English newspapers print a report from Madrid to the effect that some ledgers discovered at Palos, Spain, contain interesting information on the cost of discovering America by Columbus. The sum total for which America was discovered amounted to $7,000, or 38,000 pesetas. This was distributed as follows: 14,000 pesetas for armament; 2,000 pesetas for personal expenses of Columbus and his officers and crew; 22,000 for general expenses during the eight months for which the voyage lasted. The sum of $7,000 in 1492 represented $70,000 in 1912.

It is interesting to note that the cost of discovering America amounted ot only $20,000 more than the cost of the Selig Columbus films, which, according to the makers, was $50,000. In other words, it costs nearly as much to exploit a discovery as to make the discovery itself.

A Remarkable Wild Animal Study

Selig's "Kings of the Forest"

IT'S a story of quaint, Quaker-like Boers in the heart of the Transvaal in Africa.

John Kruge and his wife, an old-fashioned couple, played by Frank Richardson and Anna Dodge, have an only daughter, Sona. As Sona, Betty Harte is most lovable not only in the eyes of her sweetheart, Fritz Kransmitt (Thomas Santschi), but also in those of an old friend of the family, John Vogel, whose role of faithful friend is portrayed by Roy Watson.

When John Vogel learns of the love of Sona for Fritz, he gives her up to the younger man. Then follow the wedding and the young couple's leaving the Kruge home, to make a little nest of their own in a distant part of the Transvaal. The last good-byes are said, the ox-like animal hitched to the white canvas-topped wagon is given a slap of the reins, and the young couple are on their way to their new home.

In the little thatched cottage, made from cane-brakes and jungle weeds, there is much happiness. Fritz is an industrious farmer and Sona is busy with her housework and day-dreams.

Then the day-dreams come true. Fritz is permitted to see his tiny daughter and solemnly enters the room where little Miss Iona lies curled into a ball on the pillow beside her mother. It seems a sacrilege to Fritz to kiss the tiny thing, but after drawing his shirt sleeve several times across his lips, he finally dares.

At the age of three, Iona is a curly-headed, laughing youngster, whom "Baby" Lillian Wade makes the film-seers love.

One day a visitor approaches the door of the jungle cottage. It is John Vogel. He has not seen Sona since her marriage, and greets her with fatherly affection. Fritz, just coming in from work, sees the greeting and misinterprets it. He refuses to listen to John Vogel, throws Sona from him and returns in a jealous rage to the hay field. John Vogel follows him to again explain. Sona, wounded by the distrust of her husband, decides to take Iona and leave.

Safe at Home.

The King of the Forest.

She hitches their one animal to the clumsy wagon, takes a rifle and some extra clothing, and leaves. John prevails on Fritz to return to the house, and when they do it is deserted. In terror of what may happen to Sona and Iona in the jungle, they take their guns and start in pursuit.

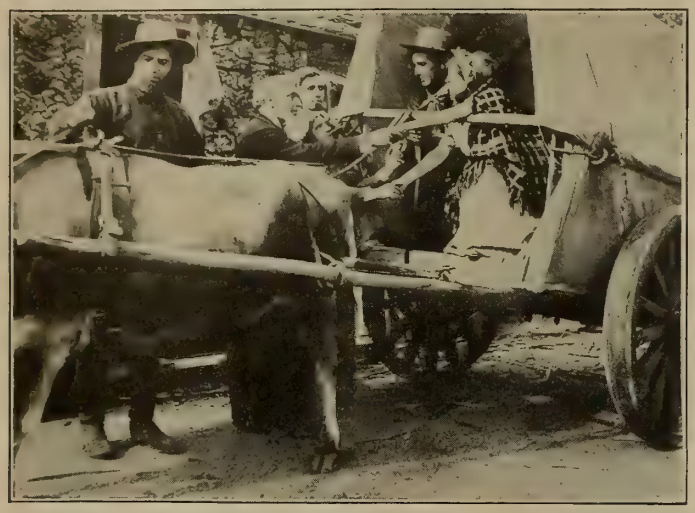
At intervals glimpses are had of a panther stealthily seeking water; of the king of beasts pressing back the jungle grasses, in his search for prey; of the lion's lair in the rocks where cubs tumble and roll over their mother in play.

At nightfall Sona and her baby, still safe, come to a cleared space where they decide to spend the night. Sona kills a calf which she had tied to the back of the wagon, and, having eaten, she and Iona fall asleep in the wagon.

Sona is wakened by the approach of some animal.

She sees a lion pick up the calf from the rocks and make away with it. She follows him and fires three times, but he gets away.

While Sona is gone, Iona awakes in fear. She leaves the wagon and hides herself in the old trunk in which Sona had put their clothing. Curling up in it, she falls asleep. She has just concealed herself when the lioness and her cubs come into the open and jump into the wagon. The approach of Sona scares them away, and she thinks they have taken Iona with them.



The Wedding Equipage.

John and Fritz, attracted by the shots, find Sona and search wildly for the baby. They give up finally and prepare to return home. Grasping the old trunk, they swing it into the wagon. The jolt awakes Iona, who raises the lid and looks sleepily about. And the reunited little group is a happy one.

You'll like "Kings of the Forest." Nobody as yet, though, knows when the release date will be.

Photographing Under Water

Photographs of otters, and of water birds of various kinds have recently been obtained with a moving-picture camera by Dr. Francis Ward, of Ipswich, Scotland, according to *Popular Mechanics*. In order to get the pictures and remain unobserved by the animals, Dr. Ward built a concrete tank fitted with a window and mounted his camera in an underground room behind the aperture.

Among the pictures obtained are those of an otter engaged in a fish hunt, herons, penguins, black-backed gull and a water hen. The penguin was observed as a fisher, the photographs disclosing clearly how the bird uses his wings as oars both on the surface and while under water. The air bubbles in the feathers of the water hen convert it into a mirror in which are reflected the colors of its surroundings. The fish are seen swimming around the legs of the heron, which piece of carelessness enables the bird to gain a square meal without undue exertion.

Sacramento Censor Board

An ordinance was introduced in the meeting of the board of trustees, Sacramento, Cal., providing for a board of censors of moving picture shows and exhibitions of all kinds. The proposed board of censors will have power under the ordinance to suppress all shows that in their opinion, are injurious to public morals.

Wiring Moving Picture Theaters

It seems that there is a disposition on the part of some of the owners of moving-picture theaters in England to adopt the use of small electric generators driven by means of oil, gas or gasoline engines as a source of power. *The Electrical Times* thinks that this tendency, which is unfortunate both for the owners of theaters and for the central stations, may be due in a measure to the fact that ordinary lighting rates are sometimes charged for power consumed in the operation of the lantern arc. It is stated that storage batteries have been employed to make it possible for the theater to keep off of the central station lines during hours of peak load.

The practice of throwing the lantern arc directly on the circuit, with only a resistance in series with it to reduce the voltage, is deplored in the paper referred to, and the use of the motor-generator set is suggested. The arrangement proposed is such that the arc may be operated either from this set or thrown on the line directly, at will.

Motion Pictures of Reclamation Work

As part of the movement to give publicity through motion pictures to all important works carried on by the government, a series of pictures have been recently made of the work on the Engle Dam, at Elephant Butte, New Mexico, says *Popular Mechanics*, which is part of the Rio Grande reclamation project.

Of all the motion pictures taken, probably the most interesting are the series photographed from a basket suspended from a cableway across the Rio Grande. The operator, with his camera in operation, was lowered into the foundation pit at the west bank of the river, and then, with the basket raised 400 feet above the bottom of the pit, took pictures while three heavy blasts were fired. The basket was then moved over the river and lowered almost to the surface of the water, during which descent the camera was turned through a complete circle so that the views would take in the entire work. The pictures will be exhibited generally in America and Europe.

Indianapolis Local Established

Indianapolis Local No. 1, Motion Picture Exhibitors' League, met recently at the Denison Hotel and adopted a constitution and by-laws and decided to establish permanent headquarters in room 410 Saks building. This league will meet there each Tuesday afternoon.

The officers of the local league are: President, John A. Victor; first vice-president, F. W. Sanders; second vice-president, M. M. Miller; secretary, E. J. Addy; treasurer, Dr. J. M. Rhoades; business agent, Dr. Rhoades; grievance committee, Dr. Rhoades, E. C. Arganbright and M. M. Miller; arbitration committee, Richard Staub, Frank Green and S. D. Kopf; state secretary and press agent, F. J. Rembusch.

Tacoma Race Films

The wide publicity which Tacoma, Wash., has received through the recent road races seems rather to increase as the Festo becomes a memory of the past. Moving pictures depicting the races are being shown all over the United States under the heading of "Historical Events of the Day." At Los Angeles they were shown at three different picture houses, while patrons in Boston, Philadelphia and Chicago all have had an opportunity recently of watching the thrilling events of the meeting on the Montamara track.

Photoplays From Essanay's

Some Coming Features

BEGINNING Wednesday, September 25, the Essanay Company announces a fifth weekly film. The constantly increasing demand for Essanay photoplays is the best reason for supplying it, therefore look for the new Indian Head releases each Wednesday. The new date will be filled with selections from comedies, melodramas and Essanay's famous western productions.

Essanay's bookings for the last two weeks in September reveal an unusual number of fine productions.

"Neptune's Daughter," released September 17, is a remarkable dramatic subject, unusual in plot, portrayal and scenic beauty, and features Martha Russell in one of her greatest character-studies, also Francis X. Bushman in a forceful portrayal. The plot is unique.

Walking along the rocky seashore with his sweetheart, Fleming, an artist, hears a weird musical sound coming from the water below and pauses to listen. Ruth's scarf blows away and Fleming clambers down to get it. Frightened by his approach, Undine, a beautiful mermaid who has been sunning herself on the rocks, slips out of sight into the waves, but not before Fleming catches sight of her and follows her course through the surf with astonishment and admiration. Determined to meet her he returns early next morning and finds her on the rocks. Wooing with all the fire of a passionate soul he secures her promise to assume mortal form and wed him. Father Neptune, summoned from the deep, warns Undine that if she assumes mortal form she can return to her old life no more. At dawn the artist returns, finds Undine as a beautiful young girl and they are married by the parish priest. Tiring of her eccentricities during the honeymoon, Fleming begins to long for his old sweetheart and one morning, in a fit of rage, he leaves her. Broken hearted, Undine Calls upon Father Neptune to take her back into the bosom of the deep. Next morning the artist, regretting his desertion of the beautiful mermaid, is hastening along the beach when he comes upon her dead body cast up by the waves of which she is no longer a part. In a wild burst of grief Fleming throws himself beside her, then the scene slowly fades and the artist sits up with a start as he realizes it has all been a dream.

Miss Russell's portrayal of Undine is one of the finest things she has ever done. Francis X. Bushman renders one of his characteristic gripping studies as the artist, Harry Cashman is splendid in the role of Father Neptune, Ruth Stonehouse plays the sweetheart charmingly and William Walters is Father McCabe, the priest. The production is one that will undoubtedly live long in the minds of all who see it.

On September 19 "The Mixed Sample Trunks" will

A Scene from Essanay's "The Voice of Conscience."

A Scene from Essanay's "The Adventure of the Button."

go out on its humorous way. It is a tale of two salesmen who get their sample trunks mixed in the hotel. One is traveling for a surgical instrument concern and his trunk contains a dismembered dummy. The other fellow finds the dummy and, having read in the paper of a horrible murder committed in that very hotel, believes he has found the remains and will be suspected. Consequently he escapes from the place, only to be pursued by the other salesman with a cop. After a long chase he is captured and the mystery is cleared up when the dummy is revealed and explained. Howard Missimer and John Steppling are at their best as the two salesmen.

"The Love Test," released on September 20, is a clean-cut, sparkling comedy with a snappy plot of two young people who are informed they have to marry each other in order to inherit an immense fortune. In order to get out of it the girl poses as her maid, but when the young man arrives she regrets her step as he is highly attractive. The real maid's action disgust him and he leaves in a huff saying he has been suddenly taken ill. Not wishing him to escape the girl hastens to his home. Having seen her coming the man, with the aid of three pals, stretches out on the bed, they whiten his face, strew the bed with flowers and announce to the girl he is dead. In her grief she reveals her true identity and faints when the man revives quickly and ardently woos her. Consequently matters are righted to the satisfaction of all. E. H. Calvert, Lily Branscombe and Eleanor Blanchard are featured in this funny one.

"Alkali Ike's Pants," released September 21, is one of the biggest comedy-riots of this famous western series. Remember "Alkali Ike's Auto" and "Alkali Plays the Devil?" Well, here's one funnier still. The story goes that Coyote Simpson and "Alkali" both love the buxom Soffie. Coyote has a nice long mustache that Soffie objects to and orders him to trim it down. Before he starts in Coyote shows Alkali and Mustang Pete a lovely valentine he is going to present Soffie. Of course they steal it while he is shaving his mustache and substitute a hideous caricature. Consequently when Coyote calls on Soffie with his trimmed mustache and valentine she is about to embrace him when she discovers the caricature and drives him from the house under an avalanche of everything she can lay her hands to. A few evenings later "Alkali" has invited Soffie to the town dance, and is industriously ironing his pants when the boys discover him through the window and, at the first opportunity hook his pants through the window with a stick. Very much negligee, "Alkali" chases around looking for his nether garment, and finally tries to steal a pair from a convenient clothesline, but is loaded with buckshot from the gun of the irate house lady. In desperation he dons his chaps, which fail to cover his exposed anatomy, and is leading Soffie proudly into town when he runs across the boys holding up his long-lost pants. In the wrangle that ensues "Alkali" is left in the lurch by Soffie, who goes on to the dance with Coyote and Mustang, while "Alkali" wraps his pants about him and strides home cussing everything in general. Au-

gustus Carney has never been funnier than in this roaring production, and the comic possibilities can be well imagined from this brief description.

"Across the Broad Pacific," released September 24, opens the last week in September, and is a wonderfully attractive camera-trip through the great cities of Japan and China revealing many extraordinary wonders in customs and industries.

"The Adventure of the Button" is the initial release of Essanay's new weekly date on September 25, and is a thoroughly pleasing and laughable comedy-drama with a novel plot. Caught in a downpour of rain Hobbs purchases a raincoat, only to have his wife discover that one of the buttons is missing. Meanwhile, a thief robs the clothing store and the only clue is a button torn from his raincoat in getting out of the window. The storekeeper offers a reward for his capture and shows the button in the window. Mrs. Hobbs sees it and believes her husband is mixed up in the affair. Young Sherlock, a detective, is put on the case, meets Hobbs on the street before his apartment and attempts to arrest him. Thinking him crazy, Hobbs shoves him aside and goes in. Having seen this from the window Mrs. Hobbs fears for hubby's safety and, when he enters, she locks him in the bedroom and struggles with a bill collector whom she takes for a sleuth. Matters are finally straightened out when the trail of the real thief is taken up and he is captured by Mrs. Hobbs in a unique way after many complications. Howard Missimer, Eleanor Blanchard, John Steppling, Billy Mason and Charles Hitchcock have the principal roles.

"A Little Louder, Please!" released September 26, is still another dandy comedy with Howard Missimer, John Steppling, Eleanor Blanchard, Lily Branscombe, E. H. Calvert and Frank Dayton in splendid roles.

On Friday, September 27, Essanay releases a powerful melodrama entitled "The Voice of Conscience." The story is gripping and the portrayal is magnificent. Frank Craig, a man of wealth, starts on a hunting trip with William Sherman, his daughter's sweetheart. Meanwhile Jack Tenny, an old friend of Craig's, also starts into the woods for game. One morning as Sherman is getting water from the brook, Tenny appears at the camp, meets Craig and proudly shows him some game. Craig now accidently stumbles and falls heavily on the knife that Tenny is using to prepare the game, sustaining a mortal wound. Tenny discovers he is dead and flees from the scene in terror. Returning, Sherman finds Craig's dead body, is suspected of murder by the sheriff who arrives on the ground, is arrested and taken to town for trial. Tortured by his guilty conscience Tenny attends each day of the trial at court, and suffers agonies as the attorney for the prosecution weaves the net tighter about Sherman. Morgan, Tenny's roommate, now unconsciously starts a chain of circumstances that bring about Tenny's confession. Cutting himself while shaving, Morgan uses one of Tenny's handkerchiefs to stop the flow of blood. Tenny discovers the fabric and becomes terror-stricken, more so when he finds the knife with which Craig was killed on his table after having thrown it away. Morgan has found it and placed it there. Morgan now buys a weird drawing depicting Conscience

A Scene from Essanay's "The Mixed Sample Trunks."

rising from the grave of a victim and confronting the murderer. On seeing this Tenny rushes from the room and bursts into court just as Sherman is convicted. Gasping out a confession of the affair Tenny dies in the arms of the sheriff, a victim of conscience. Harry Mainhall portrays the role of Tenny with powerful dramatic intensity, Francis X. Bushman is strong and vital as Sherman, William Walters plays Craig, Harry Cashman the sheriff, Bryant Washburn is Morgan, the roommate; Martha Russell the sweetheart, and Helen Dunbar her mother.

"An Indian Sunbeam," released September 28, is a powerful western drama staged in the heart of the hill country by that master of film-craft, G. M. Anderson, and is a fitting climax for the end of the month.

The Essanay Company announces the completion of the massive three-reel production of "Robert of Sicily," a dramatization of Longfellow's wonderful poem. Essanay's adaptation promises to be unquestionably a masterpiece, surpassing anything of American manufacture in point of production, stupendous scenic setting and novelty.

"Alkali Ike" is in Chicago! He blew in the other day from the West with a six-shooter dangling from each hip and got the reception of his life. "Alkali" is sure some popular. He is featured in some cracking comedies now in course of production at the big Essanay Chicago studio, and they are said to be bigger and better and funnier than anything he has yet done.

Pictures of the Abernathy "Kids"

San Francisco residents greeted the Abernathy "Kids" when they rode their horses up Market street at the noon hour in order that moving pictures of the exposition city might be taken for presentation on their world's lecture tour. The diminutive riders attracted marked attention.

Escorted by mounted police officers and preceded by an automobile driven by Colonel Abernathy, father of the boys, in which was a moving-picture machine and operator, and heralded by the exposition's trumpeter, the youngsters trotted up the main thoroughfare.

In the absence of Mayor Rolph, whom the boys expected to meet and shake hands with, as they did with Mayor Gaynor in New York after their memorable ride across the continent, Secretary Edward Rainey greeted the boys in front of the city hall.

Moving pictures were taken of Market street and other leading thoroughfares. Pictures will be taken of the crowds at the music stand and the ocean beach. The boys rode their horses into the surf and pictures were taken of the Cliff House and Sutro Heights. They will tell the world about the wonderful show that is to be held in San Francisco three years hence.

The Abernathy boys are proteges of former President Roosevelt and have moving pictures of themselves shaking hands with the hero of San Juan hill. Both are expert horsemen and clever marksmen. They have been trained by their father, who was a former United States marshal in Oklahoma. The younger of the pair is less than three feet in height, but he rides with the skill of a cowboy.

Mr. Harry Cohen has returned to the Chicago Studios of the Selig Polyscope Co. from his trip through New Mexico and Oklahoma, where he went to secure several thousand feet of typical western pictures. He was accompanied by Edward Linden, Camera Man. The negatives secured by Mr. Cohen will be utilized in some future western release of the Selig Company.

Interesting to the Ladies

In one scene of a picture entitled "The Substitute's Model," staged during the month of August by Director Hobart Bosworth, of the Selig Los Angeles studio, gowns and hats to the value of $3,500 were worn by the female characters appearing. These were not stage costumes, but brand new imported creations in advanced styles. The picture in question depicted the story of a shop girl's life and her devotion to her sick little sister. One of the scenes is laid in the display parlor of a great department store during the annual fashion show, and to bring the effect "up to the minute," arrangements were made by Manager McGee, of the Los Angeles studio, with the principal merchants of the city, whereby the latter furnished twenty of the living models which they had in training for the great Fall Fashion Show, and the pick of the imported gowns and hats to be shown during the fashion show season. The effect of these creations all massed in one scene, both on the models and the principals in the photoplay, was gorgeous beyond description, and will no doubt bring many exclamations of delight from the feminine portions of picture theater audiences when the reel is exhibited. "The Substitute Model" will be released on September 16.

Myrtle Stedman at the Top of the Royal Gorge.

Stomach is Shown By Pictures

Regular moving pictures of the stomach of human beings and animals, in the process of digestion, have recently been exhibited in Germany, and it is believed that it will not be very long before such pictures will be exhibited to all medical students as a part of their course of training.

Experiments were made first on cats, according to a Berlin exchange. By adding a little subnitrate of bismuth, a harmless powder, to the foods of the felines, the contents of the stomach became visible to X-ray apparatus. By taking X-ray photographs in rapid succession it became possible to secure a moving picture showing the exact motions the stomach goes through when digesting a meal.

It is believed that a careful study of this subject will throw much new light on the digestive processes and aid in the treatment of disease.

Pictures in Summer Schools

The motion picture is proving its value as an educational asset at the summer school of the South, held in Knoxville, Tenn. This is the largest summer school in the country, and has an enrollment of 2,500, mostly teachers and instructors. Only educational and travel pictures are being shown, and Dr. Brown Ayers, president, is very enthusiastic over the power of the motion picture to instruct as well as to interest. Two reels are being shown every night.

Motography's Gallery of Picture Players

G. M. Anderson is director and leading man of the Essanay western stock company, now operating at Niles, California. He has won fame wherever motion pictures are shown for his "Broncho Billy" character-creation and the origination of the great "Alkali Ike Western Comedy Series." Mr. Anderson's name is a household word throughout two hemispheres. Having been identified with the film business almost from its first conception, he is a master of many of its intricacies. His ability to direct and play leading roles in his own productions stamps him as a genius of photoplay craft. "Broncho Billy's Last Hold-up," "Broncho Billy's Escapade," and "Broncho Billy for Sheriff" are splendid examples featuring his work. Everybody knows Anderson and admires his absolute naturalness when playing before the camera. He specializes on western subjects, but is good in any line of photoplay work.

Miss Lily Branscombe, one of the most widely known, popular and versatile leading ladies of Essanay's eastern stock company, has had years of experience and thorough training on the legitimate stage that have taken her almost around the globe. At the age of thirteen, Miss Branscombe joined George Rignold, the English actor, and played a wide range of Shakespearean roles throughout Australia and the English provinces. Coming to America with Maggie Moore she signed under the management of J. C. Williamson, then joined T. B. Frawley and played in "Secret Service," "The Only Way," and many other productions. An oriental tour followed with one of Frawley's companies, ending in South Africa. Returning to America Miss Branscombe played for two seasons in Belasco productions, following which she was leading lady of many noted stock organizations.

Miss Beverly Bayne is one of the beautiful leading ladies of Essanay's eastern stock company, whose work in a number of recent productions has won the praise of both press and public. Miss Bayne is a striking photographic subject and a firm believer in all forms of outdoor exercise. She is an expert horsewoman and can be seen any fine morning cantering along the Lake Shore Drive on her spirited mount, preparatory for the day's work before the camera in the big Essanay studio. Miss Bayne is a Chicago girl, and one of her favorite hobbies is sketching and water-color work, at which she is an adept. Her unusual beauty and ability to portray a wide range of characters have gained for her a host of admirers in the film world, and she has played leading roles in such recent productions as "The Understudy," "The New Church Organ," "The Old Wedding Dress," "An Adamless Eden," "The Return of Becky," and "The Hermit."

Francis X. Bushman, leading man of Essanay's eastern stock company, is a handsome chap, and has had wide experience in all branches of theatrical work on the legitimate stage. He is adept in the art of make-up, and his remarkable versatility in portraying character has won him instant recognition from the most critical of critics and keen observers. Bushman is an all-around athlete and an expert wrestler, boxer, swimmer, horseman and swordsman. He is seen in some very fine roles in such recent productions as "White Roses," "The Butterfly Net," "The Understudy," "Her Hour of Triumph," "The New Church Organ," "The Magic Wand," and "Twilight," a recent dramatic release. His face is familiar to all patrons of the picture show. Personally he has a very wide circle of acquaintances, with whom he is extremely popular for his many natural charms of manner and his capacity for friendship.

Ad Wolgast and the Selig Kangaroo

Ad Wolgast, lightweight champion pugilist of the world, met his match at the hands of a Selig actor the other day. At least, it looked so, for Wolgast, in a boxing contest with Charlie, the famous Selig boxing Kangaroo, let the Australian knock him clean through the ropes.

It all happened at the Selig wild animal farm in Los Angeles. Ad and Charlie were matched for a "go" before the moving picture camera, and a mighty spirited contest it proved. Charlie is a wonder with the gloves, and those who were privileged to see the bout, proclaimed it one of the best ever. After the contest, Ad viewed all the wonders of the Selig farm. He fell in love with a cute little African lion cub, one of twenty-one born on the farm since January, and so there was nothing for Big Otto to do but present the embryo man eater to the world's champion.

Later Wolgast visited the alligator farm, where he was presented with a live alligator; and then a call was made at the ostrich farm. Here an effort was made to present the pugilist with a full-grown male ostrich, but he refused the rooster with many thanks, with "Too much is enough." Every act of Wolgast's tour of the jungle was recorded by the Selig camera, and this reel promises to be one of the most entertaining releases of the season.

New Stunt for Kinemacolor

In passing it may be worth the time to state that moving pictures are on the rise. From the nickel theater of a few years ago to a feature in a Broadway production is a long step, and a good step, and a step upward. This was the step made by a Kinemacolor picture in Charles Frohman's production of "The Girl From Montmartre," with Richard Carle and Hattie Williams, at the Criterion Theater, New York. The true-to-nature colored picture came as a surprise, and it was quick to get an enthusiastic reception.

Miss Williams exclaims, "Any one who loves me, can try to find me," and runs off the stage. The lights go out, and the moving picture continues the story. Pursued through the woods by Mr. Carle, they enact a comedy scene, and finally she is overtaken by the tenor. As the tenor begins his song, the picture disappears, lights are on, and there they are in the woods just as Kinemacolor had left them. In an interview just before the production of the play, Mr. Frohman said he had "discovered something new under the sun." This seems to be the case, and what is more—the audience was quick to discover that which Frohman had discovered.

Fire Films Exhibit

George Kennedy, state shop and factory inspector, is planning to begin a crusade throughout the state for better fire protection in factories.

He has secured a series of moving picture films from the factory inspection department of New Jersey, showing fire drills and work on fire escapes in manufacturing plants in that state, which he will exhibit in many of the factory towns in this state.

"I would like to have a law passed," said Mr. Kennedy yesterday, "making the regular holding of fire drills compulsory in every shop, factory and big department store in the state. I fear this is impossible, but I intend to keep at the employers until I convince them of the need of such drills and of more adequate fire protection equipment, including ample fire escapes."

New Use for Pictures

A new use for moving pictures has been discovered by the French army. At a recent shooting practice, a big, specially prepared screen was set up at one end of the parade ground. At the other end, some hundreds of yards away, stood a company of soldiers with rifles.

At a given signal, cinematograph operators projected on the screen an extended moving view representing a regiment of riflemen creeping forward in open order over broken country, projecting themselves behind trees and rocks from an enemy's fire. When the advancing figures on the screen reached a point where they assumed the size of real men seen at a hundred yards, these phantom soldiers suddenly sprang into full view and seemed to charge furiously upon their living opponents.

At this moment came the order to fire. The real soldiers took aim, kneeling or lying down, and received the charge with a steady fusilade.

The effects of their fire were, of course, perfectly recorded on the screen. The results as showing range, accuracy, speed, etc., are said to have been in the highest degree successful.

Winnipeg Health Board Orders Pictures

The board of control of Winnipeg, Man., has decided to go into the moving picture business for the benefit of the city health department. On the recommendation of the health committee, the board has decided to buy a number of standard "health" films, which are now so widely used for the purpose of instructing the general public on health matters. Alderman Munroe, chairman of the health committee, has succeeded in getting the controller to order three films as a start toward public ownership of moving pictures. The three are standard and have been used with great success in many cities. They are named "Summer Babies," "The Fly Pest" and "The Awakening of John Bond," the latter being a most impressive lesson on the treatment of tuberculosis and methods of prevention. The intention is to get the moving picture theaters of the city to run the films at intervals, also to arrange for special exhibitions in a number of the city churches. City Electrician Cambridge will be asked to make the arrangements.

New Nature Color Process

A new process for taking motion pictures of objects in their natural colors, it is reported, has just been patented by a wealthy New Yorker by the name of Arturo Hernandez-Mejia, who has already begun the equipment of a plant for turning out the films.

The main item of advantage in the new process is its extreme simplicity, especially in the taking and exhibition of the films. No specially equipped projection apparatus is necessary. When Mr. Hernandez has finished a film, it can be run off in any theater now equipped to show the black and white films without any additional lighting apparatus, or anything different from what is used for the black and white films.

The new process is called the Cinecolorgraph, and the company just formed for exploiting it is the Colorgraph Company of America. Mr. Hernandez is making his temporary office in the Forty-fifth Street Exchange building, New York.

A moving picture film, "The Charge of the Light Brigade," the scenario of which is being written in Cheyenne, is to be produced on the government reservation at Fort D. A. Russell.

Gaumont Speaking Pictures

How They Operate

JOHANNES WULLER, one of the greatest physiologists of the last century, when considering the time factor in nervous processes, was so impressed with the inherent difficulties of the question, that he said, "We shall probably never attain the power of measuring the velocity of nervous action, for we have no opportunity of comparing its propagation through immense space as we have in the case of light." As is often the case, when the forecast is darkest light is near. As it has in the case of determining the velocity of a nervous impulse by Helmholtz so it has in the synchronization of the kinematograph and phonograph. The question of synchronization of a camera and a talking machine is a problem that attracted the attention of Edison himself from the time of his invention of the kinetoscope, an instrument, however, in which only one person at a time could see the moving picture.

It is not enough to have a perfect synchronism between the phonograph and the kinematograph—between the talking machine and the camera. The vocal sounds of one or more speakers must be registered at a distance of several yards from the phonograph. To do this without altering the purity and intensity of the sounds emitted is no easy problem. Obviously the phonograph and kinematograph must be placed in the same electrical circuit. Experience has sown that the phonograph must control the action of both instruments. In July, 1901, the Gaumont Company obtained the first patent for such an arrangement.

The problem is how to obtain *at the same time* records from a kinematograph and from a phonograph, gramophone, or talking machine, and, having obtained these, how can they be reproduced and presented *simultaneously*, the one record to the eye and the other to the ear, so that a large audience—even six thousand in number—shall be able to see and hear that all marches in unison and produces an illusion so complete as almost to represent real life.

In the ordinary speaking and moving pictures which have been presented hitherto, the actor or singer has just to speak or sing into a phonograph placed close to his mouth, whereby a record is obtained. This is reproduced on an appropriate machine, and when he hears the sounds he makes as best he can the appropriate sounds, movements, and gestures while the kinematograph records. There is no question of *simultaneous recording and reproduction* of the double record. Consequently, the result

*Abstract of a Paper Read By Prof. William Stirling at Royal Institu- London England.

A Scene from Essanay's "A Little Louder, Please."

is not satisfactory. By means of the combination of a camera, a talking machine, and a megaphone, the combination being termed by M. Gaumont the chronophone, large scenes as well as the effects of a full chorus are obtained at one and the same operation.

At first sight it might seem as if the problem of producing *simultaneously* combined pictorial and audible records was a comparatively simple one. It is, however, far from being so. We may lay down the following conditions:

(1) Absolute synchronism between the phonograph and the kinematograph both in recording and reproducing the result.

(2) Registration of sound by the phonograph at a sufficient distance at the same time as the registration of the pictures on the moving film, without the phonograph being in the field of the kinematograph.

(3) The amplification of the sound so that a large audience can hear the sound and observe the exact correlation between the movements of the speakers, or actors, or singers, and the audible sounds as regards pitch, loudness, and quality of the vocal or other sounds.

It has been calculated that in a record on an ordinary 12-inch disk of a gramophone the length of its sinusoidal sound line or spiral groove—counting 100 grooves to the inch from the center to the circumference of the disk—is about 240 yards, or 720 feet. If, however, the ripples made by the vibrating stylus as the disk revolves under it at the rate of 32 inches per second be added, it brings up the total length of the sound line—in the reproduction of a sound record lasting from three to four minutes—to, it may be, 500 yards, or 1,500 feet. The disk makes about 76 revolutions per minute, or an average rate of each revolution in 0.8 second.

In order to produce what M. Gaumont has called "filmparlants," or speaking kinematograph films, two motors of identical pattern actuated from the same source, and of approximately the same power, are used for driving the phonograph and the kinematograph. A rheostat introduced into the circuit enables the operator to vary at will the velocity of the motors, even when they are in action.

Experience has shown that the best results are obtained by first setting in action the dynamos and the phonograph. The kinematograph is not engaged until a given moment. This can be arranged by placing a clutch between the kinematograph and its motor. The automatic engagement apparatus is controlled by a lever connected with the armature of an electromagnet, which is actuated at a given moment which corresponds with a definitely determined position of the needle in one of the grooves of the disk of the phonograph, which is of the gramaphone type.

If, however, by any chance there is a discord, however small, even a fraction of a second, between the emission of the sound by the talking machine and the movement of the lips of the speakers, there is a special arrangement, called the "differential," by means of which any want of accord between the phonograph and camera can be immediately rectified. The differential gearing, which is placed on the shaft between the kinematograph and its motor, and is actuated by means of a special small motor, is provided with a reversing commutator which enables the operator to control the speed of the kinematograph, either hastening or slowing its movements. The speed of the phonograph remains constant, so that all correction in speed, in order to synchronize the two machines, is done by accelerating or retarding the speed of projection by means of the kinematograph. By means of the differential any accidental displacement of the phonograph needle during the projection can instantly be rectified.

In order that the operator may be in close proximity to the phonograph, and to enable him to make sure that everything works well and to regulate the apparatus, he has before him a rectangular box called "Chef d'Orchestre," but which is practically a "control board," fitted with a voltmeter which acts as a speed indicator, a frequency meter which gives exactly the angular velocity at each instant of the phonograph, a starting gear with a series of resistances, whereby the phonograph is set in motion, and a two-way commutator in connection with the differential motor.

A New Censor Plan

Federal censorship of moving picture films is advocated by George A. Walters, secretary of the police department of Detroit, Mich. Mr. Walters advocates the taking of the censorship out of the hands of the police departments of the various cities and placing it in the hands of the government. He contends:

"It is out of the question to have officers inspect these films at all of the show places scattered about the different cities. And yet that is the only means of inspection some cities have, while there are also many municipalities where there is no inspection whatever."

New Company Launched

A new feature film company, operating under the name of the Dudley Amusement Company, is about to market the newest of feature films in which Frederick Warde is to play the leading part, the subject being a Shakespearian one.

The company is headed by M. B. Dudley, a well-known amusement man, who returns to the business after a six years' absence, during which time he engaged in the mining business.

The headquarters of the Dudley company are in Room 412, of the Fitzgerald building, New York.

Motion Pictures Nerve Cure

Mrs. Johanna Goldbach, of St. Mark's avenue, Rockville Centre, is the champion "moving picture show patron" on Long Island. She is very fond of these silent plays and had taken to them, primarily, to get rid of a nervous complaint to which she was subject. The pictures have entirely cured her, but she attends now out of her fondness for the plays, irrespective of present good health.

Universal Gets Big Features

J. D. Tippett is manager of a company that is making big strides in acquiring features in large quantities—the Universal Features Company. It is a branch of the Eclair Film Company, which handles the Sarah Bernhardt productions. The newest acquisition, though, is the Sherlock Holmes series, made under the personal supervision of A. Conan Doyle.

Not Purchasing Scenarios

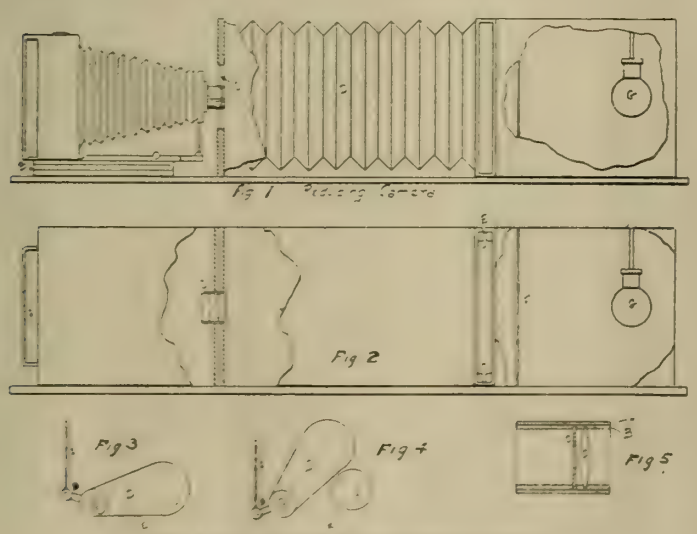
Though the Gaumont company of Flushing, L. I., does not purchase or require any scenarios, as it does not take pictures in this country, it is favored with any number of picture stories from the pens of American writers. It seeks to avoid this particular evidence of popularity.

Lantern Slide Making

By T. Stanley Curtis*

IN the preceding instalment of this series† the necessary appliances for making slides by the contact method were described. The present article will offer some suggestions on the construction of a few useful adjuncts to the printing-room when slides are to be made by the reduction method, which possesses many advantages over the simple contact printing. The developing, washing, and fixing systems will also receive due attention in the present instalment.

As the author pointed out in a former article, the reduction process for slide-printing is a somewhat expensive one, and its use is limited to the better class of work, such as high-grade lecture slides, etc. As an aid to good composition, when working with a miscellaneous collection of negatives, such as those taken on a rather hurried tour, where the best point of view could not always be chosen, the reducing camera will prove invaluable. With the assistance of this useful adjunct, it is possible to pick out the most interesting portions of any given negative and to eliminate the undesirable parts from the slide. For this reason, the author invariably uses a 4 by 5 camera for all slide negatives, as this size enables one to make good slides by either contact or reduction. The trifling waste is amply paid for by the latitude which the larger size of negative gives. It is, of course, undeniable that a slide made by reduction from a larger negative shows wonderful detail and sharpness, but at the same time it is an open question as to whether or not it is desirable to carry a heavy and very bulky view-camera around



Figs. 1 to 5. Details of the Reducing Camera.

the country for the sake of getting large negatives of good quality, when a smaller folding camera, with a good lens, will show such pleasing results. From the foregoing, the importance of having some form of reducing apparatus at one's disposal will be appreciated no matter what the size of the camera may be.

In principle, the reducing camera is identical with the familiar enlarging camera. Various forms have been described from time to time, but the one illustrated in Fig. 1 has given the author the greatest of satisfaction. The range of adjustments is very wide, and the apparatus is easily constructed. The various parts of the camera are mounted on a board, some four or five feet in length. The lamp *G* furnishes illumination, which is diffused by the ground glass *F* set a few inches from the negative holder *E*. To the other side of the negative holder is fastened the end of a bellows, which may be constructed of paper as per instructions given for the stereopticon bellows in an early article of this series. The forward end of the bellows is carried by the board, which is arranged to move backward or forward as required. An inexpensive plate-camera is to be fitted with a long draw

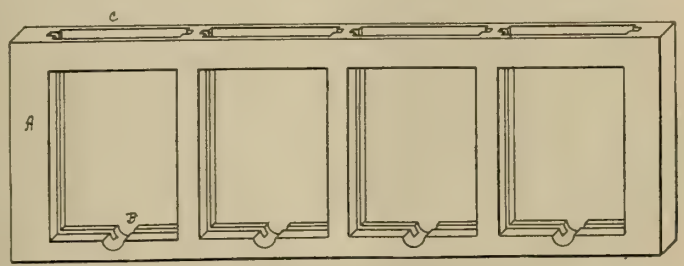


Fig. 6. Arrangement of Developing Table.

bellows and a simple T. B. I. shutter, after which it is placed in position, as shown in the drawing. The lens barrel passes through a piece of black cloth, not necessarily light-tight, in the bellows support. This will permit the camera to be raised or lowered as may be necessary.

Kits may be made to take negatives of various sizes to meet the requirements of the user and the bellows arrangement will enable the worker to make any ratio of reduction he desires.

The use of artificial light is most strongly advised in connection with this work. Daylight varies so greatly that it is practically impossible to use it without considerable waste of time and materials in order to obtain uniform results. For this purpose, the Nernst electric lamp is without a peer in the opinion of many, and in the author's opinion it surpasses the arc, which is inclined to be just a trifle unsteady and which certainly gives a greater candle-power of light than is necessary. Next to the Nernst comes the tungsten, and in places where electric current is not available, the inverted gas lamp may be used with excellent results. The upright Welsbach light is unsatisfactory for many reasons, and it certainly has no points to recommend it in preference to the inverted type. If the source of illumination is placed far enough to the rear of the ground glass, the light will be evenly distributed over its entire surface and no condenser will be necessary. It may be well to remark here that the reducing camera does not require as great an intensity of illumination as the enlarging apparatus, for quite obvious reasons.

A simple fixed-focus reducer is shown in Fig. 2, and this device will be found useful where reductions are to be made from but one size of negative. No latitude is afforded in the way of picking the scenes, as in the case of the type shown in Fig. 1, however, and practically the only redeeming features of the camera are its low cost and ease of construction. The lens may be a simple double convex, such as is used in an ordinary reading glass. It will be necessary to stop such a lens down considerably to obtain sharpness on the slide. The camera

*From American Photography.
†See Motography for November, 1911, page 217.

consists essentially of a long cardboard box, the dimensions of which will be dependent upon the size of the negative from which the slide is to be made. This type of camera is so familiar to most users of enlarging apparatus that the author will not describe the construction in detail. For those who wish detailed information on the subject, the author refers to the complete little handbook, "How to Make Enlargements," which may be purchased for the sum of ten cents from the publishers of *American Photography*, Boston. This book contains the table of enlargement ratios for lenses of different foci, and a complete description of a fixed focus enlarger is given in the concluding chapter. The unexposed slide-plate is carried in an ordinary plate-holder and is placed in the receptacle *A*, Fig. 2. The negative slides between the strips *H*, *H*, in the drawing.

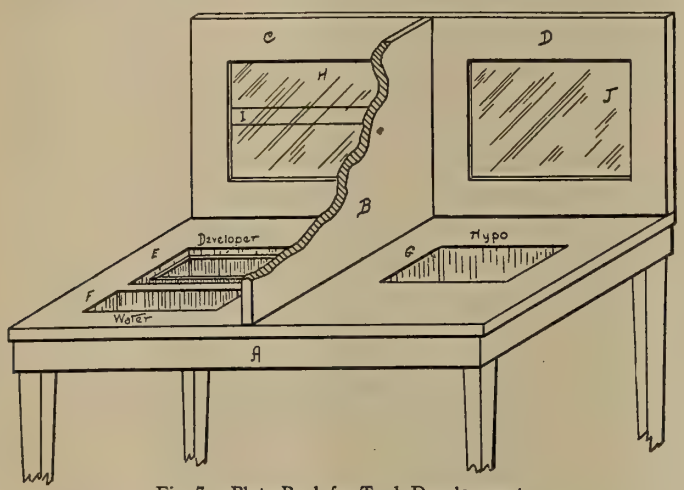


Fig. 7. Plate Rack for Tank Development.

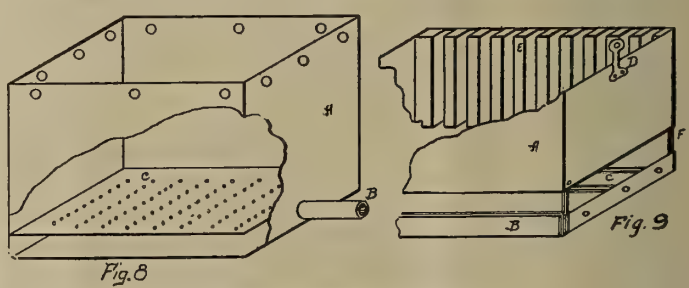
In a camera of this type it is necessary to use some form of shutter to cap the lens when using any form of light other than the electric incandescent which may be quickly turned on and off. The drawings, Figs. 3 and 4, offer suggestions for a simple and very effective shutter, which may be controlled from outside the box. The pear-shaped shutter of sheet metal is blackened with a dead black paint and is pivoted on a screw at *C*. The washer *C* may be soldered to the metal of the shutter. A rod, *A*, is pivoted to a projection of the shutter, and serves to uncover the lens by a pressure from without the camera box. The stop *E* prevents the shutter falling down past the lens.

Figure 5 shows a method of mounting a simple lens, and its diaphragm. Two mailing tubes are arranged to fit tightly one within the other, and the diaphragm is merely a washer of needle-paper placed in position as shown in the drawing.

The arrangement of the developing room will depend somewhat upon the individual. It is time well spent, however, to arrange the various accessories in a systematic order, and the suggestions offered herewith may prove useful to this end. It is highly desirable that the developer be kept at a constant temperature, regardless of the temperature of the dark room. It is equally desirable to have the developer, water, and hypo so disposed that they are readily accessible without danger of mixing one with the other. The developing light is also an important point to consider.

The arrangement shown in Fig. 6 has been used with great success, and its convenience will be appreciated if work is to be done in quantity. The table should be firm and of generous dimensions. The back-board carries two windows, which are fitted with sheets of clear glass. Between two pieces of glass is placed the orange paper—a single thickness in *J*, which is the hypo side, and a double thickness in *H*, the developing side. A narrow slot in *H* has but one thickness of paper, and a stronger light is afforded at this place for the examination of a nearly developed slide. Incidentally it might be said that the ordinary form of ruby lamp is of very little use for this purpose, as it is desirable to examine the slide by transmitted light during development. Lamps are placed in hoods well in back of the windows, so as to diffuse the light over the entire surface. As lantern slides are ordinarily made with a considerably slower emulsion than negative stock, it is possible to use a much stronger light in the dark room. A wooden partition divides the developing from the fixing side of the table, and serves the double purpose of acting as a shield for the light from the the hypo side and to prevent hypo being spattered into the developer.

Development may be done in trays or in a tank. Of the two, the latter is to be preferred. The tank may be a wooden one, which has been well boiled in paraffin wax, and it should fit into a larger tank made integral with the table top. The larger tank is to hold water for keeping the temperature of the developer constant. If work is to be done on a large scale, a circulation of water should be provided, but for short periods of use; the temperature can be controlled by merely placing small lumps of ice in the outer tank at certain intervals. Immediately in front of the developing compartment a second tank is placed for the rinsing water to be placed in. The hypo tank may well be lead-lined, and fitted with an opening in the bottom into which a leaden plug is placed.



Figs. 8 and 9. Details of Washing Box.

An iron or brass stop-cock will corrode within a few days so badly that it cannot be opened if used on the hypo tank. The developing and water tanks should also be provided with suitable means for draining, and they should be thoroughly washed after use with clean water.

Development in the tank necessitates some sort of holder for the slides for economy of time. The rack shown in Fig. 7 is easily constructed of wood, and its convenience is readily seen. The grooves on either side of the slide receptacle keep the emulsion of the plate intact, and indeed it is never necessary to touch the emulsion in any of the operations. This holder should be boiled in wax before using for the first time. A number of holders may be constructed and placed in the developer at the same time. The advantage of this method over the ordinary one of placing the slides side by side in a rack will be appreciated when one comes to examine the slides during development.

The washing apparatus should receive some attention. It is imperative that slides should be most thoroughly washed if they are to be durable. Fig. 8 illustrates a tank which has many good points. The false bottom is perforated with small holes in even rows, as

suggested in the drawing, and the result is that the water is forced up uniformly between the plates. An ordinary negative washer may be fitted with such a bottom by any handy man. The rack for holding the slides may be of the usual type shown in Fig. 9, but the sheet-metal bottom should be displaced by a few rods, so that the water may have an unrestricted passage to the slides. This rack is also used in the hypo bath immediately after the slides have been developed and rinsed. The plates are transferred from the wooden developing frames to the rack shown in Fig. 9, placed in the hypo until fixed, and then the same rack transferred to the washing tank. By means of the handles *D*, Fig. 9, the worker may make the transfer without once placing his fingers in the hypo, an

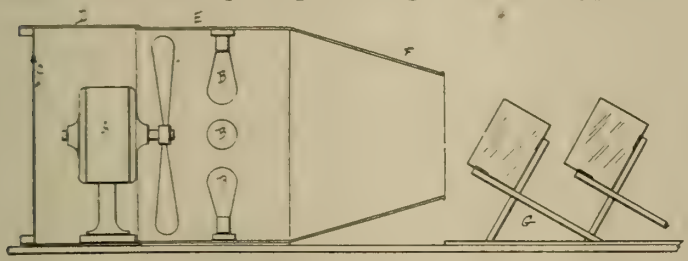
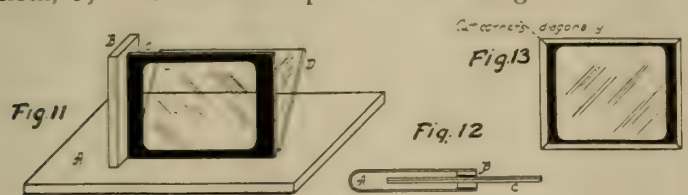


Fig. 10. Mechanical Drier for Slides.

advantage not to be slighted when one man has to do both developing and fixing. If the precaution is taken to leave a generous space between slides in the rack, the disappearance of the silver on the slides may be noted without taking a single one from the rack.

The question of drying quickly and effectively is rendered easier of solution by the use of a device to force a current of heated air over the surface of the plates. If the slides are to be tinted, it is advisable to avoid most of the drying and hardening agents which are so useful in connection with paper prints and negatives. This is particularly true in the case of water-color tinting of the slides. Under these circumstances, the mechanical drier is an acquisition. The device illustrated in Fig. 10 is readily constructed of materials to be found in any house which is wired for electric lights. The fan chamber, *E*, is cylindrical in shape, and a cone of tin is fitted to its end. Four sixteen-candle-power incandescent lamps serve as the heating element, and it is surprising what an amount of heat they will develop. The chamber for the motor may be of wood,—a wooden box of sufficient size will do. The open end is covered with a piece of cheesecloth, *C*, which serves to prevent dust being drawn into



Figs. 11 to 13. Details of Mounting Accessories.

the heater. In use, a current of dry, clean air is forced from the mouth of the cone, and the plates placed in negative racks before this opening are dried in a remarkably short period of time.

The last accessories to be described in this article will be those shown in Figs. 11 and 12. The former is merely a base of wood to which has been fastened an upright piece of the same material. This latter should be truly perpendicular to the base. This device will be found useful in mounting slides and, by its aid, the paper masks may be uniformly placed in all slides,—a condition seldom found in commercial slides of the present day. Figure 12 suggests a holder for the slide and cover glass before binding. This holder consists of a piece of heavy spring bent double and having its ends fitted with pieces of cork to press the slide and glass together. Figure 13 shows the proper method of binding a slide. If the binder is run around the slide in a continuous piece and the corners merely folded in, the paper is sure to come loose at the corner and to catch in the slide-carrier at a critical moment. It is but a moment's work to run a sharp knife blade diagonally across the corners, as shown, and to see that the binder is actually stuck down to the glass at this point.

American Gets Some Odd Pictures

Kerrigan fans who have watched and admired the big "cowboy" as he appears in "Flying A" productions would have found food for reflection in the result of an experience which befell the picture last week. Kerrigan, in company of R. D. Armstrong and one of the cowboys, went to visit a genuine dyed-in-the-wool ranch lying in a remote region off Santa Barbara, Cal. They found cowboys of the old school, the kind that have made countless feet of motion pictures and numberless volumes of books. Kerrigan began his experience by nearly shooting his foot off with a Colt that did not have blank cartridges in it. The company, upon asking for rooms, were told that there were about eighteen thousand acres in the ranch and that they were welcome. They shot a deer and dined on real jerky, and had numerous other experiencess befitting real cowboys. When the party returned they had taken three thousand feet of pictures. The ranch in question lies two days' ride from railroads or other civilization, and is one of the few old fashioned ranches still extant in the west.

Two-Reel Andrew Jackson Story

The Starved Rock party of "Flying A" players have just completed a two-reel subject on the interesting theme of Andrew Jackson. The pictures are historically accurate and dealing with so commanding a figure as Andrew Jackson are certain of appreciation.

The schoolboy has been given much consideration in the layout of the scenario. For instance, that famous duel between Andrew Jackson and "Dead Shot Dickinson" is faithfully portrayed, as per Eggleston's History of the United States and the valuable treatise written by William Allen White. Students will remember the boast made by Dickinson to shoot Jackson through the button which covered Jackson's heart, and the latter's crafty stratagem in moving the button some distance to the left.

The Battle of New Orleans is also portrayed despite much discouragement in obtaining the proper military costumes of the period. The last final charge of the English on the mud-wall fortifications is as fine a bit of action as ever was seen in spectacular military productions.

Search Lights for Picture Taking

Among the many remarkable features of Essanay's coming three-reel production of "Robert of Sicily," a dramatization of Longfellow's beautiful poem laid in the latter part of the fifteenth century, are scenes taken of some exquisite and massive sets by night, using a powerful battery of searchlights. This is a new experiment, and has proven highly successful, as the test-pieces of film run off in Essanay's private exhibition room at the big plant reveal photographic marvels unusual in unique lighting schemes.

Testing Kinematograph Films

THE great development of the kinematograph industry in France and the excellence of French films are largely due to the application of systematic tests, which are very often neglected in Germany and other countries, says Dr. Gustave Bouwitt in *Zeitschrift fuer Angewandte Chemice.*

Most of the celluloid films used in ordinary photography are sliced or planed from celluloid blocks and are consequently hard and dry from the beginning. Kinematograph films, on the contrary, are made by pouring a celluloid solution upon a moving base in a continuously operating machine, and they acquire the necessary solidity by a process of slow drying.

If this process is not carried far enough the film continues to dry and shrink during use and soon becomes torn and worthless. Undried or imperfectly dried films made by this method also show a tendency to curl toward the "dry" side (i. e., the side which is not in contact with the temporary base) in the machine. Such films do not lie flat in the gate of the projecting lantern and their curvature produces distortion in the picture and causes the film to wear out more rapidly. Sensitized kinematograph films are sometimes injured by electric sparks produced by reeling the film too tightly in a moist condition or in a damp atmosphere.

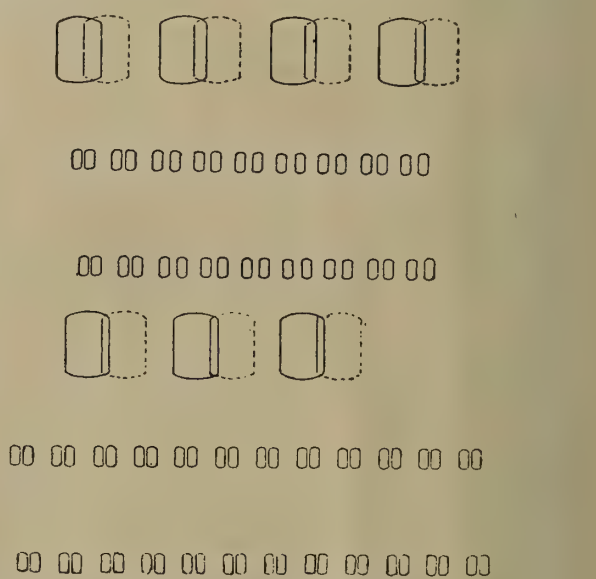
What are the requirements which should be satisfied by a good kinematograph film? In the first place, the film should be both flexible and hard enough to be used for 1,000 to 1,500 projections. The gelatine coating should remain firmly attached to the celluloid without having its photographic properties affected by the latter even after long keeping. The celluloid foundation should not change in form or dimensions in the dry or wet state, the film should show no dust or other impurities under 200-fold magnification, and its surface should not be easily affected by scratches or other mechanical injuries.

The photographic emulsion of a negative film should be very sensitive and free from fog. The latter quality is likewise necessary in the positive film, which should be capable of yielding fine-grained black pictures, rich in contrast.

The testing should include, in the first place, the dimensions of the film. The total thickness, inclusive of the emulsion, should be from 0.11 to 0.16 millimeter (0.004 to 0.006 inch), the width 34.8 to 35.0 millimeters (1.37 to 1.38 inch). The height of the picture was fixed at either three-fourths or four-fifths the width, by the International Congress held in Paris in 1900. Hence the height of the picture should be about 18 millimeters (0.7 inch) and its width 24 millimeters (0.95 inch), leaving 5.5 millimeters (0.22 inch) for the perforations on each side. The interval between consecutive pictures is 1 millimeter (0.04 inch). Accuracy in the width of the film is particularly important, because too wide a film will stick in the gate, the width of which is 35.1 millimeter (1.382 inch), or will pass through it by jerks, while too narrow a film will produce unsteadiness by lateral oscillations.

The shrinkage, due to gradual evaporation of cellulose solvents from an imperfectly dried film, should not exceed 1.25 per cent in six months, and is determined by measuring the length of a strip of film at regular intervals during that period. Another cause of variation in the length of a gelatine-coated film, in the moist state, is found in the hygroscopic properties of the gelatine and also of the foundation when the latter has been subjected to a process of saponification for the purpose of making the coating adhere firmly. The foundation itself, especially if it is composed of acetyl-cellulose, is not always waterproof. The amount of stretching due to these causes is determined by attaching a weight of 200 grammes (about 7 ounces) to one end of a strip of film and suspending the strip by the other end in water. The increase produced by six hours' immersion should not exceed 1.25 per cent.

Other changes caused by water are studied by soaking the film and carefully examining it. In addition to celluloid and acetyl-cellulose, various other substances, including viscose, formyl-cellulose and hardened gelatine, are sometimes employed as the material of film foundations. As these films are not waterproof they are coated, on both sides, with celluloid or acetyl-cellulose, but water



Tests of Kinematograph Films for Regularity of Perforation. The Upper Diagram Indicates Poor, the Lower One Good Perforation.

can still be absorbed at the unprotected edges and perforations, causing swelling and deformation.

The tensile strength and extensibility of a film are measured by the usual methods. The strength ranges from 5 to 7 kilogrammes per square millimeter (7,000 to 10,000 pounds per square inch) for a film of 0.1 millimeter (0.004 inch) thick. The extensibility varies from 10 to 15 per cent. The flexibility is measured by a machine which bends the film in opposite directions alternately.

The film should also be tested in the conditions of practical use. For this purpose an endless band of film is run through the kinematograph at a known speed for a measured interval of time, so that the number of times it has passed through the machine can be computed. A good celluloid film should suffer little damage from 1,000 or 1,500 passages.

The gelatine coating of a good kinematographic film adheres so firmly that it cannot be detached, even partially, by pinching, pulling or rubbing.

The inflammability is tested by exposing a motionless film, in the gate of the kinematograph, to the rays of the projecting lantern. If the film is blank it should not

be affected except when the point of the conical beam strikes it, and even then only a pin-hole should be burned through it. A motionless pictured film melts in the gate, but it should not take fire.

The most important condition for perfect projection is absolute accuracy in perforation, which brings each picture precisely to the same place in the gate. Each side of each picture has four perforations, 2.6 millimeters (0.103 inch) wide, 1.7 millimeter (0.067 inch) high, and 4.75 millimeter (0.187 inch) apart. The distance between corresponding perforations, and consequently between the centers, of successive pictures should be carefully measured. The normal distance is 19 millimeters (0.784 inch), but all projecting machines will work with a distance of 18.75 millimeters (0.738 inch). In order to allow for shrinking the distance is actually made a little greater (19.05 to 19.1 millimeters) in positive films.

This important distance can be measured to 0.1 millimeter by means of a millimeter scale, provided with a vernier, and can be determined, less accurately, by measuring, with an ordinary rule, the distance between the upper edges of the first and forty-first perforations, and dividing the result by 10.

The regularity of the perforation is also essential for flawless projection. It is tested by laying one end of the film on the other and seeing if the perforations coincide throughout the length tested, which should be as great as possible. A more accurate test can be made with the aid of a special apparatus, in which enlarged images of the perforations overlap, more or less uniformly, as the accompanying diagram indicates.

Films are tested in the factory for fog, electric effects and dust, by developing and projecting specimens taken before and after perforation. The uniformity of the sensitive coating and its freedom from air bubbles are determined by developing to a grey tone a purposely fogged film. Scratches in the coating or the foundation are revealed by similar tests. The sensitiveness and gradation of tone are determined in the usual way with the sensitometer and photometer.

Of Interest to the Trade

Opera Chairs for European Shows

Consul S. M. Taylor, Nottingham, England, says there are no firms in Nottingham acting as agents for theater chairs, but for this purpose American firms might correspond with the furniture dealers whose names and addresses are obtainable from the Bureau of Manufactures. From inquiries as to the opportunities for such chairs, the situation appears to be:

As soon as moving pictures began to be housed in theaters of their own, firms for the manufacture of their furnishings were established. There are now about a dozen of these, situated in London, Liverpool, Manchester, and Birmingham. When a new picture theater is decided upon, the architect or builder writes for estimates to the several firms, and naturally selects the lowest bid. Competition is very keen and prices are cut to a fine point.

An indication of British prices, which may be of value in estimating conditions of the local trade, follows: Folding birch chair, 95 cents each; garden or exhibition chair, folding iron frame, varnished lath seat and back, 54 cents each; seats or chairs to be attached to floor in rows, 15-inch centers, 12½ inches deep, solid wood stained any color, polished backs 5½ inches, painted iron standards, 95 cents each; same, with seat and back with upholstered center, finished banding and brass studs, covered American leather cloth, $1.21 each; seats or chairs to be attached to floor in rows, 16 to 18 inch centers, 5-inch stuff-over back, seat 14 inches deep, well upholstered, 3 to 5 inches thick, covered in good quality Utrecht velvet or railway rep, $1.82 each.

The best method of reaching the local trade is to deal through a wholesale distributing agency in London, Liverpool, or Manchester, which would act as a center for the British trade generally. It is doubtful whether it would be found profitable to establish an agency in the city, as the amount of business to be done here in the future is likely to be limited, the community being already well supplied and almost oversupplied with moving-picture shows.

Prices of British-made theater chairs are very low, according to Consul General John L. Griffiths, London, England, and when the seating of a hall is installed under contract prices in the aggregate rule slightly lower. It is thought that the public generally prefers upholstered or leather (usually imitation) covered chairs, and that steel chairs would not be popular. So far as cinematograph theaters and ordinary theaters and halls are concerned, it would appear that the present local demand is fully supplied; in fact, in many districts they are already so numerous that the margin of profit is frequently at a minimum, and, being already fitted, the introduction of new chairs in place of those already in use would not commend itself to the owners.

Present prospects for the Spanish importation of opera chairs and general seating supplies for theaters and other places of amusement are not encouraging so far as the Valencia district is concerned, says Consul Robert Frazer, Jr., Valencia, Spain.

With the sole exception of trial samples of office furniture and barbers' chairs, no furniture of any kind has been imported during the past eight years. Valencia is one of the most important centers of Spain for the manufacture of chairs and miscellaneous furniture; and although the greater part of the lumber used by furniture factories is imported, the employment of modern machinery and abundance of labor at a low wage scale contribute to cheapen the cost of production, while the very high tariff on imported furniture effectively excludes foreign competition.

Plain wooden chairs without moldings or ornamentation pay a duty of $13.51 per 100 kilos (220.46 pounds), which is equivalent to an ad valorem duty of about 40 per cent, as the value on which the tariff schedule was based was $33.80 per 100 kilos. Chairs, the wood of which is turned or with mouldings attached, pay $28.95 per 100 kilos, and chairs upholstered with leather, silk, or silk mixtures pay duty at the rate of $33.80 per 100 kilos, the estimated cost of production on which this last-named tariff was framed being $96.50 per 100 kilos.

The few sample chairs and pieces of office furniture imported from America serve only as models for imitation, and an important factory recently established at Barcelona is turning out exclusively Ameri-

can designs, which are reproduced with marked fidelity in form and appearance.

The chairs most in demand here are of plain wood, seated with stamped veneers, or rushes and sedges grown on the borders of the marshes and rice fields near this city, and cost only 50 cents per chair complete. These chairs are piled in thousands during the long summer in the public parks, open-air theaters, churches, etc., and are hired at the rate of 1 to 5 cents per hour or performance, according to the importance of the festivity or celebration.

There are no importing merchants or jobbers in foreign furniture in Valencia, and all firms engaged in the furniture trade appear to take it for granted that there is no possibility of competing with home products at present.

The ruling factor in the sale of chairs for amusement halls in Japan is cheapness, says Consul General Thomas Sammons, Yokohama, Japan, and although quality and durability are desirable features, the cost of the home-made article is so low and so adapted to the present needs of the people that little encouragement can be held out as yet for the sale of Western equipment. Of the four classes into which the seats of amusement halls in Japan are divided, only two, the "special" first and the first class are provided with chairs, the greater majority of seats included in the third and second classes being merely rude wooden benches.

Lists of moving-picture theaters or other pertinent names that accompanied the foregoing and other consular reports may be had upon application to the Bureau of Manufactures, Washington.

To Increase Universal Releases

On October 1 the Universal Film Manufacturing Company will increase its number of releases from twenty to twenty-eight reels per week. There will be four releases every day. The new releases are to be made largely by new stock campanies, hired by the Universal. Two of these extra eight releases, however, are to be made by the St. Louis Motion Picture Company, which manufactures the Shamrock brand. The Universal Company has recently acquired the agency for Shamrock films, and will make the two releases a week a part of their regular program. Six new releases will be made under three new names, produced by three new companies, hired by the Universal Company, and put to work either in some of the studios in and around New York, or sent to California to join the Nestor and Imp forces there. The Universal has also obtained the American rights to Ambrosio films, which it will hereafter release.

Demonstrate for School Board

A demonstration of the practicability of motion pictures for the study of geography, history, art and botany, was given in the rooms of the board of education at Los Angeles, Cal., last week. R. G. Hafford of the Edison company gave the demonstration and following the inspection, J. H. Francis, superintendent of schools, said: "I am strongly in favor of the innovation of the motion picture machine. I believe the motion pictures are fine things and it will be an aid in entertaining and educating students of all ages."

M. C. Bettinger, assistant superintendent, and J. B. Monlux, deputy superintendent, also expressed their approval of the innovation.

Thanhouser's "Undine"

It all happened in the days when knights were brave and fairies and spirits danced in the moonlight. There was a beautiful lady—the Lady Bertalda—who offered the favor of a bow to the suitor who would go unattended through a magic forest. Lord Huldbrand made the journey, but during it he met a water-nymph, Undine,

The Water Sprites.

whom he loved and married, thereby giving her a soul.

The Lady Bertalda and her father came to visit Lord Huldbrand, who was a kinsman, and again Huldbrand fell under the charm of Bertalda, and began to neglect his wife. While rowing one day, Huldbrand was especially attentive to Bertalda, and Undine, that they might be freed of her, leaped overboard to her death, as they supposed.

Then Huldbrand and Bertalda planned to marry. At the wedding festival a white-shrouded woman

The Wedding of Undine.

entered, and all recognized Undine. She enfolded Huldbrand in her embrace and he died. Undine followed the funeral procession to the grave, then fell beside the tomb and faded from sight, and in her place appeared a silvery brook.

Because it realizes the great possibilities of moving pictures in educational work, the Education Department of Moscow, Russia, has applied to the municipal council for $6,000 to be used for providing pictures in the elementary day schools.

Edison's "The Charge of the Light Brigade."

"The Charge of the Light Brigade"

"The Charge of the Light Brigade" has again been made—but this time in motion pictures. The Edison company is giving it to the public with the following cast:

Captain Morris.....Benjamin Wilson
Captain Nolan.....Richard Neill
Lord Raglan, Commander-in-Chief of the British forces.. .....James Gordon
Lord Lucan.....Charles Sutton

Lord Raglan's aides and the entire body of cavalry comprising the Light Brigade.

The historical event is recorded in the annals of time on October 25 in the year 1854, at the hour of ten o'clock, on the bloodstained field of Balaklava, where England strewed for over a mile the life blood. It was only eighteen minutes from the moment Lord Cardigan gave the command, "Forward the Light Brigade," that this torn, bloody, battlestained, broken and shattered regiment, the pride of England's army, came back from the valley of death. All that was left of the six hundred, only one hundred and ninety-nine, answered the roll call.

Some one had blundered.
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die:
Into the valley of death
Rode the six hundred.

The picture, which will be released October 11, was made at Cheyenne, Wyo., under the able direction of J. S. Dawley. About 800 United States cavalrymen and their trained mounts were used. During the "charge" Dick Neill, as Captain Nolan, fell from his horse and broke his arm.

The Encampment.

Motography Publication Dates

Since MOTOGRAPHY has changed its publication date from the first day of each month to every other week, there has been more or less confusion regarding the time when advertiser's copy should be in our hands. This table will supply the information:

Publication Date	Closing Date
September 28	September 23
October 12	October 7
October 26	October 21
November 9	November 4
November 23	November 18
December 7	December 2
December 21	December 16

J. Searle Dawley, Edison Director.

Coming Cines and Eclipse Films

George Kleine announces for release Tuesday, September 17, an unusually interesting three-subject reel dealing with topical, industrial and scenic subjects. In "Traditional Customs in Southern Italy" we are given closer views of the peculiar religious ceremonials indulged in by the peasantry, which are not only entertaining in their oddity, but highly instructive as well. The second subject on this reel treats of a matter we are more or less familiar with, but only at a distance. Few of us have not seen the great cannons and modern engines of destruction, but very few of us have ever enjoyed the privilege of seeing the monster guns in the process of making. In the subject, "A Gun Factory," we are taken through the famous Armstrong works at Pozzuoli, near Naples, Italy, and the various operations from the melting pot to the transportation of the finished articles are clearly and interestingly shown. A very beautiful series of views of "Amalfi, Italy, and Surroundings" has been added to complete the reel, and a magnificent panorama seldom equaled is spread before our eyes.

An Eclipse comedy and a scenic form the split reel release for Wednesday, September 18. "A Country Holiday" describes the adventures of three lively young men who fall in love at the same time with an actress who is passing her vacation on a farm and whose sense of humor permits her to have great fun at the expense of her ardent wooers. The scenic subject on the same reel pictures "New Plymouth, New Zealand," in a very pleasing manner.

As interesting and romantic as the general history of France is to the world at large, there is no period which thrills and fascinates us more than the epoch-making days of the Revolution, and that particular time so fittingly called "The Reign of Terror." Robespierre's brief captaincy of the poor, horror-ridden ship of state will be remembered through the ages as a dark page in French history. An incident which occurred during those days of plotting, conspiracy, mock-trials and wholesale beheading is interestingly portrayed in the Cines film, "Betrayed for Love," to be released Saturday, September 21. Amelia Cattaneo and Anthony Novelli are seen in the leading roles, and, ably supported by a large company, they enact in realistic manner an absorbing and thrilling story.

Selig Films Shows Exhibitors as Actors

Thursday, September 19, the Selig Polyscope Company will release "Into the Genuine." The great scene of this picture represents the dramatic closing hours in the wheat pit board of trade. In making this scene, in the neighborhood of one thousand motion picture exhibitors were used for the parts of brokers. This scene was made on the afternoon of August 14 during the national convention of the Motion Picture Exhibitors' League of America. Some fifteen hundred convention visitors were guests of the Selig company on this afternoon, and when the visitors were invited to become actors in a Selig production they entered into the spirit of the thing with a vim and the result was most realistic.

The Selig company has received many requests from exhibitors for permission to exhibit the picture that was taken showing members and friends of the Motion Picture Exhibitors' League entering the Selig plant on the afternoon of August 14 during the convention. This picture was rushed through in record time and shown at Orchestra hall the same evening. Exhibitors desirous of securing this subject should get in touch with their exchanges.

Finish Picture-Taking at Starved Rock

Break camp and take to the trail!

The trail led back to Chicago and brought into that city in the first hot days of September, the sixty and more players of the American Film Company. And with them came all of fifty-seven varieties of tan, thousands of feet of films, and the knowledge that the six weeks encampment at Starved Rock had been perfectly successful, both in the way of taking pictures and having a good time as a general accompaniment. The camp, named "Hutchinson" for the company's president, was the visiting place for neighboring residents and sight-seeing parties. It was a hospitable camp, and entertained more than one lodge and convention. Governor Deneen and other notables sojourning at the Rock were welcomed as, were also official visitors, among whom were the Cook County Press Association and the Illinois Senate Committee on the deep-waterway-to-the-gulf problem.

Pathe Offices Moved

Pathé Frérès on September 6 moved their offices from 41 West Twenty-fifth street, New York, to their new office building at 1 Congress street, Jersey City, N. J.

It was found that the New York office was inadequate for handling the ever increasing volume of business, and this led to the erection of a new building. The new offices are in a handsome structure which was built with the accommodation of a motion picture business as an object. It is situated adjacent to the Pathé studio, and this convenient location, together with the perfect appointments of the new building, will make the new home of Pathé Frérès ideal for their purposes.

Miss Williams Entertains Slum Children

Miss Kathlyn Williams, the beautiful and talented leading woman of the Selig Polyscope Company's Chicago studio, acted as fairy godmother to a party of some two hundred children last week, when she gave the slum kiddies a theater party at the Steavenson theater, Evanston avenue and Irving Park boulevard, Chicago. The children were those who took part in the recent tuberculosis pictures at the Selig studios, and were recruited from the Hull House district, Chicago's most congested foreign quarter. Miss Williams has for some time been very much interested in Chicago's social settlement work.

Warden Tynen Plays in Selig Picture

In the Selig release of September 6, entitled "Circumstantial Evidence," Warden Thomas Tynen of the Colorado State Penitentiary plays a prominent part. The warden is one of the best known men in the west and his appearance in a motion picture will be looked forward to with a great deal of interest by his numerous friends. Warden Tynen is the man who instituted the now famous honor system among the convicts in his charge. The picture in question is exceptionally interesting in that it shows many scenes which were taken in and around the penitentiary grounds.

Steel Plate Mill Pictures

Motion pictures showing the methods of reducing raw material to the finished, hammered sheet steel, and tin plate, will be exhibited in the Detroit Museum of Art. A descriptive lecture will accompany the pictures, which are shown by the Follansbee Brothers company of Pittsburg. The methods of reduction are those of that company.

Brevities of the Business

PERSONAL NOTES.

Edwin Roskamp of New York, who was with the Imp Film Company as factory laboratory manager for three years, has left that company and organized the Commercial Motion Picture Company, with offices in the Forty-fifth street Exchange building. The handling of industrial films and the taking of motion pictures for private parties is the special work of the new concern.

Benjamin N. Judell, better known to the film world as "Benny," has given up the position of booking agent with the Western Film Exchange and has opened a film exchange in Minneapolis, Minn., for the Mutual Film Corporation. Mr. Judell's connection with the Western Film Exchange at Milwaukee has been since the latter's organizing. There he was associated with J. R. Freuler, general manager of the Mutual Film Exchange and one of the "men who do things" in the film world.

Arthur D. Hotaling and Wilbert Melville, directors for the Lubin Company, have gone south and southwest, respectively, a troupe of thirty players being assigned to each. Cuba, return by way of New Orleans and the Mississippi river, is the Hotaling itinerary, while that of Mr. Melville and party includes the important cities, reservations and garrisons of Arizona. The equipment of each party comprises a Pullman standard sleeping coach, a day coach and a 70-foot baggage car containing a big outfit of scenery, and the probable necessary props and furniture.

J. G. Brammall, who has been with the Majestic Motion Picture Company for the last year, has been engaged by David Miles to play important parts with the Kinemacolor Company. He will go to the coast about October 1 with Mr. Miles and his other players.

Miss Anna Nillson, one of Kalem's popular leading ladies, has been absent from the New York studio for several weeks, having undergone an operation for appendicitis. She is rapidly recovering and will soon resume her work.

Signor Carlo Sciamengo, the head of the Itala Company of Torino, Italy, has been in this country for the last month negotiating for an agency of Itala films, since the agreement with the New York Motion Picture Company has expired. Harry R. Raver, secretary and general manager of the Film Supply Company, has made arrangements whereby he will become sole agent for this brand in the United States. The new deal, Mr. Raver declares, will in nowise affect his present association, and very shortly he expects to establish a New York office.

R. V. Spencer, scenario editor of the Bison at San Diego, Cal., will take a six-weeks' vacation in the East soon.

Elizabeth Marbury announces from Paris that she has just been appointed sole agent and director for the United States and Canada of the New Gervais Courtellemont process of photography in colors. This method has been an enormous success in Paris the past few months where it is regarded as almost revolutionary in its fidelity to nature and in its educational and social application.

Loew purchased the New York state rights of Bernhardt in "Queen Elizabeth" from the Famous Players' Film Company. It is claimed Loew paid $25,000 for the privilege, although A. Zukor, president of the Film Company, is financially interested in the Loew circuit.

Hardee Kirkland, who until recently has been identified with David Belasco and his productions, has joined the Selig Polyscope Company's forces as a producer. His first picture will soon be released under the title of "The Voice of Warning."

Albert W. Hale has been appointed a director for the Thanhouser Company.

Jay Hunt, moving picture director and burlesque "magnate," has finished his Western Wheel show, Queens of the Follies Bergere, and sent it out on the burlesque circuits. Upon doing this, Mr. Hunt rejoined the Thanhouser Company as producer, from which post he had been absent for a month while putting on his Wheel attraction.

E. B. Cridler, by a deal which was closed on August 21, became the owner of the Heckman theater, at Dansville, N. Y., which, after remodeling, will be operated as a motion picture house exclusively until the regular theatrical season begins. First-class road attractions will then be seen at this house. The purchase price of this theater was approximately $20,000, and a considerable amount will also be expended in the remodeling.

Sam H. McFarlane, formerly representative with Nixon & Zimmerman, and also with Cohan & Harris, has quit the theatrical business for motion pictures. He is now general manager of the Crown Feature Film Company.

Miss Gene Gauntier, who paid a hurried visit to her home in Kansas City, has returned to Ireland to take up her work as leading lady and authoress for the Kalem Company under the direction of Sidney Olcott.

Otis Turner is the director of the new Bison Company in California, thanks to the Universal Film Company, which removed him from the directorship of the Imp brand films to give him the newly created position. "Because he is one of the best of the Universal directors," is the reason given. In his new field Mr. Turner will carry on the work of producing two pictures a week.

William H. Swanson, who is attending to the Universal interests in California, recently hired a large outfit of horses and Indians, and secured the picture rights to a large strip of land, which is said to be well suited to the taking of wild west pictures.

James Kirkwood, who some months ago left the Reliance Company, where he had held the position of director, was engaged to take Mr. Turner's place at the Imp studio.

Joseph Hopp, of the Standard Film Exchange, Chicago, and others, invaded Milwaukee September 2, and opened an exchange, which handles the Universal brand of moving pictures. Until then Milwaukee was controlled, from the independent standpoint, by the Mutual Film Corporation, which operates the Western Film Exchange there.

F. McMillen, who manages the Theater Supply Company, has the growth of that company to his credit. The concern, though but one year old, has progressed so rapidly that a larger home had to be found for it. Mr. McMillen is an experienced film man and accords his success to his policy of operating along lines that mean most to the exhibitor.

S. S. Hutchinson is home again. He has brought back with him to the presidency of the American Film Manufacturing Company, in Chicago, a healthy and much evident coat of tan and any amount of optimism, due to Europe's friendliness to American films.

F. B. Thompson, the man who has charge of the manufacture of Edison's home projector, visited the office of Motography last week. Mr. Thompson has just had a pleasant two months on the Pacific coast by way of a vacation.

Mrs. William Todd, of the Essanay western stock company, had a birthday last week and her husband, who is also an Essanay-ist, invited a number of friends to help celebrate the occasion. Augustus Carney, famed as "Alkali Ike," was present and Frederick Church, Arthur Mackley, Victor Potel and G. M. Anderson, better known as "Broncho Billy," added to the fun of the evening. Mrs. Todd received many beautiful gifts.

E. L. Barker, the Kinemacolor Company's advertising manager, is touring the west to spread the fame of Kinemacolor pictures.

William Evans, a camera operator with the Essanay western stock company, is back from his trip through Japan, China and the Philippines. He brought with him some wonderful pictures, one set of which will be released September 24, and another in early October. "Across the Pacific" and "China and the Chinese" are the names of the respective series.

David Miles will take a troupe of Kinemacolor company players shortly to the company's new studio at Los Angeles, where Mr. Miles will direct the staging of comedies and dramas which will be Kinemacolored. Mr. Miles and his troupe will come from the company's main studio at Whitestone, L. I.

E. Mandelbaum has resigned from the presidency of the Atlas Amusement Company and has retired from the concern. He disposed of his holdings in the company to the secretary, A. L. Freedman, and the treasurer, A. Newman, and will devote himself exclusively to the interests of the Lake Shore Film and Supply Company and the F. and E. Film Company of Cleveland, of which concern he is manager.

A. H. Sawyer has completed his trip to Boston and New England, where he succeeded in arousing much interest in the Kinemacolor pictures.

Miss Myrtle Stedman, leading woman of the Selig Company now at Canon City, Colo., has sung many times for the prisoners in the Colorado state penitentiary. Last week an acknowledgement of the pleasure her voice has given, was made in the way of the presentation to her of a hand-carved, inlaid table made by one of the convicts who received permission to tender his gift in person. The work on the table occupied

months of his time. Miss Stedman is proud of her gift, and will ship it to her Chicago home.

Hardee Kirkland is the latest addition to the Selig staff of producers. He has had much experience in stage managing, having spent two recent years with David Belasco and his various productions and done an amount of staging for Liebler company. His first Selig picture will be released shortly. It is called, "The Voice of Warning."

J. B. Clymer has succeeded A. K. Greenland as advertising manager of the Gaumont Company.

ROLL OF THE STATES.

CALIFORNIA.

The Starland Theater, on Fraser's Million Dollar Pier, Ocean Park, which has long been conceded to be the most elaborate, up-to-date and best equipped motion picture and vaudeville theater on the Pacific coast, has been purchased by the Globe Amusement Company and in the future will be known as Globe Theater No. 6. J. M. Boland, the former owner, will be retained as resident manager. In acquiring this theater the Globe Amusement Company received a valuable asset. In pursuance of its policy of rapid expansion the Globe Amusement Company is not only building 15 high-class theaters with a large seating capacity, but is absorbing houses already in operation that have a large enough seating capacity and located in residential districts where they are surrounded by a sufficient population to pack them several times nightly.

Moving pictures are the latest innovation for the diversion of soldiers at Fort Winfield Scott, San Francisco.

The building of a new picture theater is among the near probabilities for Huntington Beach and a location on Main street has already been tentatively selected as its site. It is proposed to make the new building modern and attractive.

A moving picture theater will be built on Tulare street, Tulare.

DELAWARE.

The moving picture theater at Rehoboth Beach, owned by H. S. Newman, was destroyed by fire at a loss of $4,000.

Wilmington's moving picture parlor is again proving its popularity after having been closed for the summer.

DISTRICT OF COLUMBIA.

The Senate has passed the House bill putting motion pictures under the distinct protection of the copyright laws of the United States. Instead of providing for a fine for each picture which infringes another, the bill provides that in case of an innocent infringement the total damages shall not exceed $100.

ILLINOIS.

The Aleazar Amusement Company has been incorporated at Chicago, with a capital stock of $50,000, by W. M. Bennett, W. B. Bennett and Fred M. Outhouse.

The Nickelodeon, at Kewanee, will be opened by Basil Argeropolis. Work has been begun on cleaning out the theater, which has not been occupied for some time and which will probably not be ready for occupancy until the first or middle of October. A new picture machine and other fixtures for the place will be installed. The interior and exterior of the building will be repainted and other necessary repairs made.

At Champaign the remodeled moving picture theater, formerly known as the Crystal and now under the same management as the Lyric, has been formally opened. A force of painters, carpenters, electricians, etc., have transformed the place. The seating capacity is 275. The floor has been inclined, so that every spectator may see every movement on the screen. The big skylight in the center will be opened in the evenings and closed for the afternoon matinees with a covering of dark glass.

A permit was granted to Pratt & Rawson to conduct a moving picture show in the Star Theater, at Belvidere.

Dwight—A. L. Orr, manager of the Opera House, has purchased a new moving picture machine which has all the latest improvements, and now the pictures will be much plainer, steadier and easier on the eyes than the former machine produced.

An airdome will be erected at Galena and Adam streets, Freeport.

A new moving picture machine is to be added to the equipment of the Decatur high school this fall.

W. C. Meilanson, owner of the Empire Theater at Morris, sold it to C. E. Welshans of Streator.

IOWA.

Danbury is to have a new opera house, plans for which are now being made.

The Grand Theater, at Sioux City, has been opened to the public.

A new motion picture and vaudeville house has been opened at Cherokee.

R. G. Warrington and Emil Wangler have leased the Kiron Hall, at Ida Grove, and have installed a moving picture machine.

Work on the new moving picture theater, being erected by William Neiswenter, at Shanandoah, is progressing rapidly and will be ready for opening about Oct. 1. Mr. Neiswenter offers a prize of five dollars to the person selecting the best and shortest name for his new theater.

A theater, to cost $25,000, will be erected on East Main street, Marshalltown.

The motion picture theater at Logan has been purchased by George Erven, who will operate the same.

Cantril now has a motion picture theater, one having been opened there recently by Mr. and Mrs. Prosser of Bloomfield and Editor and Mrs. Carr of Pulaski.

Hubbard, Johnson and Company have purchased the motion picture theater at Rockford formerly operated by G. W. Dawson.

A new motion picture theater will be opened at Fort Dodge by the Princess Amusement Company about September 1 which will be under the management of R. Fobes.

Plans have been prepared for a motion picture theater which will be erected on First avenue, Cedar Rapids, in the near future.

A motion picture theater will be erected at Grundy Center by Charles Johnston.

The Iowa Theater, a moving picture house located at 324 West Second street, Davenport, has been sold by its owner, J. H. Blanchard, to Oscar Wernentin.

The new theater to be opened in the Carter building, on upper Central avenue, in Fort Dodge, will be known as the Majestic, which name had the lead in the recent contest. Not only will those who suggested the name be awarded with a number of free tickets to the theater, but all those who submitted names will be sent tickets, according to the announcement of Russel Fobes, manager. Mr. Fobes says the United Amusement Company, which will operate this new amusement house, is bending every effort to have the opening September 16. Independent films, brand new, are to be featured at the new theater. There will be a change of bill every night and matinees will be given every afternoon. Admission will be five cents except on "feature days," Wednesday and Saturday, when feature films of exceptional merit will be shown. The company will employ an orchestra and a singer to assist in making the shows attractive. The Powers machine will be used at the Majestic. The latest thing in concave screens has also been purchased. The theater will seat five hundred. The new theater company is building its own lobby and intends to spare no money to make it attractive in every way.

KANSAS.

Sam Worl is planning to open up a moving picture theater at Renfrow.

A new moving picture theater, known as the Gem, at 522 Kansas avenue, Topeka, has been opened to the public.

The Palace Theater at Hutchinson has re-opened after being dark for several weeks. G. H. Heist, manager, has provided an extra treat for the theater's patrons in the way of a six-piece orchestra and a soloist.

The New Odeon motion picture theater at Cottonwood Falls has been leased by Messrs. Carl Wooten and Joseph Clever.

The Novelty, Elite, Pastime, Colonial, Maple and Yale, motion picture theaters of Wichita, are planning to organize under the name of the Wichita Association of Exhibitors. The purpose of the organization is for protection against the possibility of two theaters showing the same film at the same time. Among those interested are Wm. Barrie, Jr., of the Marple; E. G. Olson, of the Pastime; Mr. Willis, of the Novelty; Ford Wright, of the Elite; Mr. Freese of the Yale and C. T. Cunningham, of the Colonial.

Lew Nathanson, manager of the Best and Cozy motion picture theaters, Topeka, have taken over the Victor Film Advertising Company. The new company will be located at 718 Kansas avenue, Topeka, and the name of the firm will be changed to the Best Film Manufacturing Company. James Calvin, formerly with the Pathe American Company, will be camera man for the new company. He will take Kansas scenes and events especially and will also make a specialty of advertising motion pictures.

The motion picture theaters in Wichita will be asked to bear the expense of the special election to be called for setting the question of Sunday moving picture shows. The city commissioner has decided to ask the theaters for expense money.

KENTUCKY.

Work has already begun on a handsome moving picture theater to be erected on East Ninth street, near Main, Louisville, by the Rex Amusement Company, recently incorporated by a number of prominent local business men. The new house will

be devoted to pictures exclusively and will be ready to open to the public in the early fall.

The Hippodrome Theater is the name of the new motion picture house to be erected at Fifth and Walnut streets, Louisville by George A. Epstein and Adolph Fernsterwall.

MARYLAND.

To cost $1,500, a one-story moving picture parlor will shortly be erected at 911 West Thirty-sixth street, Baltimore, by C. A. Hicks.

Messrs. Pierce and Scheck, architects of Baltimore, are preparing plans for a motion picture theater and at an early date a handsome structure of this nature will be erected in the western section of the city, on West Baltimore street, in about the 1500 block, property for this purpose having already been acquired.

According to the Manufacturers' Record, of Baltimore, the Bijou Company, Greensboro, N. C., C. C. Collins, manager, would like to correspond with decorators relative to scenery and decoration for moving picture theater.

MASSACHUSETTS.

James Bloomberg is having erected a two-story brick and stone theater and office building at 241 to 249 Broadway, Chelsea. It is 52 by 120 feet in area, and will cost about $15,000.

The Columbia Theater will be opened at North Adams in the near future.

MISSOURI.

A new motion picture theater will be erected at Main and Fifth streets, Joplin.

A new theater will be erected at the corner of Thirteenth and McGee streets, Kansas City, at a cost of $25,000.

Plans have recently been completed for a new vaudeville and motion picture theater to be erected on the corner of Grand and Lucas avenues, St. Louis, by the Rex Amusement Company of which City Collector Edmond Koeln is president and William Sievers, vice-president. The structure will have a re-enforced concrete frame and the surface will be rough cast plaster, embellished in patters carried out in brick and polychrome terra cotta. Elaborate provision has been made for the comfort, convenience and safety of the public. The ventilation and heating systems are modern. The cost will be $150,000.

MICHIGAN.

At the second annual convention of the Motion Picture Exhibitors' League, held recently the following officers were elected: President, Carl Ray, Muskegon; vice-president, B. L. Converse, Owosso; second vice-president, G. R. Durkins, Saginaw; secretary, W. Lester Levy, Detroit; treasurer, H. F. Fowler, Lansing.

August Kleist, of the Eagle Theater, Pontiac, is adding to the attractiveness of that house by the installation of electric fans and other improvements.

MINNESOTA.

P. E. Gumm has purchased the Majestic Theater, at 24 East Superior street, Duluth.

D. V. Daigneau, who has had the management of the Pastime moving picture theater in Mankato, will be manager of the Davenport Theater in Red Wing, recently purchased and now in his circuit.

The Opera House at Ely has been leased by Messrs. Toms, Olds, Chinn and Knutson, who will conduct it as a motion picture house.

The Royal Theater at Hastings has been taken over by Messrs. Ben Hofseth and John Braaten, of Minneapolis.

A new motion picture theater will be erected at New Ulm by Dr. J. L. Schoch.

Misses Ella and Lily Yeager have purchased a motion picture theater at Granite Falls.

MISSOURI.

The Motograph Company of America has been formed at St. Louis for the purpose of manufacturing moving picture machines and appliances and making films of animated objects and producing them. The capital stock is $2,000 and the incorporators are: George W. Helmrich, Albert Kocks and Frank X. Hiemenz.

Plans are in process of making for the erection of an opera house at St. Louis by Oscar Hammerstein.

The Glory Theater has opened on South Troost avenue. It is conducted by N. P. Ladd and is said to be the most beautiful moving picture house in Kansas City.

MONTANA.

T. C. Penny, formerly proprietor of the Orpheum at Havre, will open a motion picture theater at Williston, N. D.

NEBRASKA.

Hereafter the amusements in Fairbury will be in charge of C. W. Bartlett, he having bought the Majestic Theater and closed a deal for a long time lease on the Steel opera house. Motion pictures will still be shown at both places every week day night, the only exception being on the occasion of the appearance of road shows at the opera house. Mr. Bartlett has introduced an innovation in operating his two motion picture shows, whereby he makes it possible for a patron to see both shows for fifteen cents. On visiting either show the patron will be presented with a coupon which is good for five cents upon presentation at the box office of the other and he says it doesn't have to be presented the same night it is issued, but will be good at any time.

An organization to be known as the American Hippodrome Company formed by O. T. Crawford, proprietor of King's Theater, St. Louis, and E. L. Johnson and B. G. Bilz, of Omaha, has leased the American Theater at Omaha which will be operated as a moving picture and stock house. The firm will also erect a new house which will be devoted to vaudeville. The name of the American Theater will be changed to the Amreican Hippodrome.

NEW JERSEY.

The offices of the Pathe Freres Company are located in new quarters at the corner of Patterson Plank road and Congress street, Jersey City. The new site is adjoining the Pathe studio. The new location is planned to bring about closer cooperation between office and factory. The old office, at 41 West 25th street, New York, has been abandoned entirely.

A new motion picture theater will be erected at 128 Hamburg Place, Newark, by the Ironbound Amusement Company at a cost of $5,000.

Messrs. Charles Morris and Henry G. Hecht are planning to erect a motion picture theater on the beach front at Red Bank.

NEW YORK.

The Barnett Construction Company have been awarded the contract for the erection of a new theater for the Pratt-Quick Company at Fulton.

Joseph T. Wood, of the Ambrosio American Company, of New York City, has formed a corporation to deal in motion pictures, etc., Capital, $25,000.

Nathan E. Posner has leased three private houses on the one property They will be altered and used as a moving picture theater.

The Imp studio has a new location. It is near Broadway and Dyckman street, New York. The new theater is of the open-air variety and during the summer months is being utilized to good advantage.

Louis Minsky has leased the Unique Theater building, recently constructed at Houston and Chrystie streets, for 21 years to Thomashefsky, Millner and Adler, the aggregate rental being more than $1,500,000. The building is a combination theater, office and loft structure, eight stories high, on a plot 100x169 feet. The theater has a seating capacity of 2,100.

A lease has been closed between John Dobbin, owner, and Hergenhan & Harris, proprietors of Happyland Park, South Beach, as lessees, for a plot 80 by 140 at the southwest corner of Fourth avenue and Fiftieth street, Brooklyn. The lease has ten years to run with a privilege of renewal, and calls for the erection of a modern playhouse to be constructed under the supervision of Thomas W. Lamb, architect. It will have a seating capacity of 1,800 and will cost approximately $150,000. It is expected to be completed by April.

There is to be a moving picture theater to be erected in Rochester, on Hudson avenue, by the owners of the Maplewood Open Air Theater at Driving Park avenue.

The Santa Domingo Amusement Company has formed at Portland to operate a moving picture theater. Capital, $50,000. The incorporators are E. E. Noble, E. C. Mann, Portland.

Plans are being prepared by Harry E. Kennedy for the erection of a theater on Penn avenue, New York.

The Lyric Theater will be remodeled at Buffalo, at a cost of $38,000.

Arville Realty Company, Walter Ulitsch, president, will build an open air motion picture theater, 75x100 feet, on the south side of Tremont avenue, 115 feet east of Clinton avenue. Plans filed by Architect Frederick Jaeger place the cost at $2,000.

Ground has been broken for the new picture playhouse to be erected by Delmonico Brothers, in North Salina, near Butternut street, Syracuse. The contract calls for completion by October 15.

The Bijou theater at 243 West Fayette street, Syracuse, is being remodeled. Harry Funda has been awarded the contract. The entire ground floor of the building will be utilized, thereby doubling the seating capacity. A new entrance, new seats and a new lighting and heating system will be installed.

The $10,000 Great Eastern Film Exchange Company, which manufactures motion pictures, has as its incorporators Charles Baumann, 293 New York avenue, Adam Kessel, Jr., and Charles Kessel, Brooklyn.

Plans will be prepared for the erection of a new opera house to be erected on Forty-seventh street near Forty-eighth and Madison Park avenues, for the Metropolitan Opera House Company in New York City.

Jamaica is to have a new theater. It will be erected on Twombly place, and will cost $300,000.

A $10,000 moving picture theater will be erected on Broadway, on the east side, 33.6 feet north of Ninety-fourth street.

The Santo Domingo Amusement Company, operators of moving pictures, show a capital of $50,000. Incorporators, E. E. Noble and E. V. Mann.

Dreamland Theater, a motion picture house in South First street, Fulton, has been sold by Irving Galusha to Earl L. Brown and Ross L. Simons of Mexico, who have taken possession. Daniel Darleigh will be manager. Messrs. Brown and Simons have purchased a number of motion picture theaters in this part of the state.

A new motion picture theater will be erected at North and Grove streets, Rochester, at a cost of $12,500.

A new motion picture theater will be erected at Jefferson avenue and Whittlesay street, Rochester, at a cost of $4,000.

The "Gem" is a late addition to the list of motion picture theaters at Oswego.

Rochester local No. 5 was recently organized with A. N. Wolff, chairman, and F. C. Gerling, secretary and treasurer. H. W. Rosenthal, of New York, secretary of the state league, was instrumental in starting the new organization which will promote the interests of Rochester picture theaters and their managements.

A new motion picture theater will be opened at Rensselaer by John J. Sullivan.

Plans for the new $10,000 opera house, which will be Northport's largest play house, have been completed and work will be begun at once by Contractor Henry W. Burt. The building will be erected upon a lot recently acquired by Messrs. Brewster and Eccleston, moving-picture proprietors, of Huntington and Bay Shore and will have a seating capacity of between 500 and 1,000. The theater will contain a balcony as well as two large proscenium boxes. The house will be devoted to motion pictures, but it will also be open for local entertainments and for the use of traveling stock companies.

The Dutchess Theater, Main and Crandall streets, Poughkeepsie, has reopened as a motion picture house.

The Famous Player's Film Company of New York has been incorporated with a capital stock of $250,000. A Zuker, treasurer of the Marcus Loew enterprises, is president of the company and Daniel Frohman is the managing director. Mr. Frohman will have charge of the artistic side only and will direct the rehearsals. It is the purpose of the organization to present in motion pictures well-known players of the legitimate stage in the plays and roles which have won fame for them.

The motion picture theater located on the east side of the Southern Boulevard, near Westchester avenue, New York, has been leased by Dr. J. K. Brooks for a term of ten years at an aggregate rental of $50,000.

The Hyde Park Amusement Company, which has been incorporated with a capital stock of $40,000, will erect a motion picture theater, seating 500 persons, at a cost of $35,000, in Hyde Park, Ohio. Hyde Park is a suburb of Cincinnati.

The Duchess Theater, at East Fifty-seventh street and Euclid avenue, Cleveland, announced Sept. 16 as its opening date.

In order to give its customers a chance to see how sheet iron and tin plate are made from the raw ore to the finished product the Follansbee Brothers Company, Pittsburg, gave a free moving picture exhibit in the auditorium of the J. M. S. building. John Kunze, the representative of the company, gave an interesting lecture, explaining all the pictures.

With a capital of $3,000 the Western Exhibitors' Feature Film Company, motion picture films, has been incorporated at Toledo. William C. Bettis, Leslie W. Bettis, Grover C. Schenck are the incorporators.

The North Cincinnati Amusement Company will erect a $12,000 five cent theater at 2021 Vine street, Cincinnati.

A one-story concrete and brick picture machine theater is to be built by P. Gerrard on the west side of Carthage pike, between First and Second streets in Carthage, at a cost of $5,000.

Plans are prepared for the erection of a moving picture theater at 2108-2110 Vine street, Cincinnati, at a cost of $7,500 for Frank Wendelstein.

S. J. Huber is planning to open a moving picture theater in the building at 113 East Cook street, Portage.

A new film company has been incorporated at Cleveland, and it is planned to erect a factory at Elyria. It is announced that the products of the concern will be known as "Kleervue" films. The company will have an authorized capital stock of $75,000, of which $40,000 will be preferred stock and $35,000 common stock. The promoters are R. J. Morris, a theatrical and moving picture manager; C. G. Thompson, Cleveland, manager of the Victor Film Service; August Calew, proprietor of a picture theater, and C. W. Seele.

Hyde Park, a suburb of Cincinnati, is to have a new moving picture theater. "It will seat 500 persons and will cost about $35,000," said K. H. Williams, who, with W. B. Stratton, incorporated the Hyde Park Amusement Company with $40,000 capital stock. The building will be located on the north side of Erie avenue, between Edwards road and Michigan avenue, and adjoining the bank building. Two stores will be on the first floor front and the theater offices will be on the second floor front.

Cincinnati is to have a new moving picture theater, to be erected on Main street, near Liberty.

E. C. Patterson has been given the general contract for a motion picture theater to be erected at the Southwest corner of East Twelfth street and Broadway, Cincinnati, for the Broadway Amusement Company.

A new motion picture theater is being erected at Tuscarawas and Rex streets, Canton, by H. H. Timkin.

The airdome on Ash street, near Wayne, Piqua, has been leased by the Campbell Brothers Amusement Company of Chicago.

Edward Freiberg of Avondale is negotiating for a site on which to erect a new theater at an estimated cost of $500,000.

The Ridge Theater Company of Cleveland has been incorporated with a capital stock of $15,000 by George D. Nenes, Charles Michaleke, Emil Goebel, Joseph Pokorney, Otto Pokorney and Christ Koblenzer.

Huss Brothers, proprietors of the motion picture theater at 306 West Fifth avenue, Cincinnati, have been making extensive improvements in their house which has added greatly to its attractiveness.

The "Roma" is the name of a new motion picture theater to be opened on Belmont street, Bellarie, in the near future.

The immediate erection of a new theater is planned for Canton.

Sherman W. and Benjamin Potterf will erect a new moving picture theater at the corner of Third and Williams street, Dayton.

John Skeeles, contractor, has torn down the Buckins property on South Market street in Canton, and a new theater will be erected on the site. On the first floor will be business rooms and lobby.

OKLAHOMA.

With over thirty motion picture houses in Oklahoma and adjacent states on its lists, the Tulsa Film and Supply Company has been opened for business. It will be located at Third and Main streets, Tulsa. The capital stock is $10,000 and William Smith of Tulsa is president and sole owner. Mr. Smith also owns the Cozy theater in that city.

The new Jackson moving picture theater at Stillwater is nearing completion.

PENNSYLVANIA.

Plans are being made for the erection of a theater in Philadelphia on the site of Plaza, at Broad and Porter streets. William Miller is the owner.

George R. Comer, formerly of Red Wing, will open a moving picture theater at Alexandria.

Plans are being made for a theater to be erected at Chester, on the east side of New Market street, just north of Sixth street. It will be erected for Thomas Hargreaves and Ella Hargreaves.

Irwin & Leighton are estimating on plans, by John Irwon Bright, architect, for the erection of a moving picture theater at 6149-6151 Woodland avenue, Philadelphia, for Charles E. Futcher.

Such surprisingly big dividends are being declared by the leading moving picture theaters on Penn avenue, East End, that a plan is on foot for the erection in East Liberty of a fireproof motion picture theater with a much larger seating capacity than any of the existing ones, which are all remodeled storerooms. While they are arranged and equipped in accordance with city requirements, they are at best only makeshifts. They are packed to the doors nightly, and it is believed a theater building, specially designed and large enough to prevent crowding, would be a paying investment. The men behind the scheme have several locations under consideration, and one will be bought and the theater built if a site can be had at a fair market price. If not, an effort will be made to lease a suitable site for a term long enough to justify the putting up of a first-class building.

Work has been commenced on the reconstruction of the old

Reigel building in Philadelphia, 333 Market street, into a moving picture theater.

Motion picture theaters in Connellsville and elsewhere in Pennsylvania will be inspected by officials of the State Health Department to bring about better sanitary and ventilating conditions. This movement will be strengthened by similar steps on the part of the State Factory Inspection Department, the officials of which will enforce the regulations relating to safety and fire protection. Recent outbreaks of smallpox and other diseases in this section of the state caused the commonwealth's sanitarians and other officials to investigate conditions in motion picture houses in relation to the transmission of disease.

Two moving picture theaters will be erected, one on the east side of Fifty-second street, north of Market street, and the other at Broad and Porter streets, Philadelphia.

A theater will be erected on Liberty avenue, Pittsburg, for Col. Edward Jay Allen.

Haupt & Rentz, contractors, Wyomissing, will build two moving picture theaters in Reading. They received the contract for the Star, to be built for Howard S. Hartman, on South Tenth street near Chestnut, at $4,223, and for the McKentley & Drexel theater at Tenth and Greenwich streets, at $3,367.

Anderson & Houpt, Philadelphia, have prepared for the erection of a new moving picture theater to be erected on Franklin and Clearfield streets.

Architect John I. Bright of Philadelphia, Pa., is preparing plans for a one-story moving picture theater to be erected at Sixty-second street and Woodland avenue for Charles Futcher. The building will be of brick construction, 85x123 feet.

The plot at the northeast corner of Kensington and Allegheny avenues, Philadelphia, Pa., has been purchased by a syndicate, which will erect a large moving picture theater, as well as a row of stores and dwellings. The project will require an outlay in excess of $100,000. The buildings have been designed by Frederick Webber, and the H. C. Rea Company is taking estimates.

Plans have been completed by Anderson & Haupt for a moving picture place, 56 by 65 feet, at Franklin and Clearfield streets, for the Philadelphia Film Exchange.

Frank S. Lawrence has been awarded a contract to renovate and transform the old Commercial Hotel property into one room 33 by 128 feet for a motion picture theater, with a capacity of about 500. The property is owned by Mrs. Jane Winters, who has employed Architect J. E. Adams of Johnstown to draw plans for the improvements. The entire first floor will be lowered to the pavement level and a new marble front, three stories high, will be constructed. There will be two lobbies and dressing rooms, providing vaudeville facilities. The improvements will cost between $15,000 and $20,000.

The first floor front of the Italian Citizens' Club house on Jackson street, Scranton, will be converted into a moving picture theater.

A new moving picture theater will be erected in Philadelphia on the northeast corner of Kensington and Allegheny avenues.

Contracts have been awarded by J. H. Young, proprietor of the Airdome in Greenville, for the erection of a new opera house to be located near the corner of Race and Main streets. Work will be rushed, and it is expected that the building will be completed on or before October 15.

A playhouse, to seat 3,000, will be erected in Pittsburgh, on Penn avenue, which also has a frontage on Sheridan and Center avenues, and is owned by D. B. Moreland. The house will be operated by Harris and Davis, and will most likely be of the continuous vaudeville type.

Wrightsville is to have a new picture theater.

Plans have been prepared for altering the old market building, Twenty-sixth street and Girard avenue, Philadelphia, into a motion picture theater for I. H. Cahan. The building will be equipped with a large auditorium and stage and will have a seating capacity of above 1,700.

The Happyland motion picture theater of Kane has been taken over by J. G. Gillbride, formerly of Titusville, who will make extensive improvements.

Another motion picture theater will be added to the string of amusement places in Reading. Fred Drexel, of 343 North Sixth street, and Allen W. McKently, 911 North Fifth street, are erecting a structure at the southeast corner of Tenth and Greenwich streets, which will be ready to open in the early fall. The house will have a seating capacity of 500. One of the features will be a private balcony for the accommodation of friends of the management and parties. Contract has been awarded to Messrs. Haupt and Rentz, of Wyomissing The new house will be known as The Savoy.

Messrs. Brown and Wolf will open a first class motion picture theater in Ebensburg.

A motion picture theater will be erected in Pittsburg by Colonel Edward J. Allen at a cost of $100,000, which will have a seating capacity of 1,600.

A. Notopolis is erecting a new motion picture theater at 1121 Eleventh avenue, Altoona, which will soon be ready to open to the public.

Motion picture theater proprietors of Philadelphia are somewhat concerned over an opinion recently handed down by the superior court, which holds that all moving picture theaters where vaudeville is run are subject to a state theater tax of $500.

A new motion picture theater is being erected at Gallitzin by Jerome Dawson which will cost $15,000.

SOUTH DAKOTA.

A. P. Blonde, a former printer of Devils Lake, will establish a moving picture theater at New Rockford.

A motion picture theater will be erected at Main street and Fifth avenue, Mtchell, by Martin Alseth.

The Cosmo picture theater, of Winner, R. A. Haskins, proprietor, has been purchased by Messrs. Lakin and Petrick.

A new motion picture theater will be opened on West Fourth street, Madison, by Fred Kurth.

A new motion picture theater is to be added to Toronto's list of amusement places. It will be located in the Amundson building.

TENNESSEE.

A motion picture theater has been opened in the opera house at Brownsville by Henry Sonfeld.

VIRGINIA.

The Film Exchange has been incorporated at Richmond with a capital stock of $2,500,000. The officers are as follows: President, A. E. Watts; treasurer, W. N. Sellsberg; secretary, J. S. Perry; all of Richmond.

TEXAS.

The Bioscope Company has opened offices in Austin and will manufacture picture films and operate a company of actors. It is the intention of the company to utilize the excellent scenic panorama in this section of the state as a background for plays of a western character. Later on a weekly picture service of important happenings in Texas will be installed and the films will be shown in all parts of the world.

The moving picture theater on 1615 Main street, Dallas, was destroyed by fire.

State Fire Marshal S. M. Inglish came to Fort Worth from Austin to inspect the picture shows in Fort Worth before the busy season would open. He and City Fire Marshal Peninger inspected the shows and in some places ordered changes. In most of the shows, however, they found conditions good.

A feature department has been incorporated by the United States Amusement company, with a capital stock of $25,000. The incorporators are W. G. Underwood, C. B. Scott and E. E. Hardwick.

An up-to-date motion picture and vaudeville theater will be erected at West McLellan by Charles Jares.

Messrs. Cliett and Bledsoe will open a motion picture theater in the Ayers building at Houston.

W. D. Nevils, owner of the Palace, Candy and Nickelodeon motion picture theaters, Dallas, has completed arrangements for the erection of the Washington motion picture theater at 1613 Elm street, Dallas. The new house will be supplied with a $10,000 pipe organ. It will be under the management of M. D. Singleton.

Plans have been prepared for a new motion picture theater to be erected on South Main street, Houston, by A. D. Baker, manager of Bakers Airdome. In the winter the house will be devoted to vaudeville.

The Dixie Amusement Company, which operates fifteen moving picture and vaudeville theaters in Texas, is building a $6,000 theater in Taylor. John Fairman of Bryan is in charge of the new theater.

The A. D. Baker Amusement Company is erecting a large airdome and vaudeville building at Lockhart. The building will be 45 feet wide and 84 feet in length and will have every convenience and comfort of an up-to-date opera house. L. H. Neebe has the contract, and the cost will be $4,000.

A moving picture theater near Galveston has been purchased by J. Campbell.

VERMONT.

A motion picture theater will be opened in the Miner building, Brattleboro, by Mrs. Emma Farrington.

The Mountain Park Casino, of Roanoke, has added motion pictures to its program.

UTAH.

Brigham City is to have a new theater. The building is being erected on the south side of Forest street between Main and First West streets. The new structure is to be 176 feet deep and 50 feet wide, with a 50-foot stage. The stage will be so arranged as to accommodate the largest scenery now in use by traveling troupes. The auditorium will seat about 800 people, and there will be several boxes at the side in front of the stage. The Princess will be the name of the new theater, and when completed Mr. Bowring will lease the playhouse to a Mr. J. B. Ashton of Provo. Such a theater has long been needed at Brigham.

WASHINGTON.

The Dream Theater at Anacortes has changed hands, having been taken over by J. D. Rice, who will continue to operate it after giving the house a thorough renovation. Mrs. Collins, who has been identified with theatrical work, will have charge of the orchestra.

The Rex is a new motion picture theater which has opened its doors on Washington street and Riverside avenue, Spokane, having seating capacity of 500.

WEST VIRGINIA.

After being thoroughly renovated, the old Star theater at Wheeling will be reopened as a motion picture house.

A new motion picture house will be opened at Wheeling by Messrs. Chambers and Wade.

The Worwood Amusement Company awarded the contract to Andrew Hart for the construction of a $10,000 theater building in South Warwood. The amusement company several weeks ago purchased two building lots, one 40 by 120 feet and the other 30 by 120 feet, from the Loveland Improvement Company for $5,000. The contracts call for work to be commenced on the building at once and to be ready for occupancy by September 15. It will be of three stories and is to contain a public auditorium of a seating capacity of 500.

A new motion picture theater is being elected at Charleston by the Consolidated Amusement Company which will have a seating capacity of 1,200 when completed and will cost $40,000. The house will be a handsome one and thoroughly equipped with every modern convenience.

The Hippodrome, a handsome motion picture house, was recently opened at Charleston under the management of Stanley A. Platt, who has spared no expense to make it attractive and complete in every detail for the comfort and pleasure of his patrons.

The National Theater Company has been incorporated at Wheeling with a capital stock of $12,000 to operate motion picture theaters. The incorporators are C. H. Landgren, W. D. Platt, W. D. Johnstone and A. H. Martin.

The new Rex theater was recently opened in Martins Ferry under the direction of the Atheneum Amusement Company of Wheeling. The theater was formerly known as the Star, but it has been completely remodeled and the name changed.

The Elite, one of the most up-to-date and beautiful, if not the most beautiful, of the picture theaters of the state, was recently opened at Elm Grove by the E. P. King Motion Picture Company, who operates a chain of houses throughout Ohio and other states.

The Prindle building on Fourth avenue, near the corner of Ninth street, Huntington, has been leased by the Colonial Amusement Company of Charleston, who will conduct a high grade motion picture theater there. C. B. Cablish of Charleston, secretary of the company, has the matter in charge.

WISCONSIN.

The Bijou theater at Marinette will discontinue vaudeville and install motion pictures.

It is rumored that the Shuberts will erect a $25,000 theater at 174 Third street, Milwaukee.

Messrs. Sherwood and McWilliams will conduct a motion picture theater in the Majestic theater at Madison.

John Maurer, State street and College avenue, Appleton, will convert his building into a motion picture theater, which will be ready to open to the public in the near future. Mr. Maurer has been in business in Appleton for a number of years and his friends believe he will be successful in his new venture.

Plans for a board of censors, composed of five members, to pass upon all films were perfected at the closing session of the Wisconsin Motion Picture Exhibitors' league recently held in Milwaukee. The league elected the following delegates to the national convention: Roy Cummings, Madison; Neil Duffy, Appleton; W. Weisfeldt, Plymouth; alternates, Mrs. F. S. McNamara, Milwaukee; W. E. Smith, Fond Du Lac, and Jacob Moelke, Stoughton. B. K. Fischer was elected executive secretary.

Saxe Brothers, of Milwaukee, owners of the Crystal, Alhambra and numerous motion picture houses, have secured a lease on the Star theater, Third and Wells street, that city, and will convert it into a home for a permanent stock company to be known as the Saxe Stock company. Extensive alterations will be made both on the exterior and interior of the house and when completed it will be one of the best stock houses in the country. About $25,000 will be spent in remodeling. The acquisition of this theater makes the Saxe Brothers the largest theater owners in the city as they now control three down-town houses.

WISCONSIN.

A brick picture theater and business building will be built for the Park Realty Company at Milwaukee. The building will be four stories high, covering a ground space 100 by 110 feet. The theater end will be 50 by 110 feet.

The Gem picture house has reopened in Racine under new management. C. J. Schmidt, of Elgin, Ill., is in charge.

At River Falls a new Citizens' opera house is being erected and at Prairie Du Sac moving pictures are being shown in the Tabor opera house by Garrison and Booth of Baraboo.

The Bijou Theater at Racine, operated by Frank W. Jenks, will hereafter be conducted as an exclusive motion picture house, no more vaudeville being given.

The Bijou motion picture theater of Grand Rapids has been purchased by Arthur Le Fewein, who will operate the place.

The Bijou Theater Company of La Crosse has been incorporated by Manuel Rosenstein nad others, with a capital stock of $5 000.

The Lyric theater in Minneapolis, Minn., which has been playing road attractions for several years, has been leased by the Saxe Bros.' Amusement Enterprise, of Milwaukee, which is so well and favorably known, and will be operated as a moving picture theater. The deal is reported to have involved approximately $30,000. The house has been leased for seven years for moving picture purposes. The Saxe Brothers will make renovations and exterior improvements to the amount of $10,000 before opening it. When completed, the house will have a seating capacity of 1,800 and will be the second largest picture theater in the country. A $5,000 pipe organ will be installled. This firm makes a specialty of high-grade houses and high-grade entertainments, which accounts for their success. Thomas Saxe is secretary of the company, whish has many other enterprises in Minneapolis, among them being seven restaurants and the Elgin hotel.

The Atlas motion pciture theater has been opened at Kilbourn.

A motion picture theater will be erected at Lincoln and Twenty-third avenues, Milwaukee, by Frank Rogowski at a cost of $8,000.

The Orpheum theater at Eau Claire has been purchased by A. R. Wood. A motion picture theater will be carried at Albany by Frank Christopher.

Plans have been prepared for a motion picture theater to be erected at Layton boulevard and Lincoln avenue, Milwaukee, by H. C. Hansel at a cost of $8,500.

The Scenic theater at Edgerton has been purchased by Aspinwall and Kincaid of Fort Atkinson.

The Scenic theater at Waupun has been taken over by H. J. Boettcher, who will make it a model house of its kind.

Messrs. Wasmuth and Boutin are the new proprietors of the Princess Moving Picture theater at Rayfield, Mr. Boutin having taken over the interest of I. G. Larson, the other partner.

F. W. Christopher will conduct a motion picture theater in the Albany Opera house.

The Lyric motion picture theater has been opened at Guttenburg under the management of H. S. Fenicell.

H. E. Wright has leased the Opera house at East Troy and will open a motion picture theater therein.

C. S. Sullivan, owner of the Royal theater at Escanaba, has purchased the Cozy theater at Marinette and intends to make it one of the best houses in the state.

WYOMING.

At Douglas the opera house has opened as the Unique. It aims to have a moving picture show each evening until after the advance of the theater season, when theatrical troupes will entertain nightly.

Thomas Kerby, the veteran proprietor of amusement enterprises in Sheridan, is again the proprietor of a motion picture theater, a deal having been closed whereby he and Bart Bethurem have become the owners of the Pastime in this city and will conduct it as a place of high grade entertainment.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date.	Title.	Maker.	Length.
8-21	The Frenzy of Fire-Water	Kalem	1,000
8-21	The Convalescent	Lubin	1,000
8-21	Jealousy on the Ranch	Pathe	1,000
8-21	The Ancient Bow	Vitagraph	1,000
8-22	A Change of Spirit	Biograph	1,000
8-22	The New Ranch Foreman	Lubin	1,000
8-22	The Moth and the Flame	Melies	1,000
8-22	The Hand of Destiny	Pathe	1,000
8-23	The Queen's Pity	C. G. P. C.	1,000
8-23	The Cub Reporter	Edison	1,000
8-23	Her Adopted Father	Edison	1,000
8-24	Broncho Billy's Escapade	Essanay	1,000
8-24	Rube Marquard Wins	Kalem	1,323
8-24	The Government Test	Kalem	1,000
8-24	The $2,500 Bride	Pathe	1,000
8-24	The Party Dress	Vitagraph	614
8-26	The Little Wanderer	Kalem	
8-26	Fire at Sea	Pathe	
8-26	The Laird's Daughter	Selig	1,000
8-26	A Double Danger	Vitagraph	1,000
8-27	Alone in New York	Edison	1,000
8-27	The Bride of Lammermoor	Cines	1,000
8-27	A Prince of Israel	C. G. P. C.	1,000
8-27	The Whiskey Runners	Selig	1,000
8-27	Flirt or Heroine	Vitagraph	1,000
8-28	The Golden Curl	Eclipse	1,030
8-28	The Live Wire	Pathe	1,000
8-29	A Pueblo Legend	Biograph	
8-29	For the Love of a Girl	Lubin	1,000
8-29	His Partner's Share	Melies	1,000
8-29	The Detective's Desperate Chance	Pathe	650
8-29	The Little Indian Martyr	Selig	1,000
8-30	The Musketeer's Love	C. G. P. C.	1,000
8-30	The Boy and the Girl	Edison	1,000
8-30	The Hermit	Essanay	1,000
8-30	Jim Bludso	Kalem	1,000
8-30	Written in the Sands	Vitagraph	1,000
8-31	Broncho Billy for Sheriff	Essanay	1,000
8-31	Richard the Lion-Hearted	Cines	1,070
8-31	Saved from Court-Martial	Kalem	1,000
8-31	The Sheriff's Prisoner	Lubin	1,000
8-31	Bond of Music	Vitagraph	1,000
9-2	In the North Woods	Biograph	
9-2	As the Fates Decree	Selig	1,000
9-2	Tommy's Sister	Vitagraph	1,000
9-3	Back to the Old Farm	Essanay	1,000
9-3	A Tragedy of Long Ago	Cines	1,000
9-3	Beatrix d'Este	C. G. P. C.	
9-3	An Equine Hero	Selig	1,000
9-3	Coronets and Hearts	Vitagraph	1,000
9-4	Down Through the Ages	Kalem	1,000
9-4	The Bank Cashier	Lubin	1,000
9-4	Captain Barnacle's Legacy	Vitagraph	1,000
9-5	The Obsession	Melies	1,000
9-5	The Penalty Paid	Pathe	
9-5	Sergeant Byrne of the N. W. M. P.	Selig	1,000
9-6	Believe Me, if All Those Endearing Young Charms	Edison	1,000
9-6	Twilight	Essanay	1,000
9-6	The Loneliness of the Hills	Kalem	1,000
9-6	A Romance of the Coast	Lubin	1,000
9-6	Circumstantial Evidence	Selig	1,000
9-7	The Sacking of Rome	Cines	770
9-7	The Darling of the C. S. A.	Kalem	1,000
9-7	A Wasted Sacrifice	Vitagraph	1,000
9-9	An Unseen Enemy	Biograph	
9-9	The Girl Reporter's Big Scoop	Kalem	1,000
9-9	The Half-Breed's Sacrifice	Lubin	1,000
9-9	The Blighted Son	Pathe	
9-9	The House of His Master	Selig	1,000
9-9	The Road to Yesterday	Vitagraph	1,000
9-10	A Woman of Arizona	Essanay	1,000
9-10	The Conspiracy of Catiline	Cines	885
9-10	The Fighting Instinct	Selig	1,000
9-10	The Higher Mercy	Vitagraph	1,000
9-11	Black Beauty	Pathe	
9-11	The Hindoo's Curse	Vitagraph	1,000
0-12	Blind Love	Biograph	
9-12	Betty and the Roses	Lubin	1,000
9-12	The Unworthy Son	Melies	1,000
9-12	Anguished Hours	Pathe	
9-12	The Indelible Stain	Selig	1,000
9-13	The Dam Builder	Edison	1,000
9-13	For Her Lord	C. G. P. C.	
9-13	The Street Singer	Kalem	1,000
9-13	Buster and the Pirates	Lubin	
9-13	The Trade Gun Bullet	Selig	1,000
9-13	The Loyalty of Sylvia	Vitagraph	1,000
9-14	Broncho Billy Outwitted	Essanay	1,000
9-14	Honors Divided	Cines	1,075
9-14	A Trustee of the Law	Lubin	1,000
9-14	Saved at the Altar	Pathe	

COMEDY.

Date.	Title.	Maker.	Length.
8-20	Lovesick Maidens of Cuddletown	Vitagraph	1,000
8-21	Mr. Pickwick's Predicament	Edison	1,000
8-22	A Corner in Whiskers	Essanay	1,000
8-22	Betty Fools Dear Old Dad	Selig	
8-23	The Beauty Parlor of Stone Gulch	Kalem	1,000
8-23	A Water Fight	Lubin	
8-23	Land Sharks vs. Sea Dogs	Selig	
8-23	Saving an Audience	Vitagraph	
8-24	A Picture C. O. D.	Cines	480
8-24	Jenkins the Watchman	Cines	250
8-26	Mr. Grouch at the Seashore	Biograph	
8-26	Through Dumb Luck	Biograph	
8-27	Alkali Ike Plays the Devil	Essanay	1,000
8-28	Helping John	Edison	1,000
8-28	The Woman Hater	Kalem	
8-28	The Care Taker	Lubin	
8-28	A Burnt Cork	Lubin	
8-28	Two Cinders	Vitagraph	555
8-28	Bumps	Vitagraph	447
8-29	Three to One	Essanay	1,000
8-30	Pinned	Lubin	
8-30	The Overworked Bookkeeper	Lubin	
8-30	Just His Luck	Selig	
8-30	Frenzied Finance	Selig	
8-31	An Aeroplane Love Affair	Pathe	1,000
9-2	The Hoodoo Hat	Kalem	
9-2	A Substitution	Lubin	691
9-2	His New Cane	Lubin	363
9-3	The Triangle	Edison	1,000
9-4	Aladdin Up-to-Date	Edison	1,000
9-4	An Eccentric Sportsman	Eclipse	455
9-4	Locked Out of Wedlock	Pathe	
9-5	Getting Rid of Trouble	Biograph	
9-5	He Must Have a Wife	Biograph	
9-5	The Wildman	Essanay	1,000
9-5	The Smuggler	Lubin	1,000
9-6	Whiffles and the Magic Wand	C. G. P. C.	
9-6	Bunny's Suicide	Vitagraph	400
9-6	She Wanted a Boarder	Vitagraph	600
9-7	A Little Family Affair	Lubin	1,000
9-7	Gee! My Pants	Pathe	
9-10	Love's Progress	C. G. P. C.	
9-11	The Stranger and the Taxicab	Edison	1,000
9-11	Dr. Skinnem's Wonderful Invention	Kalem	
9-11	A Red-Hot Courtship	Lubin	432
9-11	His First Auto	Lubin	625
9-12	The Listener's Lesson	Essanay	1,000
9-13	Billy McGrath's Love Letters	Essanay	1,000
9-13	Never Again	Lubin	
9-14	A Railroad Lochinvar	Kalem	1,000
9-14	Popular Betty	Vitagraph	400
9-14	The Fortune in the Tea-Cup	Vitagraph	600

EDUCATIONAL.

9-4	Small Game at the Zoo	Eclipse	165
9-6	The Bud, the Leaf and the Flower	C. G. P. C.	
9-11	Chemical Action	Eclipse	180
9-14	The Rescue, Care and Education of Blind Babies	Edison	

TOPICAL.

9-2	Pathe's Weekly No. 36	Pathe	
9-7	Opening of the Y. M. C. A. Playground, Lynchburg, Va.	Edison	
9-9	Pathe's Weekly No. 37	Pathe	1,000
9-13	The Late Harriet Quimby's Flight Across the English Channel	C. G. P. C.	1,000

SCENIC.

9-2	From Jerusalem to the Dead Sea	Kalem	
9-4	From Lauterbrunnen to Murren, Switzerland	Eclipse	382
9-10	Scenes Along the Salerno Coast, Italy	Cines	140
9-10	A Little Journey in Tunis	C. G. P. C.	
9-11	Glimpses of St. Petersburg	Eclipse	560
9-11	The Ancient Port of Jaffa	Kalem	

INDUSTRIAL.

9-10	The Manufacturer of Paper, Maine	Edison	1,000

DAILY LICENSED RELEASES

MONDAY: **Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.**

TUESDAY: **Edison, Essanay, Cines, Kleine, Pathe, Selig, Vitagraph.**

WEDNESDAY: **Edison, Kalem. Eclipse,—Kleine, Lubin, Pathe, Vitagraph.**

THURSDAY: **Biograph, Essanay, Lubin, Melies, Pathe, Selig.**

FRIDAY: **Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.**

SATURDAY: **Edison, Essanay, Cines, Kleine, Lubin, Pathe, Vitagraph.**

INDEPENDENT

DRAMA.

Date.	Title.	Maker.	Length.
8-12	For His Child	Champion	
8-12	Two Women and One Man	Comet	
8-13	The Widow's Claim	Bison	
8-13	Graziella, the Gypsy	Gaumont	
8-13	Babette	Gem	
8-15	In Old Tennessess	Imp	2 reels
8-15	The Greater Christian	Rex	
8-15	The Blood Stain	Solax	
8-15	The Outlaw Colony	American	1,000
8-15	Their Lives for Gold	Gaumont	1,000
8-16	Tommy Saves His Little Sister	Lux	1,000
8-16	The Strike	Solax	1,000
8-16	The Wrecked Taxi	Thanhouser	
8-16	The Miner's Widow	Nestor	
8-16	The Golden Rule	Powers	
8-16	The Chance Shot	Victor	
8-17	The Shot That Failed	Bison	
8-17	Their Guardian Angel	Milano	
8-17	Western Chivalry	Comet	
8-17	The Prodigal's Return	Great Northern	
8-17	A Man Amongst Men	Reliance	
8-18	As Others See Us	Thanhouser	
8-18	A Child to the Rescue	Eclair	
8-18	Thus Many Souls	Rex	
8-19	The Land of Death	American	
8-19	Padrone's Daughter	Imp	
8-19	When the Heart	Nestor	
8-20	The Buffalo Hunt (N. Y. M. P. Co.)	"101" Bison	1,000
8-20	Her Supreme Sacrifice	Gaumont	
8-20	Her Darkest Hour	Thanhouser	
8-20	How He Made Good	Bison	
8-20	White Dove's Sacrifice	Gem	
8-21	The Wooing of Waethena	American	
8-21	One Against One	Reliance	
8-21	Her Diary	Powers	
8-21	The Alibi	Nestor	
8-22	The Bandit of Point Loma	American	
8-22	Androclus and the Lion	Gaumont	
8-22	Robin Hood	Eclair	3,000
8-22	The Castaway	Imp	
8-22	An Old-Fashioned Girl	Rex	
8-23	The Reckoning (N. Y. M. P. Co.)	"101" Bison	1,000
8-23	The Equine Spy	Solax	
8-23	Conductor 786	Thanhouser	....
8-23	A Stubborn Child	Nestor	
8-23	Her Cousin Fred	Victor	
8-24	The Deputy's Duty	Comet	1,000
8-24	For Her Sister's Sake	Great Northern	944
8-24	North of 43	Reliance	1,000
8-24	For Love, Life and Riches	Bison	
8-24	The Courage of Fear	Milano	
8-25	When a Count Counted	Thanhouser	L L
8-25	The Will	Eclair	
8-25	The Leader of the Band	Rex	
8-26	The Jealous Rage	American	
8-26	A House Divided	Comet	
8-26	Making Good	Imp	
8-26	The Story of a Wallet	Nestor	
8-26	The Foundling	Champion	
8-27	The Bandit's Gratitude (N. Y. M. P. Co.)	"101' Bison	1,000
8-27	The Story of Chopin	Gaumont	
8-27	A Disputed Claim	Majestic	
8-27	Lucile	Thanhouser	2,000
8-27	Baby Fingers	Gem	
8-27	Dolls	Eclair	
8-28	The Lonesome Trail Pioneers	American	
8-28	Thelma	Reliance	2,000
8-28	An Exciting Outing	Powers	
8-28	Uncle Bill	Nestor	
8-29	An Old-Fashioned Girl	Rex	
8-29	A Happy Family	Imp	
8-30	The Winning Punch	Victor	
8-30	Life's Lesson	Powers	
8-30	The White Lie (N. Y. M. P. Co.)	"101" Bison	2,000
8-30	Playing Trumps	Solax	
8-31	The Moonshiner's Task	Comet	1,000
8-31	Love is Blind	Great Northern	943
8-31	The Secret Service Man	Reliance	
8-31	A Circus Romance	Milano	
8-31	A Shot in the Dark	Bison	
9-1	Two Brave Little Hearts	Eclair	
9-2	In Honor Bound	Rex	
9-2	The Greaser and the Weakling	American	1,000
9-2	The Love Test	Imp	1,000
9-2	On the Border Line	Nestor	
9-2	The Maid of the Rocks	Champion	
9-3	The Celebrated Case	Gem	2,000
9-3	The Arizona Land Swindle	Bison	
9-3	For the Honor of the Tribe	"101" Bison—N. Y. M. P. Co.	
9-3	The Refugee's Casket	Gaumont	
9-3	Mabel's Beau	Majestic	
9-3	The Voice of Conscience	Thanhouser	
9-4	Love Will Find a Way	Powers	
9-4	The Evidence	Nestor	
9-4	The Marked Gun	American	1,000
9-4	The Heart of a Cossack	Reliance	
9-4	The Fight in the Dark	Solax	
9-5	From the Wilds	Rex	
9-5	Tares of the Wheat	Imp	1,000
9-5	The Guest at the Parsonage	Eclair	
9-5	A Midnight Encounter	Gaumont	
9-6	After All	Victor	
9-6	His Weakness	Powers	
9-6	An Old Tune	"101" Bison—N. Y. M. P. Co.	
9-6	A Cripple's Folly	Lux	990
9-6	His Father's Son	Thanhouser	
9-7	Victims of Ingratitude	Milano	2,000
9-7	The Bully and the Shrimp	Reliance	
9-7	A Wait of the Mountains	Comet	1,000
9-8	The Solemn Hour	Itala	
9-8	The Ghost of a Bargain	Rex	
9-9	The Intrigue	Imp	
9-9	In the San Fernando Valley	Nestor	
9-9	The Dawn of Passion	American	1,000
9-10	A Tune of Fate	Gem	
9-10	A White Indian	Bison	
9-10	The Fugitive	"101" Bison—N. Y. M. P. Co.	
9-10	Love's Serenade	Gaumont	
9-10	Lola's Sacrifice	Majestic	
9-10	A Star Reborn	Thanhouser	
9-11	The Men Within	Nestor	
9-11	Vengeance that Failed	American	
9-11	Love Knows No Laws	Reliance	
9-12	The Squatter's Rights	Rex	
9-12	Human Hearts	Imp	2,000
9-12	Title Not Reported	American	
9-12	The Plague-Stricken City	Gaumont	
9-13	All for Love	Victor	
9-13	The Supreme Power	Powers	
9-13	A Frontier Child	"101" Bison—N. Y. M. P. Co.	
9-13	Tommy's Playmate	Lux	980
9-13	The Soul of the Violin	Solax	
9-13	The Birth of Lotus Blossom	Thanhouser	
9-14	The Wedding Gift	Milano	
9-14	The Girl from the Golden Run	Bison	
9-14	For Love of Her	Reliance	
9-14	A Frontier Soldier of Fortune	Comet	1,000

COMEDY.

8-6	Because of Bobbie	Eclair	
8-6	Dream Driven	Gaumont	
8-6	The Higher Thought	Majestic	
8-7	Fatty of E. Z. Ranch	Nestor	
8-7	The Wind Blows	Powers	
8-7	Saved by an Auto	American	1,000
8-8	Boys Again	Eclair	
8-9	The Postman's Escape	Lux	272
8-9	The Pink Garters	Solax	
8-10	Ferdie's Family Feud	Imp	
8-10	How Jones Saw the Ball Game	Imp	
8-11	The Matrimonial Substitute	Majestic	
8-11	The Striped Parasol	Majestic	
8-13	Daddy	Eclair	
8-13	A Summer Idyl	Majestic	
8-13	Now Watch the Professor	Thanhouser	
8-14	How Steve Made Good	Nestor	
8-14	Wanted—A Practice	Powers	
8-14	The Bad Man and the Ranger	American	
8-14	Order in the Court	Reliance	
8-14	The Old Swimming Hole	Reliance	
8-15	Aunt Hetty's Gold Fish	Eclair	
	Kidnapping Dolly	Imp	
8-18	Toodles	Majestic	
8-18	A Game of Chess	Majestic	
8-19	House of "No Children"	Comet	
8-19	The Bum and the Bomb	Champion	
8-20	The New Butler	Majestic	
8-20	Wanted, a Wife in a Hurry	Eclair	
8-23	Uncle's Favorite Pudding	Lux	744
8-23	What the Milk Did	Powers	
8-24	Chappie the Chaperon and the Great	Imp	
8-25	A Corner in Kisses	Majestic	
8-28	His Double	Solax	
8-29	Marriage on the Run	Gaumont	
8-30	The Girls and the Chaperon	Nestor	
8-31	A Case of Smallpox	Imp	
8-31	Her Burglar	Imp	
9-1	The Chaperon	Majestic	
9-2	The Dentist's Dilemma	Comet	
9-3	The Actress Pulls the Strings	Eclair	
9-5	A Midnight Encounter	Gaumont	
9-6	The Girls and the Chaperon	Nestor	
9-6	Open to Proposals	Solax	
9-7	Lem's Hot Chocolate	Imp	
9-7	Queenie and the Cannibal	Imp	
9-7	The Afflicted Governor	Great Northern	
9-7	The Spring Lock	Great Northern	
9-8	The Pleasures of Camping	Majestic	
9-8	Willie's Dog	Majestic	
9-8	Don't Pinch My Pup	Thanhouser	
9-9	The Trysting Tree	Champion	
9-9	A Romantic Suicide	Comet	
9-10	The Haunted Bachelor	Eclair	
9-10	The Marshall's Honeymoon	Eclair	
9-11	His First and Last Appearance	Powers	
9-11	Treasurers on the Wing	Solax	
9-12	The Rancher's Lottery	Eclair	
9-13	Three Love-Sick Cow-Boys	Nestor	
9-14	Dolly, the Tom Boy	Imp	
9-14	Dick's Predicament	Imp	
9-14	Aunt Jane's Will	Great Northern	

EDUCATIONAL.

9-1	The Capture of New York	Thanhouser
9-9	Creations of C. Cole Phillips	Comet

TOPICAL.

9-4	Gaumont's Weekly	Gaumont
9-4	The Animated Weekly	Universal
9-5	The Launching of the Imperator	Gaumont
9-11	Animated Weekly	Universal
9-11	Gaumont's Weekly	Gaumont

VOL. VIII. SEPTEMBER 28, 1912. No. 7

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

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AMERICAN WESTERN COMPANY.

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	LAINO, SOUTHERN ITALY	**TRAVELOGUE**
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MOTOGRAPHY

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CHICAGO, SEPTEMBER 28, 1912

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POSTING TITLES.

ONLY a few years ago the picture theater posting its program in front was the exception rather than the rule. It was customary, in fact, to take the attitude that if the patron wanted to know what was being run, he could pay a nickel and find out. As the average patron did not know one maker's trademark from another, and rarely paid any attention to titles anyway, this policy did not much matter.

But conditions changed. They were bound to change, and the subject formed the basis of many an editorial in *The Nickelodeon*, the predecessor of MOTOGRAPHY. From mere curiosity, indifferent to names and brands, public interest developed rapidly to the "fan" stage, wherein not only makers and titles, but characters and players became objects of solicitation. Today the enterprising exhibitor displays to the public all the information at his disposal, and only the village store-show ventures to run without announcing titles at least.

It is interesting, therefore, to note that Cleveland, Ohio, has passed within the last few weeks an ordinance making the posting of correct titles compulsory. The provisions of the ordinance are as follows:

Section 1. That it shall be the duty of the proprietor, operator or manager of every theater or other place of amusement in the city of Cleveland open to the public and in which motion pictures are produced, to exhibit on a bill board placed in front of the building or other structure in which such show is given and such motion pictures are exhibited the title to the pictures which are being shown within, which title shall be full enough to describe in general terms the nature and character of the picture or pictures to be shown. No such proprietor, operator or manager shall place, maintain or allow to be placed or maintained in front of or in connection with any such theater or other place of public amusement any sign, picture or other announcement which in any manner misstates or misrepresents the picture or other amusements which are being shown in said place, or which announces a picture or other form of amusement or entertainment which is not at the time such announcement is displayed being shown and exhibited in said theater or other place of amusement.

Sec. 2. Any person being such proprietor, agent, or manager of any theater or other place of amusement in the city of Cleveland, open to the public, failing to comply with the provisions of this section shall on conviction thereof be fined not less than ten dollars nor more than fifty dollars and the costs of the prosecution, and each day that any such theater or other place of amusement is operated without the exhibition of such a statement of the title of the pictures being shown, or that a sign is displayed which in any manner misrepresents the amusement being offered or announces amusements which are not at the time being offered, shall be a separate offense.

It is probable that the new law caused not a ripple in Cleveland exhibiting circles. The conditions are being met—have been met for some time as a matter of course and good business. Nevertheless, the law is a good one; not so much for requiring the posting of titles as for requiring that the title shall be right. We can recall more than one theater in this city and others where a poster displayed in the lobby did not necessarily indicate that the corresponding picture was being projected in-

side. After discovering this condition by personal experience, we are moved to the belief that it is worse than the old practice of posting no titles at all. To a man interested in seeing a certain film, whether for the picture subject itself or because he admires some player or players who he knows appears in it, nothing is more exasperating than to sit through a program which promises that particular film and does not deliver it. Generally the theater loses a customer.

So we think the Cleveland law is a good one because, if any Cleveland exhibitor is shortsighted enough to disregard its requirements for his own sake, he may be led into more successful paths by the fear of the law.

Any law which makes conditions more pleasing to your patrons is a good law.

THE LEAGUE AND LOCAL CONDITIONS.

OUR old friend, Billy Horne, he of the Place with the Gold Pillars in Los Angeles, tells us the delegation from his city did not join the league organized at the San Francisco convention. "In fact," he says, "we are the insurgents."

Horne and his fellow delegates left the convention with the feeling that the San Francisco exhibitors are a fine lot of fellows, who left nothing undone to make their stay a pleasant one; and that in all matters of general welfare, San Francisco can count on Los Angeles' help to the last man. But conditions in the two cities are different. Los Angeles may be peculiar from a motion picture viewpoint; but even so, it cannot be alone in its idiosyncrasies. There must be other cities in the country whose requirements are different from the common average, and whose operations cannot be governed by common rules.

San Francisco exhibitors want a daily change of program, such as we, of the eastern half, are accustomed to. Furthermore, there are many of them, it is reported, who want to offer a big program for a nickel. And in Los Angeles they do not believe in the daily change. Horne and his friends get along very nicely indeed, with changes once or twice a week. They believe, too, that the nickel already buys too much show. Three reels, they think, is ample.

As to the length of program which is suitable for the five-cent admission, the National League has already expressed itself. Three reels is enough. In our own opinion, two reels is plenty. The nickel, as a piece of money, is insignificant. There is no particular reason why, of all merchants, the motion picture exhibitor should deliver the greatest over-value for it. And we cannot believe that any wide-awake exhibitor will differ with us on this score. The only motive men have for giving excess value is fear of competition—and the League is correcting that.

But the matter of change of program is something else again, as Abe Potash says. It is not a question of competition; it is purely a question of local condition. Where the public interest can be cultivated to a point where a fair proportion of the patrons will attend every day, or at least several days a week, it may readily be calculated that a daily change of program will be good business. Where the fixed habit of the neighborhood, however, is to attend its picture shows only once a week, each patron in turn probably passing word on to his neighbor when the show is particularly interesting, and so inducing further attendance, it is folly to change every day. That is something the League cannot regulate—nor is it trying to do so. There are some things which every exhibitor must decide for himself.

Los Angeles needs a local, and Billy Horne is the man to organize it. If conditions are peculiar in the city of bungalows its exhibitors might not be entirely content with mere membership in the state league. But a local they certainly should have.

THE FIGHT PICTURE LAW.

THE passage some weeks ago of a law to prohibit the shipment from one state to another of motion picture films of prize fights occasioned considerable adverse criticism. The effect of the new law is just beginning to be felt, and it is now seen that it is a blow at pugilism and not at pictures.

Ardent defenders of the motion picture err in taking up arms against all laws calculated to curtail the total number of possible subjects for film exploitation. The motion picture is a common carrier. In itself it has no power for good or evil. It is only the subject of which a picture is taken that is admirable or offensive.

To refuse to sanction the use of prize fight pictures is a severe setback to pugilism. And that is the only quarter in which any real harm is done. For the films there are subjects world without end that are better in every way than prize fighting.

Almost every red-blooded man loves to see a fight, even though by training and habit he has learned to deny it. But even those who openly admire the prize ring must admit that better sentiment is all against it—and that feeling is constantly gaining ground.

So it is just as well that there will be no more fight pictures.

TAKE ANYONE YOU LIKE.

"If any one snaps your picture and wants to throw it on the screen in a moving picture theater you have no redress," says Police Prosecutor Poulson.

The problem arose for the first time when Mrs. Rebecca Rogovin, 2549 E. 47th street, Chicago, Ill., complained to the prosecutor that her picture is being displayed in the U. S. theater, Woodland avenue and E. 37th street, and asked that it be stopped.

"Look at that," Rogovin shouted to his wife as they sat in the theater on Monday night, "If that is not your picture I don't know my wife."

Before Mrs. Rogovin got a good glimpse of the figure on the screen it vanished. They stayed for another performance. Mrs. Rogovin then remembered being snapped while on Woodland avenue, near her home, several weeks ago.

At a conference held at the Mathewson Street Church, Boston, preliminary to the eight-day session of the Men and Religious Forward Movement, William Chandler Smith of that city suggested that every church and Y. M. C. A. should include a motion picture machine in its entertainment outfit. He expressed the belief that it would increase the attendance.

News comes from the Philippine Islands that a series of pictures, demonstrating the advantages of good sanitary conditions, which had been shown to the natives, resulted in a marked increase in cleanliness and interest in the hygiene of the home. One more example of the superiority of ocular demonstration over any other form of teaching.

A Beautiful Canadian Theater

By Mabel Condon

TRIPS to Starland are quite the popular diversion in Winnipeg, Canada. For "Starland" is the name of a photo-play theater that, judged by the quality of the attractions it offers, is on a plane not a whit below that of the lighted-way planet for which it is named.

General favoritism, which Starland has courted, has come to it by virtue of its "nothing but the best" policy. From lobby to fire-proof curtain, everything is as it should be, and there is nothing better in the way of theater appointments than those which go toward making the Starland one of Canada's most beautiful theaters. For so it is unanimously accorded.

The Starland began its service to the public on May 3, 1911. A monster audience was well cared for, and the admiration the playhouse received then, it still retains. Winter and summer, it plays to capacity houses, which means the attendance of seven hundred and fifty. Its main floor and balcony seats are priced at ten cents, and those of the several boxes at twenty-five.

The exterior of the building is ornate and throws into the night the light of thousands of electric bulbs. The management realizes that light, and lots of it, is a necessary advertisement, and makes for the beauty of any playhouse; hence a night view of Starland is a dazzling one.

Winnipeg's Starland Picture Theater.

But past the tiled lobby, and within the theater itself, the lighting is subdued; hundreds of little ornamental globes cast colored reflections on seats, walls and ceiling. Deep warm rose and rich bronze are in elaborate evidence in tapestries and wall panels and the boxes are of these colors, mingled in a decorative design seen no place but at the Starland.

Flower baskets, suspended from the ceiling and the lower part of the balcony, trail soft-toned flowers and luxuriant vines in mid-air, thus giving to the theater the engaging appearance of a summer-dome.

But the biggest attraction of all, perhaps, is the quality of entertainment which Starland patrons are always sure of being given. Any but the best of picture plays would be a desecration to so perfectly planned a home for amusement; so the best is always the rule.

Here there is none of the now-you-see-me-and-now-you-don't pictures that no more gives a hint of the story to be unfolded than it is snatched from the screen. Nor do the films tear along at the rate of a motorcycle in a cross-country race, giving the observers the impression that they—the films—have an appointment at the picture-house in the next block and are already late, and leave them with nerve-strained, tired eyes.

On the contrary, the projection at the Starland is the best possible. Motiographs are the machines used. Poor picture presentation makes for dissatisfied observers, while clear, well-timed films, that neither jump nor lag, mean bright, pleased patrons and well-filled houses.

The Starland management has aimed to give its people, first and foremost, clear, restful films. To carry out this aim it has had a specially prepared screen made which has guaranteed that the pictures are as they should be, not as an inferior screen or inferior machines would show them. The Starland screen measures sixteen by twenty-one and one-half feet.

Music is a special feature of each program. J. P. Humphreys, violinist, directs the orchestra, which comprises four pieces. Then there is "The Starland Girl"—Miss Olive Richards—who renders the popular ballads in spotlight.

Winnipeg's Starland is one of a series of theaters under a management which has many other theaters in neighboring cities. This management operates under the name of the "Starland Limited," and also conducts its circuit with the magnetic word "Starland" prefaced.

Under the laws of Manitoba, the "Starland Limited" is licensed to operate in all the Canadian provinces and in the western states. A big territory, but the circuit is surely becoming a milky way in which each of the bright lettered sign boards stands for a "Starland," and that means "the people's choice."

The circuit's sweep of planet-named picture-play theaters is reaching the United States. In fact, sites have already been chosen. St. Paul, Minn., Sioux City, Iowa, and Omaha, Neb., are the cities the Starland Limited has picked, and other cities are soon to be put on the Limited's circuit.

The capital of the Limited company is $500,000, with the prefix "paid up," thus proving itself a perfectly bona fide corporation. Each share is valued at twenty-five dollars, and there are twenty-thousand of them.

Paul Le Marquand is the president of the company, and the other officers, who are also directors, are: E. L. Ledoux, vice-president; Adrian Le Marquand, secretary and treasurer, and W. Ledoux, general manager.

The Starland of Winnipeg is under the direction of Chris Graham, who sees to it that "all is well" at all times at the theater. The lobby is his promenade, where he meets the patrons nightly. His friendship list is a long one and on it Starland sightseers figure conspicuously. Mr. Graham is one of the many wise picture-show managers who realize that a patron's pleasant acquaintance with "the head man" makes his picture play house seem like home to that patron. It is but another link which binds him more surely to the amusement place of his choice.

Nobody could possibly mistake any other theater or place, no matter how brightly illuminated, for Starland, because it has a "name-plate," one letter above the other, and the whole extending high above the theater building and descending just below the entrance arch, that tells all who read that "Starland" is right there.

And naturally the reader goes no further, but turns into the inviting lobby and thence enters the finest home of photo-plays of which the city of Winnipeg boasts.

British Film Men Handicapped

British film makers have not the same facilities as foreign and American film-makers for reproducing scenes at popular resorts. Requests sent to the office of works are said to be invariably refused, and British manufactures contend that many impediments are placed in their way, which goes far to explain why so many foreign scenes are shown in the cinematograph theaters in England today. English dramas are, however, shortly to be seen, depicting English rural life, and these plays, moreover, are stated to be of a cheerful and wholesome nature.

Scene from Kleine-Cines Subject, "Trifle Not with Love."

The Motion Picture Exhibitors' League of America

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, Lock Box 15, Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Av., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Vice-Presidents, S. E. Morris, Cleveland, O.; Wm. J. Sweeney, Chicago, Ill.; Fred J. Herrington, Pittsburgh, Pa.; B. L. Converse, Owassa, Mich.; H. S. Dickson, Winchester, Ind.; E. W. Waugh, Huntington, W. Va.; Orene Parker, Covington, Ky.; Geo. H. Wiley, Kansas City, Mo.; Chas. Rothschild, San Francisco, Calif.; Sidney Asher, New York, N. Y.; Fulton Brylawski, Washington, D. C.; L. F. Blumenthal, Jersey City, N. J.; H. C. Farley, Montgomery, Ala.; E. V. Richards, Shreveport, La.; F. W. Young, Cedar Rapids, Ia.; W. H. Wassman, Nashville, Tenn.; Anthony J. Xydias, Houston, Tex.; Carl Gregg, Tulsa, Okla.; Paul LeMarquand, Winnipeg, Can.; M. C. Everstein, Jacksonville, Fla.; Geo. Osborn, St. Paul, Minn.

California's First Annual Convention

IN San Francisco, September 17, 18 and 19, the Motion Picture Exhibitors' League of California held its first annual convention. The convention hall in the Kohler and Chase building, 26 O'Farrell street, was the scene of the opening session at ten o'clock Tuesday morning, with President Charles Rothschild in the chair; Rev. Dr. Raider offered a short prayer, after which the opening address was delivered by Mayor James Rolph, Jr., of San Francisco, who said:

Gentlemen of the M. P. E. L. of California:—I feel proud to come here and address you this morning. I am in sympathy with your movement—a movement to better the conditions, raise the standard of quality and insist on good, wholesome pictures. We have a board of censorship and very seldom do I hear of a reel being rejected. I live out here in the Mission, and know what the industry is; why, there are three shows to the block in some places out there! The Mission is full of them, and when our children get lost, or we can't find them, all we have to do is go to the moving picture show and there we are sure to find them.

I am in sympathy with the movement and all the encouragement in the world should be given to you gentlemen. I hope the visitors will look over our great, brand new city and see what we have accomplished in the short space of time that we have been at this work. Go out to Harbor View and see what we are doing there. See the fair site. We will have a modern city built there in 1915; remember the state of California has subscribed $5,000,000 toward this fair. The Japanese are going to select their fair site tomorrow, and their government is going to spend $1,000,000 in a building which is to be permanent and will stand after the fair is over.

I believe in the uplift and moral growth of the moving picture business, and let me extend to you an invitation to meet here again in 1915 and see what we have accomplished by that time.

In brief, well chosen words, President Rothschild responded to the mayor's address, and extended to him the thanks of the convention for his welcome. The election of a temporary board of officers was the first business of the meeting, and all the old officers were unanimously re-elected. They are: Charles Rothschild, president; A. R. Oberle, vice-president; Max Shirpser, treasurer; W. A. Cory, recording secretary; M. K. Herzog, financial secretary; W. P. Wobber, W. Macauley, L. Marks, Dan Riordan and F. R. Smith, directors. The convention committee was composed of Joseph A. Huff, Sol Lesser, Charles Maio, W. A. Corey and W. P. Wobber.

President Rothschild then addressed the meeting as follows:

Before proceeding with the regular business of the convention, I desire to express my sincere gratification at the goodly attendance, the earnestness manifested and the many expressions of good feeling that have reached my ears. We are all to be congratulated upon the splendid showing that is being made here today. This has been made possible by the earnest, arduous and unselfish labors of the enthusiastic and faithful members of the San Francisco Local and by your loyal co-operation. The various committees appointed by the chair about two months ago have been working strenuously to make this convention a success and our organization all that we could expect it to be.

A short time ago the exhibitors of San Francisco were strangers to each other and strangers to each other's methods and policies. Today we are all acquainted; thanks to our meetings, we are all acquainted and have a friendly and neighborly feeling even though near competitors. This is at it should be and best results can only be obtained by frequent exchanges of ideas and improved methods.

It is the desire of this convention that every exhibitor, whether a member or not, be permitted freely to air his views, to give his ideas as to what could or should be done to improve and elevate our business. It is an indisputable fact that through organization and consultation much can and will be done to elevate and improve the business.

It is also an indisputable fact that the combined investments of the exhibitors are greater than the combined investments of the manufacturers and exchanges—they through organization control the business, while the control should be with us.

The National and State leagues will in time correct many of the glaring evils and deficiencies that now exist. We must in order to succeed work shoulder to shoulder, put aside petty differences and labor for the general good. The ultimate result, the success or failure of our mission, rests entirely with us. By proper management and devotion to our cause we can not fail. Every member of our association from Syskiyou to San Diego shall and will be benefited.

We must be patient and not expect every abuse to be corrected at once. Remember that Rome was not built in a day. When we build we must do it right and upon a solid foundation, and after we begin our structure to proceed along correct lines, that we will not have to undo what we have done. Eventually success must crown our efforts.

Many changes must be made in the methods of transacting our business from the manufacturing down to the handling of the public in our theaters. We should transact our business with the public in a dignified, business-like manner and not permit them to leave our places with the idea that we have taken their money and given nothing in return. Our competitive ideas and desires to obtain from the public the ultimate nickle is to blame for much of our unpopularity. We should refrain from misleading, sensational, and vulgar advertising. We should put our business on a higher plane by refusing to exhibit indecent, sensational or criminal subjects.

If we proceed along these lines and labor for the perpetuation of our business it will not be long before the guns of our enemies will be effectually spiked, and we will have the unanimous support and approval of all right thinking people.

Luncheon was offered the visitors Tuesday noon at the Portola-Louvre cafe.

Wednesday was taken up with an excursion to the Essanay studio, located at Niles, Cal., where Mr.

Anderson was caught unaware. He was speechless when he saw some eight hundred visitors making their way along the dusty road toward the studio. However, he quickly grasped the situation and made ready to proceed with the western drama which was in course of production, by moving all scenery so as to make room for the visitors.

Later they were taken to Farwell, which is up the Niles canyon, and there the drama was finished amid much applause for the great western dramatizer and his able company. Lunch was served in the afternoon. The actors made themselves quickly acquainted, and Mr. Anderson sent the auto to Niles for liquid refreshments. The day was most successful.

In the evening moving pictures of the exhibitors were shown. These were taken by Miles Brothers and Essanay during the three days' convention.

The Los Angeles delegates to San Francisco's meeting were W. T. (Billy) Horne, H. T. Tugwell, R. W. Woodley, H. H. Wellenbrink, M. Stutz and T. C. Jensen. The L. A. delegation, however, did not join the league, holding a difference of opinion on certain points, owing to widely different conditions in the two cities.

The word "movies" came in for considerable condemnation, as well as the too promiscuous use of the term "moving pictures." It is generally recognized that the word "motography" best fits the art-science of motion photography.

Many interesting exhibits were to be seen at the convention, among other things a motion picture projection machine of "ancient" times (the year 1898), which formed a striking contrast to the modern outfit beside it.

The convention closed with a grand banquet at the Swan cafe, opposite the Orpheum theater.

At the banquet the following menu was served:

Rothschild Cocktail

Cream of Chicken a la Oberle

Olives *Salted Almonds*

Striped Bass, Cory Style
Potatoes Shirpser

Sweetbread Saute with Fresh Mushrooms
Herzog Fashion

Stuffed Roasted Squab a la Lesser
Riordon Garden Peas
Hoff Potatoes
Cold Asparagus, Wobber Dressing

Ice Creme de la Marks
Scotch Cookies, McCauley

Demi Tasse

Cresta Blanca Sauterne Souvenir
Cresta Blanca St. Julien Souvenir
Cigars and Cigarettes

Universal Adds Ambrosio

The Ambrosio brand of pictures has joined the Universal army of film-disposers. This brand of pictures is by a renowned Italian maker and is noted for its magnificence, both as to photographic and artistic quality.

Dallas, Texas, Meets October 15

An official call for a state convention to be held in Dallas, Texas, on the 15th and 16th of October at the Chamber of Commerce hall has been issued by President Neff. There will be big doings, automobile rides sightseeing, a banquet, and all the visiting ladies will be entertained by the ladies' committee on entertainment. The film companies of Dallas are going to demonstrate their friendship and good will by taking off their coats and working to make the convention a success. Every exhibitor in the state of Texas is not only invited to attend this convention but is urged to do so as matters vitally effecting his business will be discussed.

The first day will be a social gathering. At 10:30 the convention will be called to order at the Chamber of Commerce hall by National President Neff, an address of welcome given by the mayor of Dallas, a speech by the president of the Chamber of Commerce, and a response by M. A. Neff. Appointment of committees and adjournment to see the beautiful city of Dallas, will be next in order. This convention will bear out the traditional hospitality of the grand old commonwealth of Texas.

The exhibitors who are not in Dallas on the 15th and 16th of October will be like those who did not attend the Chicago convention, sorry that they did not go. This should be one of the greatest state conventions that any state has held. Anthony Xydias, who has been appointed national vice-president for the state of Texas, is working hard to co-operate with every exhibitor to make the Dallas convention an epoch in the history of the state of Texas. The state fair will be held also on the 15th and 16th of October, and there will be big doings.

Players at the New York Ball

The following well-known Vitagraph players have promised A. Coleman, chairman of the Ball Committee, that they will positively attend the second annual entertainment and ball of the Motion Picture Exhibitors' League to be held at Palm Garden on Thursday evening, November 14, 1912:

Florence Turner, Edith Storey, Lillian Walker, Flora Finch, Kate Price, Mrs. Mary Maurice, Adele De Garde, John Bunny, Ralph Incem, Leo Delancey, Van Dyke Brooke, Kenneth Casey, Harry Mayo and other of the Vitagraph players.

Arthur Johnson and several others of the Lubin Company will appear.

The grand march will be led by Maurice Costello and Florence Lawrence.

Cincinnati to Have Outing

Cincinnati Local No. 12 of the Motion Picture Exhibitors' League of America met September 16 at the Sinton hotel and all the committees reported.

Every committee is working hard to make the outing on the 5th, which is to be held at the Zoo, the largest ever held in Cincinnati. The slides announcing the outing are being applauded in every theater belonging to the League and thousands of tickets were given out Saturday and Sunday. Every member of the League reports a big increase in business.

The Cincinnati Zoo is one of the finest and largest in the world and the exhibitors of Cincinnati expect to pack it to its limit and then see if they cannot find space for a few more to stand. Congressman Cox, gubernatorial candidate for Ohio, will be present and Mayor Hunt of Cincinnati will deliver an address. M. A. Neff will in-

troduce the speakers. Letters have been written to President Taft, ex-President Roosevelt and Governor Wilson inviting them to attend. This will be the largest outing ever given in Southern Ohio by any political party or fraternal order.

Cincinnati Local has rented the Zoo for October 5 and will have full charge, a member of the League will be stationed at the gate and the League will also have ticket sellers and all those who did not receive tickets from the members of the League will be charged the regular admission, which is 25 cents. When the motion pictures are taken two of the largest snakes in the world will be fed, and in fact all the animals will be rehearsed and ready for the picture.

Los Angeles Has Local "Weekly"

Although motion picture theaters are provided by several companies with sets of motion pictures showing the important and sensational happenings of each week in all parts of the country, Los Angeles is the first city in which the experiment of a strictly local "weekly," as such pictures are called, has been attempted.

The first weekly number was issued the latter part of June, and the experiment is being watched with interest by motion picture concerns. The Los Angeles company inaugurating the local weekly made arrangements with the newspapers of that city to receive immediate notice of every news story "breaking" within 100 miles, and two motion picture camera operators were placed on duty to cover daily assignments

The Screen Club Flourishes

Credit for the birth of the Screen Club, a social organization identified exclusively with the moving picture field, is given to King Baggot, Calder Johnstone, William Robert Daly, Frank Powell, Owen Moore, Dell Henderson and Edward Dillon.

The membership will include all actors, directors, authors, managers and photoplay journalists interested in the motion picture industry.

At the club's most recent meeting, about 150 representative motion picture men were present, including many actors, directors, managers, authors, and newspaper men, with a few camera men. It was an enthusiastic gathering, and one which was strikingly harmonious in every respect. Speeches were made by King Baggot, the originator of the club; John Bunny, the distinguished comedian and character actor of the Vitagraph Company; Alfred H. Saunders, Charles Kent, of the Vitagraph Company; Harry R. Raver, general manager of the Film Supply Company of America; Maurice Costello, of the Vitagraph Company; Herbert Prior, of the Majestic Company; Lawrence McGill, of the Republic Film Company, and Calder Johnstone.

The response to the call for individual subscriptions to be applied to the individual initiation fee and dues, later to be decided upon, was quite remarkable, the new club already having in its treasury, under the care of Frank Powell, a fund amounting to several hundred dollars.

Scene from Selig's "An International Romance," October 11. Copyright, 1912, Selig Polyscope Co.

On the Outside Looking In

By the Goat Man

IF it would only come down out of the clouds—this film business—there would be reason to believe we were getting on. Were the truth known, there is more lack of harmony among the dominating interests right now than there has ever been before. There is a tendency to hold together, but the "dog eat dog" spirit exists and it is apt

Miss Josephine Scotti, Appearing in Kleine-Cines Films.

to develop some nasty complications. There are too many conditions crowding in upon the combinations. The best efforts to pacify the clamors fall flat. Maybe a publisher hears more of this sort of thing than the manufacturer hears. Or, it is just possible the manufacturer hears without heeding. At any rate, I'm on record as predicting a storm. The storm is internal, thus far. It hasn't broken loose, but when it does, the cyclone cellar will be the only safe retreat. At this moment the licensed crowd have raised the program six complete reels per week. The row over the buffalo is more furious than ever. Brandt and Bedding and Stryckmans are making up their house organs in the same print shop and using the same brand of vitriol in their fountain pens. If it is tending to make the films better it doesn't show on the screens and after all that's the only place to see a motion picture.

Then there is that other faction—the maverick. The newest rumble says that Zuckor and Frohman and Kennedy and Waters and a bunch of others with nothing but money and a full knowledge of the game, have bought a great, abandoned armory in the vicinity of Twenty-third cross-town and are altering the building to conform with modern studio requirements. It is alleged that all the big theatrical stars on both hemispheres are under contract with this new combination and that the product will seek the open market, or rather, that the open market will seek the product. This conforms with my notion that a film as is a film will find places to be shown and people to see it, regardless of plans that are set up against it. In other and simpler words, if Herb Miles can do it, so can others.

* * *

Here is an example: J. T. Chynoweth is the pastor of the First Congregational church at Racine, Wisconsin. They show films in the chapel, Friday nights, provided a suitable subject can be had! I sprung the G. F. Co. catalogue on the reverend gentleman, when he called at my office, but he threw up his hands. It offered him nothing. He couldn't afford the rental; he was too remote from the place where a film might be procured; he couldn't possibly pay thirteen cents a foot for films and own them outright; he was too busy to form his own circuit and take care of his problem on a regular show basis. He must do the best with what is offered. Being a one-nighter, the seven-a-week customer was taken care of first. He told me that churches in Milwaukee wanted to show films to their congregations and exhibitors up there rammed an ordinance through that put the ban on the venture. Of course, this is quite another story, but exhibitors should know by this time that films in the church, once a week, would help their business more than anything that has ever been attempted. The point I care to make is this: You must be an exhibitor, ready to take and pay for all the films your traffic will bear, before you get service from a film exchange.

* * *

I am intensely interested in these new house organs —the *Universal*-Bedding and the *Mutual*-Streyckmans.

Flo La Badie. William Garwood.
Appearing in Thanhouser Films.

I know it is fun to spend your own money in your own way, but why film manufacturers imagine they must also do a publishing business is one too many for me. Once upon a time, J. A. Berst, (I wonder what J. A. stands for), started a little paper with a big name. It was the house organ for the rooster brand. He went to Pop Rock and asked for an eagle advertisement and Pop said to him: "Give me half ownership and I'll give you a

page." Berst was game—he's played it all his life—so he slapped Pop on the back and replied: "You're on." Well, the old *Film Index* had quite a career after that. It was the rat hole for lots and lots of money. It sang the praises of the film because it had to. The force who put the *Index* together were paid to put it together. After a while, the licensed manufacturers got tired of publishing and went back to making films. I remember *Film Fancies, Film Facts, Film Reports, The Implet* and others that are smouldering in baby graves with no marks of any kind. They were lovely children, to read their virtues in their incompleted files, but they are off in the potter's field now and no thought follows them. We now have the *Universal Weekly* and the *Mutual Observer*—two specimens of job printing from a single shop and they both blow the same kind of a horn, viz: "Ours is the hottest program on earth." These papers cost a lot of money. They are sent out free. That's postage. They are sent promiscuously. That's paper. They are supplied generously. That's printing. The three p's—printing, paper and postage are the chief factors in publishing. The payroll is incidental. Engraving cuts some ice, but it is neglible when considered in the scheme of bigger things. So we have the house organs. They have this bad effect on the trade journal. Surfeited with free stuff, the exhibitor subscribes to the legitimate paper reluctantly. He gets the bulletins, heralds, press sheets, posters and punk in every mail. He knows all about the paper film before he sees the celluloid. That is the one reason why film synopses are taboo in these pages. The absence of film reviews is accounted for because they are usually a biased opinion at best and what's the use, anyway? The film has been made before anybody has seen it and it is crammed down the exhibitor's neck whether he wants it or not. The review doesn't put anybody wise. If the business would ever come down out of the clouds, we'll fit in, but otherwise we have only to mark time.

* * *

I am told that the Universal crowd is getting on. It has met several pay days—those first of the month dividend days when Carl and Mark and Pat and Joe and Bill and Dave put on their best suits and get an extra close,

Justice D. Barnes.

Marguerite Snow.

Appearing in Thanhouser Films.

reuglar groom's shave, and amble down to 1 Union Square to see if Henkel has the money. And Henkel has! It won't be long before the worst creditor will fawn to get back into the good graces of this crowd. It is whispered that Ed Porter has gone with Jerry Kennedy to pick out a cut glass loving cup or something, but what matters a single producer? I do wish that Laemmle would send out some postcards asking the exhibitor what he thinks of MOTOGRAPHY by this time. They tell me Carl is holding down the lid on all expenditures except the Weekly—not Aubrey's—and he can't be broken of the habit. Carl told me I'd have to wait two years before he could see me. I've waited four, which leads me to believe that I used to be a lot of trouble to J. Stern. Well, Brandt tells me he'll help; Engle has sworn by me as often as he's sworn at me; Powers will lie down and roll over if I ask him to; Swanson is too far away to remember anything about it—which leads me right into a Swanson yarn. You know Bill is some regular cat when it comes to the nine lives thing. It was reported around

Lorenzo Lupi, Appearing in Kleine-Cines Films.

Chicago four years ago that he couldn't survive the winter. The doctors told him he'd have to give up cigarettes and go out to Colorado and die or some such stuff. Bill paid the doctor and the consulting physician and the con. specialist and started in to smoke himself into a premature grave. It was about the time when they were crowding him hard. He got mad. He called everything by its real name and then started after 'em with his neck bowed and his ears lying back. Look at him now. They tell me he's the best insurance risk on the coast. But as I was saying, maybe you'll see some of Brandt's dope in here when the game gets down out of the clouds.

* * *

If I can read the signs Gaumont is doing some heavy-brow thinking itself.

* * *

Then there's the Film Supply with Raver and his lumbago. I always thought that Harry lived too far out to depend on a car that he drove himself. I'll bet he missed a culvert! At any rate, I have sung the praise of the Film Supply. I like the bunch and the pen they

made for the goat and the room they made for their love feasts. But I never knew just why the Film Supply. It is a clearing house, alright, but if I can see through a hole in the fence the business of the F. S. might just as well be auxiliary to 60 Wall. If it blows around that way some day I'll help myself to the brand in the lower drawer—the Class A customers' box. I'm such a rotten prophet, I dare venture any guess.

* * *

You didn't know that Frank Dyer was in Chicago about a month ago—come now, did you? Dyer doesn't get out here very often and they put rubber tires on his train and slip him in in the middle of the night, when he does come. I've forgotten the exact date, but it was in those perilous times when Spoor and Selig and Kleine were dodging the summons server. But none of these gentlemen dodged Dyer. The conferences were behind closed doors. The doors were locked and the key holes were plugged. The transoms and windows were shut and the fans were running on full speed. It was no place for Willis! But something was pulled off or put on during those Dyer days in Chicago and the oldest man in the business hasn't ventured to file a guess. Which emphasizes the significance of the concluding sentence in nearly every letter, "We will advertise in MOTOGRAPHY when any change is made in our present policy." The "interests" figure that we are running this publication for the joy of it. They almost forget that every time we get a hundred dollars from the news-dealer it means 2,000 people have each bought a copy and that every hundred dollars we get from exhibitors means that a new class of fifty members are eating our dope raw. If it wasn't for this subscription money, our hope would perish. We know we are getting in. The manufacturer—the real support of a trade paper—is making it as hard for us as he can, but a goat can live in a briar patch and like it. That's why he's a goat. If this publication might have the business the motion picture field can give it, we'll all be glad together. Here lies the possibility of the most beautiful and helpful journal in the country. It can't be made with the money of the few while the rest sit back and tell us how it should be done.

* * *

I can't help feeling proud of my deputy goat. He told me about *his* troubles as an exhibitor and how he advertises the "Place with the Gold Pillars." When his program is made up of all lemons, he says: "Rotten show today. Go in and see how bad they *can* make 'em." And to think he can get away with it on that kind of logic! He wears diamonds, at that.

* * *

By the way, the goat has his—I mean I have a diamond, too. But I didn't get it out of the game! You see I've always wanted a diamond and since I brouse around among the bunch that's got 'em, I've felt awfully mean about not having one. So I promised myself I'd get one if I could find it. Are you interested? Very well. Three years ago I was one of twenty men who put up a hundred on the longest kind of a chance. We were to grub-stake a prospector who would go into the mountains and see what he could find for the "syndicate." He came back last week and slipped the trustee $5,000 in full settlement. After slicing up the fund I got my diamond. You see I was the trustee for the bunch and the spark was my drag. And to think that the money all came from Billy Horne's town!

Scene from American's "The Border Detective," October 16. Copyright, 1912, American Film Mfg. Co.

Bellboy Buys Picture Theater

With the savings of a year's employment as bellboy in a local hotel, David Ulmer, fifteen years old, opened a moving picture theater in Covington, La. The youthful owner is manager and ticket-taker and likes the work better than that connected with hopping bells.

Rain-Making Experiments Filmed

By Watterson R. Rothacker
General Manager Industrial Film Mfg. Co., Chicago.

C. W. POST, the "breakfast food king," recently essayed the leading role in a particularly interesting stunt entitled: "Making Rain While the Sun Shines," and, as usual, he "made good;" the moving picture camera caught him in the act.

For approximately two years Mr. Post has been working out his theory and using dynamite for rainmaking. While his efforts in this direction were ridiculed and scoffed at by reputable weather prophets it is a fact that on his immense estate in Texas Mr. Post actually *did* fire dynamite scientifically and this firing *did* result in rain.

Recently Mr. Post announced that he would give a big demonstration at Battle Creek, Michigan. All the newspapers had reporters and photographers on the job, and, of course, representatives of the Animated Weekly and Pathe's Weekly were there ready to put on film the action and result of the experiment.

The experiment was slated for a Tuesday; the day previous the United States Weather Bureau issued the following report: "Present indications favor generally fair weather Tuesday and Wednesday, at Battle Creek, with somewhat high temperature." The night before the actual test the percentage of humidity in the vicinity of Battle Creek showed 74. With these conditions Mr. Post brought out his pet theory and convinced the "show me!" crowd.

Arranged in a series of "battles" 4,500 pounds of sixty per cent dynamite was exploded from firing stations placed every one-eighth mile. The dynamite was laid on the ground in three-pound charges and exploded every five minutes at each one of the firing stations—there were fifteen. After several shots had been fired the humidity was 67 per cent—the next reading of the hydrometer showed 63 per cent and a little later 55 per

Animated Weekly and Pathe Weekly Camera Men in Action.

cent was registered. This decrease in the humidity is explained by Mr. Post, who says: "Similar conditions always occur in these battles for rain, and the present belief is that the tremendous explosions drive columns of air into the upper clouds and carry with them the humid air from the ground. This driving of warm humid air up into the high and cold strata not only adds to the amount of humidity above but tends to form the moisture into drops, much as they form on the outside of a glass of ice water when warm, damp air surrounds it."

The moving picture camera men, through the courtesy of Mr. Post, were stationed at points of vantage. As Mr. Post read the hydrometer and directed the preliminary work, they turned the camera cranks, favored by sunshine and a perfect day. As explosion after explosion rent the air the sky was over-cast and they had to open up their shutters a bit and change exposures to contend with the shifting weather conditions. When the firing ceased a slight precipitation was noticed; then came in-

Animated Weekly Operators Recording Rain-Making Experiments.

termittent showers which continued until it was too dark to make an impression on the film. At 8 o'clock that evening a government rain gauge at Battle Creek showed a rain fall of nearly half an inch—.44 being the exact official report.

The demonstration of the Post rainmaking-with-dynamite theory was comprehensively recorded by the camera operator who was on the job for the Animated Weekly and likewise by the Pathe operator, who secured good results. The scene which showed the actual heavy rainfall was one of the most convincing parts of the subject as filmed for the Animated Weekly.

Mr. Post is a great believer in moving pictures as an advertising and educational force and says that their power to do good advertising satisfies his "there's a reason" sense. Mr. Post intends to use the moving picture along broad lines in his campaign to educate the farmer in his new crop-saving scheme. One thing is certain—in this instance, two things are certain—one is that the film shows that Mr. Post brought rain from the clouds by means of dynamite explosions; the other is, that when he shows this demonstration by means of the moving pictures it will be reproduced to sustain his theory, whereas—at least, so say the skeptics—the next time the clouds may not be so accommodating. Anyway, it was a stunt made doubly novel by motography.

Motion Pictures Educational Aid

The first school in the capital district to appreciate and approve of the educational importance of moving pictures is the St. John Academy of Rensselaer. N. Y., which has just installed a moving picture apparatus.

Father Glavin of that institution said: "There is hardly a branch of study in which we will not be able to use the moving picture machine, the value of which in science has already been proven. But it is not our intention to compete with the regular moving picture theater."

Scene from Essanay's "The Shotgun Ranchman."

Church Gives Picture Show

In the heart of the Ghetto district, or what is known as Chicago's "melting pot," a campaign for the education of the children of the poor and immigrant classes has been begun by theh Holy Family church. And the campaign is one of motion pictures. The neighborhood which is that of Blue Island avenue and Twelfth street, has a large number of picture shows of the melodrama variety. It is to fight the effects of these show houses that the Young Men's Sodality Hall has been given over to the weekly pastime of motion pictures. On the night the picture hall had its opening, one side of the street showed bright lights and gaudy posters of a half dozen moving picture theaters, advertising "The Prison on the Cliff, a sensational melodrama"; "Not Like Other Girls," "Two Gayboys, or Browbeaten Husbands Rebel," and other similar attractions. On the other side, in the quiet and dimly lighted Sodality Hall, were scenes of foreign lands, Chicago scenes, humorous and harmless dramas were portrayed under the direction of Father Thomas Nolan of the Holy Family church, who introduced moving pictures as a spiritual aid to the parochial school children of his parish last year.

The entertainment is meant as an off-set to the present forms and it was greeted with a large attendance.

This year Father Nolan has widened the scope of his work to include all residents of the neighborhood, regardless of creed.

"We intend to give the people an entertainment which will not keep the children up past bedtime and will not instill wrong ideas into their minds," said Father Nolan. "Our show will operate every Tuesday night. Residents of the neighborhood who have vocal and instrumental talent have been invited to entertain. At present we are charging no admission, but later we will charge adults 5 cents."

At the neighborhood picture theaters the proprietors expressed ignorance of any wrong.

"The people want sensational matter and we give it to them," said the proprietor of one theater.

"Lots of children come, and we keep open as late as we can attract then to our show. We don't see anything wrong in it."

By-Law to Affect Exhibitors

To compel all moving picture shows in Windsor, Mich., to pay a license fee of $100 a year and to bar all children under 15 years from attending shows, is the purpose of a by-law introduced at the Windsor city council by Ald. Aaron Meretsky. The alderman wanted time to consider it and put it over for two weeks.

In connection with the proposal to license moving picture shows Windsor negroes were much in evidence at the council meeting. They were there in support of a petition to the council to "remove the humiliation caused by the discrimination against negro citizens of Windsor" and calling on the council to right "this injustice now imposed by the management of local theaters," said injustice being in reserving a particular section of the theater for negro patrons.

Battle Scenes from the Orient

Cines War Pictures

A CINES military drama containing real incidents of the Italian-Turkish war is "On the Firing Line," which George Kleine will release November 5. The struggle between the Italian and Turkish forces is still being carried on with no immediate signs of abatement, notwithstanding the attitude of the world to arrange a settlement. As can readily be understood, a struggle of this kind is replete with incidents which make excellent plots for dramas such as "On the Firing Line," and which are rendered still more interesting and realistic by the fact that many of the scenes in the film are actual happenings, showing real soldiers in active warfare.

The story begins in the home of Colonel Sandor, an officer in the Italian army, spending a pleasant leave of absence in the bosom of his family, which consists of his wife and little daughter Claretta. His visit is short lived, however, for almost immediately he is ordered to make preparations to join his regiment in Tripoli. With his usual promptness he instructs his faithful servant, Louis, to get everything in readiness for the departure.

Louis begs to accompany the colonel and his earnest pleading soon wins the officer's consent. The faithful servant is delighted; his only regret being to part from little Claretta, of whom he is very fond. The child comforts him, however, by commissioning him to look after her father and to bring him back safely.

After bidding a fond farewell to the family, the colonel and Louis start on their journey. We are treated to many inspiring sights of huge crowds of people cheering the soldiers as they march through the streets to the wharves where they are to be loaded into great transports, which, under the protection of several war ships are to carry them to Tripoli. The sight of these immense vessels with their funnels belching forth huge streams of black smoke and their general menacing appearance is very impressive indeed and indicates the serious aspect of the conflict which is now going on.

The next scenes show the arrival at the camp in Tripoli, with the excitement during the disembarkation of the troops, the erection of tents, and the general preparation for active campaigning.

Although proving a brave and efficient orderly, the faithful Louis becomes the butt of the regiment for his constant reading of a letter which Claretta has given him, with the instructions "to take care of father and see that the Turks do not hurt him." This letter with a medallion which his little mistress presented to him before leaving home, are his most sacred possessions to be kept from any eyes but his own.

It is not long before the regiment is in the heat of

Scene from Kleine-Cines War Drama "On the Firing Line."

Scene from Kleine-Cines Drama, "Trailing the Counterfeiters."

combat. The Turks first assume the offensive and, approaching under cover, furiously attack the camp, pouring in volley after volley which create a veritable hailstorm of bullets falling in among the Italians. This, with the enemy's superior force of numbers, appears somewhat disastrous for the regiment at first and the colonel is in grave doubt as to the outcome; but fortunately the timely arrival of reinforcements alters the situation. The regiment soon recovers from its surprise, and, obeying the orders of its brave colonel repels the Turkish forces with great slaughter and breaking their line puts the foremost of them to rout. Then, forming themselves, they make a valiant charge across the fields carrying all before them, resulting in a glorious victory.

After the battle Colonel Sandor is highly congratulated upon his able generalship and in turn rewards Louis with a medal of honor, for he realizes the fellow showed remarkable bravery and even saved his life in one instance.

Soon afterward the colonel and his servant return home and receive a warm welcome from the family. Claretta has a special welcome for Louis who so bravely carried out her instructions and brought her father back safely and the two "chums" have a happy reunion. Louis proudly displays before her admiring eyes the medal bestowed upon him for bravery, but gallantly asserts that he does not prize it half so much as the medal given him by Claretta.

The many battle scenes in the film are very thrilling indeed; the charges of the infantry and cavalry across the fields will bring people to their feet. Newspaper reports indicate that the war will last but about two months longer; but the fighting between armies of the two opposing countries as shown in the film does not lend much encouragement toward the belief that an amicable settlement will be reached soon.

Another thrilling Cines to be released October 12 is "Trailing the Counterfeiters." As the title will suggest, this film is replete with exciting incidents throughout. There is nothing more interesting in book or play than a clever detective story which depicts a contest of brains and daring between fearless preservers and desperate breakers of the law. The younger spectators are held spellbound, and the older people are not far behind in manifesting their appreciation.

Many of the characters are exceptionally well taken; Mr. A. Novelli as the detective handles the part in his usual capable manner, and Miss Cattaneo makes a charming but fiery spirited heroine in the role of the farmer's daughter. She displays her dramatic powers very convincingly, especially in the last scenes.

Current Educational Releases

Olympic Games.—Edison. International games held by the Y. M. C. A. of Pittsburg. The spectator is inspired with an interest in these healthy sports.

Along the River Nile.—Kalem. Natives cut and load sugar-cane in primitive fashion; earn three piasters a day carrying huge bags of soft coal on their heads; at the old ferry which is hundreds of years old. Arabs work on the Temple of Karnak and convert palm-leaves and stems into beautiful basket designs. The sand and gravel mills are an interesting sight.

A Trip Through Belgium.—Eclipse. Scenes from Brussels, Bruges, Liege and Ostend are shown, also an exhibition of shrimp-fishing on horse-back.

The Island of Malta.—Cines. Lying fifty miles south of Sicily, Malta, is an important naval base for the British Empire. The town of Valetta with its splendid harbor, great underground store-houses for grain, the governor's palace and other interesting sights are shown.

Making Briar Pipes.—Eclipse. The entire process, weighing, cutting and sorting of the briar, which is cut from the stumps in Corsica and shipped to St. Claude, France, to be manufactured is shown, together with turning of the bowl and stem, scraping out the bowl, polishing and packing.

Ascoli Piceno (Southern Italy).—Cines. Showing the famous lime quarries in operation and views of the aqueduct, cemetery and bridge of Cecco De Ascoli.

Artistic Glass Work.—Cines. Glass blowing by expert workmen who make the most delicate and beautiful designs in vases, dishes and every variety of ornament.

In the Ossau Valley.—Eclipse. A bull-ring where the fierce animals are being trained for fighting and glimpses of landscapes and places of interest in the valley of the Pyrenees are shown.

A Glimpse of Sicily.—Cines. A trip up Mount Pellegrino, from which panoramic views of the city of Palermo and the bay are had.

Glimpses of Bermuda.—Edison. Hamilton harbor with an occasional man-of-war; a lilly field with thousands of Easter lillies in bloom; a panorama of the three hundred and sixty-five islands that compose Bermuda; a deep sea-diver coming up from under a sunken

Selig's "Life and Habits of Winnebago Indians," etc.

wreck and lastly the bottom of the ocean, bright with vari-colored flowers and alive with fish.

A Fresh-Air Romance.—Edison. In which the advantage of fresh air and sunshine in a sick-room is shown in contrast to the old-time method of eliminating both. By the former means, the life of a beautiful girl is saved by a young doctor whose methods are those of the new school. His father, also a doctor, is opposed to these methods, but is made to see that they are the best.

Harvesting Alfalfa in New Mexico.—Selig. A subject dealing instructively with the great agricultural industry in the southwest.

Cashmere.—Edison. Showing the chief health resort of India, and which of all India, excels in beauty and antiquity. The picture tells the story in superb photography, under the Oriental skies where cascades, wild and roaring, plunge hundreds of feet and far below continue downward on their journey, assuming the merriment of a gentle brook and finally passing into obscurity, are lost behind the base of one of the mighty snow-crowned Himalayans. Aside from the sumptuous settings of nature, are the homes and everyday contrivances of the people. The industrial activities of the people are the same as others in the Orient, slow and plodding, weaving, spinning and wood carving being the chief occupations of which they are masters.

Ancient Temples of Egypt.—Kalem. Tourists wander about the old temples of Luxor and marvel at the avenue of columns. The trip to Karnak, two miles distant, is made by donkey. A gigantic column, twenty-three feet in circumference, is the wonder sight in the Temple of Karnak, beneath which is the king's secret passage-way. Across the Nile is the ancient town of Thebes, then through the Valley of Death to the Rest-House, where are grotesque skulls of mummies thousands of years old. Back again in Luxor, a quaint Mohammedan procession is witnessed.

How a Brave Man Died.—Cines. Tells a story of Murat, a king of Naples, who attempts to regain his kingdom. He and his followers are attacked and Murat captured and imprisoned in the castle of Pizzo. Then follow a mock trial and the sentence of death. Murat is led to face a file of soldiers with leveled muskets. His last words are, "Aim at my heart," and he dies a brave soldier. The film is instructive for its historical significance.

Life and Customs of the Winnebago Indians.—Selig. Those taking part are members of the tribe which has its largest settlement in the Black River Falls district of Wisconsin. Though essentially "woods" indians, they have taken a keen interest in farming. They still prefer to live in wigwams, although their tribal characteristics incline toward the modern methods. Their standards of morality and education place them among the highest type of modern Indian. The manners, customs, sports and pastimes of the tribe are shown in one scene; they are at their bead-weaving; in another they are making and repairing canoes, and in still another they are seen in their renowned ceremonial dances.

The Usurer's Grip.—Edison. The story of a loan shark's unjust business methods, for which his victim pays in both money and suffering, is well portrayed by Edison players in the film which will be released Oct. 5.

A Curable Disease.—Edison. A young linotype operator contracts the "white plague," but does not know it until he is about to marry when a physician tells him he has no right to marry until he is cured at the Union Printers' Home, Colorado Springs, Colo.

Advertise Road by Pictures

The first moving picture film factory to be started in Texas has been put into operation in the Southern Pacific building in Houston. The new plant is the property of the Sunset-Central lines and will be used by the advertising department of the company. Experienced operators and skilled picture men have been employed to take charge of this new feature.

The Sunset-Central lines is the first system in the United States to start a continuous advertising campaign through the motion picture medium. Pictures of all the industries along the Southern Pacific lines, all the choice scenery and attractive features will be taken and put on some of the best motion picture circuits in the country.

Pictures of the Texas farms, picking cotton in Texas, good roads in Texas, hograising, dairying and everything else of which pictures can be taken will be made and sent broadcast over the country. In making the pictures those in charge are going to be careful in seeing that the advertising feature does not stand out above the picture. Of course, those who see the pictures will be informed that they are Sunset-Central pictures taken in Texas, but care will be taken in eliminating all the flaring, glaring advertising signs.

Pictures of the handsome Southern Pacific locomotives, of the stone ballast and the operation of the block signals of the road will be taken as a feature of instruction to those who see them as well as an advertisement for the road.

The manufacture of moving pictures is a new industry in Texas. The Southern Pacific is the only company in the country maintaining its own picture plant. The equipment has just been installed at a great expense, but the officials of the company feel that both the company and the territory through which the lines operate will soon begin to feel the good results of this phase of advertising.

Photoplay Dinner a Success

As an incentive to have "more good times just like this," the photoplay dinner given on the evening of September 7, at Coney Island, was highly successful. Epes Winthrop Sargent had the affair in charge and the guests, nearly fifty in number, comprised directors, writers, scenario editors, representatives of various motion picture journals and companies.

As Frank E. Woods, chairman, was absent, Charles Seay filled that capacity. The dinner was named a happy thought on the part of Mr. Sargent who was appointed chairman to arrange another such event to be held early in December.

Among the evening's speakers, were: A. D. Hotaling, Lubin comedy director; B. P. Schulberg and Joe Roach of the Universal staff; Louis Reeves Harrison, James Carrol, winner of the Powers contest; Mark Dintenfass, Billy Quirk of the Solax; Harold Shaw, director of Edison films; Philip Long of Kalem; Harry Cikill of Lubin; C. B. Hoadley, "Two Reel" Hall, John Wiley, Edwin August and George Hennessy, of the Vitagraph.

Who's Who in the Film Game

Facts and Fancies About a Man You Know or Ought to Know

THE first thrill of a country lad comes with his red topped boots. It is the day he discovers his spine. He sees things from a course. When motion pictures began to manifest boy who was born in the country has an edge on the fellow who wasn't. He knows what it means to earn a dollar. He got his first one by digging twenty rows of potatoes. A dollar has the meaning of a hundred cents to the man who was a country boy twenty-five years ago. That same boy never forgot his early associates. He learned to take their measure and he never forgot how he did it. When he grew up he made his estimate of men by the same rule.

Charley Hite was born in the country—on a farm near Lancaster, Ohio. His family sprung from those fighting Virginians, who helped in the forming of this country. They knew what Culpepper minute men stood for when they fought under the emblem of the rattlesnake. Virginians in those pioneer days picked out Fairfield county, Ohio, as the place "farther west," and among them were Charley Hite's parents. The Hite family still retains the land that has always been their home. Young Hite tackled the district school with his noon-day lunch and a bean-shooter as the prime factors. He fell heir to "Skinney," because he was built that way. Even with this slight handicap, he learned to like school days, and followed up his graduation from the grades with a three years' academic course in the Ohio Central Normal College. Then he taught school for several years and during his vacations he served as reporter for the local papers. When he gave up teaching he engaged in the mercantile business, at Bremen, but the excitement attending the keeping of a country store got on his nerves and he gave it up. Hite put in four years behind the counter, first in Bremen and then in the county seat of Fairfield county.

You Will Hear from Him Often if You Stick Around.

During these and preceding years, Charlie Hite developed a bug for lyceums, lyceumites, bureaus, courses and causeways. Being of a bashful and retiring disposition he found freedom in the turmoil of the lyceum program. There was more fun in sitting on the back bench at the town hall and listening to the "show" than there was going swimming with the gang. After a time he worked up to the front seats and a little later he became identified with the business end of the Midland Lyceum Bureau. He traveled in the southern states, organizing lyceum courses at so much a course. When motion pictures begun to manifest themselves, Hite had met them more than half way. With a half of one of his good bright eyes he saw a place for motion pictures in the lyceum programs. They would help with the entertainment. That was what they were for and he gave them a welcome.

In 1906, Charlie Hite organized himself into the C. J. Hite Moving Picture Company. He would supply the Midland or any other lyceum with part of their entertainment at so much per part. He found lots of demand for his services. He rapidly outgrew the days when Bill Bryan was the afternoon stunt and Charlie Hite with his pictures was the evening attraction. In the meantime, Hite was garnering up film subjects and other increments that failed to shake off. His collection of reels consisted of scenics, fairy tales and religious subjects—the best that could be had in those days, and it was the most natural thing in the world for Hite to embark in the exchange business, as early as the demand for films came on.

Early in 1908, C. J. Hite gathered up his precious reels and stored them in a vault in the Monadnock Building, Chicago. It was the least pretentious film exchange in the world. You could walk right into it—all the way up to Hite's mean little desk with the rickety drawers. But you would find the whole force there, day or night, and if you wanted some pictures, Hite would get 'em for you. He was the whole force on the day and night shift. There wasn't any go-betweens. You know how long that would last in the film business. Hite got thinner and thinner. He had the address of his home, but he never got that far away from his little old desk. One day he called in the doctor—a physician he had known all his life—and the doctor looked him over. He listened to Hite's proposition and left a big, fat check, instead of a prescription. Now and then you find a smart one. This was Dr. Wilbert Shallenberger, one of Charlie Hite's boyhood chums. He's all tangled up with the film business by now.

This first Chicago film exchange was modest like its owner. It was called the C. J. Hite Company, just like

that, telling nobody what it stood for. After a little time a partition was knocked down to make room. The name was changed to the H. & H. Film Service Company. More people were hired; more money was let in; the place moved down a flight of stairs and across the hall; bang, went a lot of walls; the place strung out on the Federal street side and got bigger and bigger. Hite was too busy to eat. Then DesMoines was taken in and Detroit was added. People began to lose track. One day Hite grabbed some stock in the American Film Manufacturing Company, and the next he bought the Globe, the Royal, and the Union Film Companies and formed the Majestic Film Exchange. After a while, Hite said he was going to New York to look around. He had only been down there a week or two until it was announced that he had bought the Thanhouser Company. Then things got all woozey. The plot thickened and obscured the stage. Since the mist has blown away, Hite's name looms large as a stockholder, a director or an officer; and sometimes all three, in these concerns: Mutual Film Corporation; Film Supply Company of America; American Film Manufacturing Company; Carlton Motion Picture Laboratories; Majestic Manufacturing Company; Thanhouser Company, and Thanhouser Film Company, Ltd., London.

So you will agree that Charlie Hite has been hitting the pace. He is one of the very few film men who recognized the possibilities of outside investors. He is the personal representative of many stockholders in his various enterprises and these stockholders have learned to believe in Hite and his projects. It is far cry from the Slayton and Midland Lyceum circuits to the film game, but it proves that you can play both and win if you play fair.

Charles Jackson Hite is only thirty-seven years young. He married Miss Gertrude Monroe, daughter of Mr. and Mrs. Dr. J. O. Monroe, in 1905, and there is little Elizabeth Marjorie Hite to complete the family. Hite says his only diversion is motion pictures, but that is pardonable. As a matter of truth he's a baseball fan—a Cub rooter, who is trying to switch his affections to Mugsy McGraw. His nearest friends say he's crazy about automobiles, now that he has several to help him cover ground in his activities. Right this minute, he is knitting his brow over Thanhouser classics, without regard to the length. Hite has only started. You will hear from him often, if you stick around.

The Poets of Essanay

Evebelle Prout, of the Essanay Eastern Stock Company, is developing into a formidable rival to Frank Dayton, "heavy" man of the company, in the art of writing poetry. Dayton has always been recognized as somewhat of a genius in turning the various happenings about the big Chicago studio into verse that is both clever and original, but he will have to look to his laurels, for Miss Prout is working hard and has had some extremely classy poems accepted by various publications. One of her latest compositions is a little masterpiece of wit and conception, and concerns the opening of two new photoplay theaters

Scene from Essanay's "Not on the Circus Program."

Motography's Gallery of Picture Players

HARRY C. MYERS' one mission in life, for the last four years, has been to produce thrills. And he has succeeded so well that the Lubin company has presented him with a laurel-leafed halo, in the way of a seal-bedecked contract which names him as leading man. So now, motion picture patrons are apt to find Mr. Myers thrillier than ever—if that were possible. For let it be known that the new leading man is not only a photoplay actor, but a fully qualified acrobat, with a license to do the dare-devil tricks that have never failed to accomplish the proverbial hair-raising effect. More than that, Mr. Myers delights in inventing new thrill producers at the risk of his own neck and the Lubin company's loss. A New Englander, with Capt. Myers of the Revolutionary army, and Corporal Myers of the Civil war, as ancestors, and himself having served in the Spanish-American war, Harry C. is bravery personified.

Harry Myers.

CLARA WILLIAMS is the cowboy girl who makes everybody sit up and take notice, when a Lubin western film is flashed on the screen. Furthermore, she sees to it that the attention of the spectators does not wane, nor that even the most thrill-defying and calloused picture-show "regular," could possibly have any complaint coming on this score. A perfect whirlwind, once she feels the stirrup around her foot, she sets the cowboys a pace that takes her far and away from them. Such a scene in "It Happened in the Hills" makes that film one to be remembered. Though the "crack female rough-rider" of the company, Miss Williams, when not in a cowboy-girl role, has none of the mannerisms of such a character, nor does she affect a style of dress to typify a horse-woman. The Belasco stock companies of the west are acquainted with the work of Miss Williams, who was born at Seattle twenty-three years ago.

Clara Williams.

ADELE LANE, "risen from the ranks." That is a melodramatic but nevertheless true summing-up of her career. She is a new leading lady for the Lubin stock companies—new as a leading lady, but not as to her affiliation with the Lubin people. Miss Lane has earned this most recent of honors; and right regally she carries it, too. This, because, since the age of seven, the stage and stage-work have known Miss Lane almost entirely. Her art first called to her in the role of Little Lord Fontleroy, whom she impersonated for four years. Stock work and road engagements engrossed her for several more years until finally the actress sphere of the motion picture world claimed her, and she made herself at home in the Lubin realm. There, she served her apprenticeship as a juvenile, was promoted to the ingenue class and was graduated from that into the sphere of leading lady.

Adele Lane.

EDWIN AUSTIN is one of the very latest "finds" of the Lubin Company of Philadelphia. His good looks bespeak the pleasing personality which characterizes his film pose work and which has begot him the good will of motion picture patrons. For Mr. Austin comes to the Lubin Company, not unknown by any means, but with a creditable record of late achievements with other big photoplay manufacturers. Of course, he had legitimate stage experience, too. Belasco, Otis Skinner and Mrs. Leslie Carter were among the stars in whose companies he has portrayed important roles, which work took him extensively through England, Australia and other British colonies. The result of his knowledge of stage-craft together with the natural ability to act, which is necessary not only to the legitimate actor but to him of the picture stage as well, has made for the success of the young and good looking Mr. Austin.

Edwin Austin.

Scene from Selig's "When Edith Played Judge and Jury," October 9. Copyright, 1912, Selig Polyscope

Regulation Booth Detailed

Following is the moving picture machine booth requirements for construction and equipment, issued as advisory by the Texas State Insurance Board:

Frame to be constructed of 1½-inch angle, T or channel iron, bolted or riveted together, all sides, top and bottom, and covered with sheet iron (No. 20 to 24 B. & S. gauge, all seams to be double locked (no solder to be used), or cement plaster on metal lath or expanded metal. Booth should be about 6 feet long by 6 feet wide by 6 feet high for one machine (or 6 by 8 for two machines), and should be ventilated from the top and near the center through a metal pipe not less than 10 inches in diameter and run to the outside of the building. An exhaust fan may be placed in this pipe to draw the hot air out of the booth if necessary. Pipe to be securely bolted or riveted to booth, and all joints to be riveted and not soldered. There shall not be more than two windows per machine in booth—one for the operator and one for the machine. Window for machines shall not be more than 6 inches high by 12 inches long, and shall be located and cut after the machine is set up. Operator's window shall not be more than 4 inches wide by 12 inches high. All windows to be provided with gravity or spring hinge doors, which, when closed, shall overlap window openings at least one inch on all sides and arranged to fit properly. Said doors to be held open normally by the use of a fine combustible cord, so arranged that doors may be easily released by hand. There should be only one doorway to booth, to be not over 5½ feet high by 2 feet wide. Door to be made of same material as booth, except where cement plaster is used (in which case a metal-clad door should be provided), and be substantial, and be provided with a strong spring sufficient to keep door closed. Door must fit properly and must be kept closed during every performance, or while machine is being operated or films handled in booth. No other openings permitted.

Machines must be mounted on metal frames or stands and be securely fastened to floor to prevent accidental overturning. Booth must be kept clean and free from inflammable material, such as clothes, wood, boxes, paper and other trash. No apparatus or material of any kind should be kept in booth other than the picture machine and its accessories. All films should be kept in separate metal boxes with close fitting covers, except when in the magazines of the machine or in rewinding magazines.

Suffrage Films

Methods of raising money to keep the head of the Illinois Equal Suffrage association above water were heard at the weekly meeting in the Fine Arts building, Chicago. Suggestions that the women care for their own children, dispensing with nurse girls, contributing their salaries to the cause, as well as a small investment in chloroform to be administered to sleeping husbands, were not seriously considered. Direct donations were indorsed and a proposed plan to lease a motion picture theater for a day was taken under consideration.

Nankivel's Cartoons Immortalized

Edison Trick Pictures

"UNCLE MUN and the Minister" is an Edison comedy guaranteed to dispel the worst kind of a grouch. It is real comedy with a "laugh and grow fat" slogan and is portrayed by the people of the company who best know how and when to inspire merry ha! ha's!

But the feature of the film is the fact that the principal role, that of Uncle Mun, is acted by Fred Nankivel, the cartoonist, who originated the funny character of Uncle Mun in the New York *Herald* and still continues to give him a weekly lease of life in each Sunday issue of that paper.

In the film, "Uncle Mun and the Minister," which story is taken from the Uncle Mun series, Mr. Nankivel makes his first appearance on the screen in that famous characterization. There are other comedians of a like nature to come, as Mr. Nankivel is writing several fun-making scenarios in which he will be the funny man.

The story has its opening in the country studio of Mr. Nankivel. He and little Dot are spending the summer there and the artist is incidentally doing some trick drawing for the amusement of a country friend. For lack of a model, he makes himself up to impersonate the eccentric Uncle Mun of whom he draws a life-size picture from his own reflection in a large mirror. He is interrupted by the abrupt entrance of the excited and frantic minister, who breathlessly tells of a canoe having capsized on the lake thus precipitating his own daughter and her sweetheart to thhe bottom. A crowd of villagers has collected outside the studio and the artist, with the excited crowd at his heels, sets off, on a run, to the rescue.

Fortunately, he has brought his wonderful spy-glass with him, and, by its aid, discerns the young couple at the bottom of the lake quite content in their own isolation. The villagers and minister become more excited than ever and are devoid of any suggestion as to how the rescue of the young couple is to be made. But Uncle Mun solves the problem with the brilliant idea of demolishing the dam with the aid of a huge cannon. The dam is fired into and the water rushes out with great force, leaving the lake drained and the young couple knee-deep in mud. The spectacle of their slowly wading out and reaching dry land, finally, is a ludicrous one.

The waiting spectators on shore eagerly embrace the rescued pair and the minister gives his blessing to them and makes them man and wife, right there. Uncle Mun is quite a hero in the eyes of the throng and is carried on the shoulders of the stout villagers, to his studio.

The trick photography employed throughout the

Scene from Edison's Cartoon-Comedy, "Uncle Mun and the Minister."

film is ridiculously laughable and every movement of Uncle Mun is fun-producing.

With Mr. Nankivel in the cast are Edna Hammel as Dot, William Wadsworth as the minister, Arthur Houseman as the country friend for whom the artist cartoons, Edna Flugarth as the minister's daughter, Harry Beaumont as her sweetheart and Edward O'Connor who creates laughs a'plenty in the role of an ice man.

To Test Air in Theaters

Trouble is in store for somebody, and on this occasion the owners of ill-ventilated theaters and moving-picture shows are to be the victims. Even the name of the apparatus which Dr. Dowling, president of the state board of health of New Orleans, La., has decided to purchase is enough to inspire fear in careless theatrical men.

The exact purpose of the machine is to test air, or rather to gather it in an unobtrusive manner, to fill bottles therewith, and to seal said bottles, ready for the laboratory.

"I will have a man go the rounds of the theaters," said Dr. Dowling, "and he will bring back samples of air during different times of the performance. The machine fits under the coat, and while the play is going on the inspector can work a little pump without, of course, attracting any notice. This pump will fill a bag, from which the air will be put into sealed bottles. In one evening we will be able to get records of several theaters, and then analyze the contents the next day."

To Popularize Rice Through Pictures

Through the efforts of the Southern Rice Growers' Association in furthering the plans of that organization to advertise rice with a view to increasing the consumption of the cereal, the rice industry will be given what will perhaps be the greatest single advertisement that rice has ever received. The association has made a contract with a moving picture concern for displaying in over 4000 moving picture theaters throughout the world for a period of one year, a film which will show every phase of the rice culture, rice planting, cultivation, harvesting, milling, marketing, cooking and eating. The picture company has made all arrangements for making the film, which will cover a period from the present harvesting time through the next planting and growing season, thus making the film complete from the time the seed is placed in the ground until it is placed upon the table in the shape of pudding or any of the thousand and one other foods in which rice forms an essential factor. The moving picture concern estimates that the film will be unfolded before the eyes of upward of 90,000,000 people in all parts of the world in the course of its year's travels. The firm has contracted to release fifty films on the same date.

The film will be made by a government photographer under the direction of C. E. Chambliss, agronomist of the national Department of Agriculture. Mr. Chambliss, who has been conducting an investigation of the rice industry at the Experiment Station at Crowley, is now in Beaumont making final arrangements for the film.

Scene from Essanay's Comedy, "Well Matched."

Photoplays From Essanay's

Some Coming Features

ON Tuesday, October 1, "Ghosts," a beautiful and novel dramatic subject is released by Essanay. The story is quite unusual. Colonel de Valpeau, an aged French gentleman, lives alone with his faithful negro servant Zeno in the old mansion that has passed through generation after generation. Pressed for ready funds the colonel is refused a loan on his hereditary estate, and is threatened with eviction. Zeno now decides upon a plan whereby his master may remain in the great house without his presence being discovered, and shows the colonel a sliding panel in the dining room wall that leads to a small garret inside. The Dixons, wealthy social climbers, now purchase the place, but firmly believe it is haunted when they find the great table has been used for mysterious company during the night and catch sight of the sliding panel closing behind Zeno who is going to his master. They leave in a fright and refuse to complete the purchase, and the mansion is taken by Dr. Trueman, a wealthy physician. One evening as the doctor and his friends are chatting they catch sight of Zeno coming through the panel and force him to disclose the secret. Upon learning of the colonel's identity the doctor writes him a note saying the old estate is his as long as he lives and that his presence is desired that evening. Finding the old fashioned costume of one of his ancestors of the French court in a trunk, the colonel dons it and is presented to the gentlemen in the great dining room. However, the strain of proposing a toast to his king is too much for the aged man and he dies, while the faithful Zeno sobs out his grief across the wasted body. Norman Macdonald renders a splendid portrayal of the old colonel, enhancing the study with numberless eccentricities that characterize the aged, Joseph Allen is very fine in the role of Zeno, Frank Dayton plays Dr. Trueman and the other roles are taken by well-known Essanay favorites.

"Ghosts."

Another forceful dramatic story, true to nature and finely portrayed, is "The Redemption of Slivers," released October 3, showing the regeneration of a common thug under the sweet influence of a simple country lass. Detected in the act of stealing a wealthy woman's scarf from an auto, "Slivers," a thief, escapes from the clutches of a policeman and jumps a moving freight train. Miles out in the country he is found by a burly brakeman, a struggle ensues and "Slivers" is hurled from the car. Cursing his ill luck he applies at a farmhouse for something to eat and meets Alice Prescott, the old farmer's daughter. The sight of her sets him on the right track and he is given work after he proves his ability. The discovery is made one evening that "Slivers" cannot read, but the former thief secures a grammar and, in the quiet stable at night, he pores over the book until he delights Alice with his self-taught knowledge. As time passes a gradual bond of affection springs up between Alice and "Slivers," that rapidly develops into love. He makes good on the farm, saves his money and, at last, wins the consent of old Prescott to marry Alice. A few days later Paul Prescott, the old farmer's son, arrives on his vacation, and proves to be none other than the city policeman from whom "Slivers" escaped. The two men come face to face in the orchard and Paul furiously upbraids "Slivers" for attempting to marry his sister. He is about to fell the former thug when "Slivers" brokenly pleads for a chance to prove his complete reformation. Struck by the ring of sincerity in his voice Paul relents, takes him back to the old people, introduces him as an old friend and watches from the doorway as "Slivers" takes Alice to his heart. E. H. Calvert plays "Slivers" with striking sincerity, Beverly Bayne is charming as Alice, Frank Dayton portrays the brother splendidly, Eleanor Blanchard and William Bailey are the old folks and Charles Hitchcock the train brakeman.

"Alkali Ike Stung!" released October 8, is another of this great western comedy series. This time "Alkali" is dissatisfied with his boarding house and, when the buxom Soffie, a two hundred pound widow, arrives in town, buys out Tony's place and nails up a card announcing that it will be opened on the following Tuesday as a first class boarding house, "Alkali" is the first

to see it, rushes back and begins to lay plans for switching at once. The following Tuesday morning "Alkali" is hard at work stuffing everything he possesses into a big barrel. Clothes, chaps, old boots, the flour bin, bottles of good booze and other things too numerous to mention are piled into the barrel while the dust flies in clouds. Meanwhile, the other boys in town, with their belongings on their backs, meet before the door of the new boarding house and clamor for admission. One by one Soffie admits them, and when "Alkali" finally takes leave of his irate landlady and arrives at the new place, he finds all the rooms gone and is refused shelter for the night. Mad as a hornet he hangs around and, after supper, sees Soffie and the boys in the parlor singing. Determined to win her with music he secures his trusty banjo and serenades outside her window, but he gets a pail of water deluged over him for his pains. Wet and mad he tramps back to his old place, but is met by the landlady and thrown out bodily while his things are landed in the rain barrel. Realizing the world is "agin" him, "Alkali" retreats to the sanctity of the stable and, with his saddle for a pillow and a prayer in his heart that the horse won't tramp on him, finds much needed rest at last. Augustus Carney has never been funnier than in this production, and Mrs. William Todd is just as buxom and laughable as ever in her well-known role of Soffie.

Essanay's "Terrible Teddy."

Essanay's "The Redemption of Slivers."

On October 10 Essanay will release a powerful feudal drama of the Kentucky hills entitled "The End of the Feud." This production was staged amidst the wonderful natural scenery of the Wisconsin dells during the recent trip of the Essanay players. The story is unusual. Two feudal clans, the Parkers and Simpsons, have been at war for years in the Kentucky hills, but it is not until Jim Parker, the elder son, returns from college with different ideas that matters are brought to a swift culmination. Jim meets Rose Simpson and it is a case of love at first sight between the two. The days go by and this love ripens into true affection. Dave Simpson discovers the lovers one day and it is only the jamming of his gun that prevents the instant murder of Jim. Dave informs his father and the furious mountaineer hides Rose in a lonely cave in the hills with Dave standing guard over her to prevent her marrying Jim. Jim learns of her whereabouts, narrowly escapes a bullet from Dave's gun, gains access to the cave through a secret passage, overpowers Dave and rides away with Rose to be married. Years later Jim and Rose live in the hills with their pretty baby daughter, Millie. One morning Millie wanders away from her mother and accidently strays into the clearing in which the Simpsons and Parkers are battling each other from behind trees. Seeing

the baby a truce is declared and the discovery is made that Millie is their own flesh and blood. Fondling the little one in their arms the two old feudists glare at each other, but finally Parker declares his willingness to call the feud off and offers his hand. Simpson agrees and hostilities are ended forever in the sweet smile of Millie. Harry Cashman and William Walters play the old feud ists. Martha Russell and Francis X. Bushman have the roles of Rose and Jim respectively and Bryant Washburn is the "heavy" in the role of Dave Simpson. The other parts are splendidly rendered and the entire production is a distinct feature.

Space prevents complete descriptions of the other fine films to be released by Essanay during the first two weeks of October. The new Wednesday fifth weekly release is proving decidedly popular with exhibitors throughout the country, and the coming release dates are being watched with interest. The next MOTOGRAPHY issue will have announcements of Essanay's feature program of photoplays for the last two weeks of October

What Moving Pictures Add to Life

By William Lightfoot Visscher*

IT would take a large book to tell fairly all that is good and true about moving pictures; all that everybody should know. The truth of this statement is widely known and yet the moral is often overlooked. Millions of people simply see the pictures and enjoy them. That is good, but among thinking people, and those who have humanity's welfare at heart, it is not enough.

Every reel of moving pictures that is made for public presentation is passed upon by a national board of judicious persons appointed for that purpose. Their duty is to eliminate any evil that might be wrought through pictures that should not be publicly exhibited, because of the influence that they might exert by pernicious or unwholesome example among the young or immature.

This is carefully done. The fact is shown, in words on the screen, before the pictures are presented, and thus all evil is eliminated before it has an apportunity to work any manner of harm whatever.

Under these circumstances, moving pictures have proven to be an immeasurable blessing in many valuable ways, and injurious in none.

In the first place, the moving pictures afford delightful entertainment at a price of admission so small that anyone can easily afford the very light expense. In all the values of things there is, perhaps, nothing in the world where one gets so much of good for the investment. Aside from the entertainment, the beneficial influences would be difficult of enumeration and description. Among these, however, may be mentioned the edifying, salutary and profitable lessons conveyed to the public, and especially to the young; the morals taught by the exposure of the evils of intemperance, idleness, dishonesty and immorality. These are set forth in well-acted dramas comprehensible to all minds and that hold the attention of the most frivolous, thereby reaching not only the kindly-hearted and thoughtful, but impressing a class that sermons and preachment would repel.

The compass and power of moving picture influence, in this beneficent way, is far beyond computation. It is even beyond full comprehension, when the widespread scope, range and reach is considered, in subject-matter and circulation.

Think of the educational value of the scenic travelogues constantly given, with their intimate views of foreign lands, the habits, costumes, customs, arts and industries of the people. With these, also, wonders of nature, topographical characteristics of interesting regions, the architecture and other handiwork of man, past and present; the world in tabloid, and yet more impressively and closely presented than years of actual travel, at vast expense of time and money could accomplish.

Stirring events of war and other history are visualized and made plain to the observer; scriptural stories, chronicles and classics; great deeds of heroic, patriotic and powerful persons brought directly to the eye and mind, inculcating admiration for brave and

Kathlyn Williams in Max Lillie's Aeroplane.

worthy action and ambition to emulate and profit by noble example; the history of our own country and its vanished romances, especially those relating to the old South and the far West—the first, homogenized and made new; the second, changed from desert and wilderness to homes, and industries and all that exalts and embellishes modern life. Material like this caught with the camera and thrown upon the screen, in life-like proportions, impresses the minds and hearts of the young, and less educated adults, in a remarkable and forceful manner for good, and is fitly entertaining to everybody.

Marvels of photography including tricks of the camera; the stimulation that these evolve toward research into the sciences of light and optics—branches incompletely understood, but much advanced since the advent of the moving picture; the combination of the camera and the microscope in scientific investigations, where it is necessary to obtain instantaneous, accurate and permanent records of what the microscope reveals—especially valuable in studying microorganisms of plant and animal life; these are

*Chicago Press Club Prize Winning Article, Selig Contest. Copyright, 1912, by Selig Polyscope Company.

Scene from Selig's "The Pity of It," September 26. Copyright, 1912, Selig Polyscope Co.

added phases of the moving-picture possibilities. Through these a complete and unintermittent record is made of the processes involved in liquifying and vaporizing a solid, by either heat or chemicals, thus giving the scientist an opportunity to study, at his leisure, physical aspects which were before dependent upon his memory—which could not be exact—and upon incomplete observations by the eye, or that depended upon the record of imperfect instruments. All of which advantages may be exhibited to public audiences.

Through the record of the moving-picture film men of today will walk the world for ages hence, as lifelike as though then in actual existence, and future generations will have a living record from which to judge the past, instead of the hearsay, garbled and altogether incomplete and unreliable records of biased historians, or those not entirely possessed of the facts. This opens an almost endless theme as to what might have been had the world possessed the moving picture centuries ago.

Not only the cities, but nearly every village of this and other civilized countries, have moving-picture showhouses that are open every evening, and these are doing more to bring the world to the view of everybody; to familiarize the people with the things that should be known; to easily advance general knowledge in geography, celestial phenomena, science, biography, art and literature, than all other methods combined. It is the greatest and most thorough of object-teaching methods and it is all readily at the eye and mind of high or humble, and at the very hours of leisure, when soul and body seek recreation.

The physiological principle involved in the work of the moving picture machine is that a definite interval is requisite to achieve a nerve impression, and however quick this impression may be, time is required for the perception to vanish. The plainest illustration of this is that a blow upon the body will produce a sensation of pain that may last for minutes, hours, or days.

Taken altogether, the moving picture is so valuable to human life, as an entertainer and educator, that it should be cultivated and promoted by all classes of those who wish to learn, and those who seek to teach that which is beneficial and worth while. It is the realization of teacher and student on a level. It is a boon beyond the conception of value.

"Monte Cristo" to Be Released in October

The Selig Polyscope Company reports that the three-reel "Monte Cristo" will, in all probability, be released October 14. Exhibitors throughout the country have been anxiously awaiting announcements of the release date on this extraordinary subject. A most complete advertising and publicity campaign is being prepared for the use of exhibitors who show this excellent feature. A great deal has been said and written lately about the story and its visualization.

American Film Manufacturing Company's Western Stock Company in front of the studio at Santa Barbara, Cal. On horseback, left to right, are George Reynard, D. O. Ulrich, Day Woodman, Pete Morrison, Smith Willson, Carl Morrison and C. R. Morrison. Standing, left to right, are Warren Kerrigan, Pauline Bush, George Periolat, Jessaline Van Trump, Jack Richardson and Baby Morrison, Louise Lister, Marshall Nielan, Walter Kerrigan, Allan Dwan (Producer), R. F. Overbaugh, R. D. Armstrong and Sid Baldridge.

Of Interest to the Trade

American Installs Lighting System

The laboratories and studios of the progressive American Film Company are being equipped with what is known as the best light equipment extant. The studio has a series of lights furnishing an aggregate of one hundred thousand candle power. This is particularly designed to enable them to produce special lighting effects, which will be eminent in some of the forthcoming releases. They employ a large motor-generator to convert the alternating current into a direct current and the feed terminals outside of the building together with the accoutrements inside the premises give the appearance of quite a power plant. The laboratories are equipped with lighting system for general requirements, of course, but in addition, the printing room is furnished with a series of storage batteries furnishing a steady and unwavering light that is largely accountable for the even lighting so noticeable in the work. These storage batteries are automatically recharged so that no time is lost nor the regular process of work interferred with. The expense of the lighting equipment is, as one can readily imagine, considerable and is justified only by the company's desire to furnish the best possible results.

Scene from American's "The New Cowpuncher," October 17. Copyright, 1912, American Film Mfg. Co.

The rapid growth of the American Film Manufacturing Company is accountable for the addition of a new six cylinder, sixty horse power, seven passenger touring

car, to aid in transporting the eastern stock company to various locations for exterior settings. This will materially facilitate the work of the eastern producer. The cars of the company will soon make a respectable parade.

The Motion Picture Arc Lamp

Methods of supplying moving picture machines with energy in a form suitable for the operation of projection arc lamps were discussed in connection with the "Question Box" at the recent Joplin convention of the Missouri Electric Association. Replying to the question, "In justice to both consumer and power company what requirements should the company make in regard to voltage-reducing apparatus for moving picture machines, especially with reference to power factor?" one correspondent pointed out that the electric company's first duty is to educate the customer concerning the operation, advantages and disadvantages of the various methods of voltage reduction, after which the selection should rest with him. The central station desires, of course, to give customers the best service at the least cost, but if they are not willing to follow its advice, poor policy would be displayed in requiring the use of any one form of voltage-reducing apparatus.

In general there are four ways of handling a moving picture arc lamp from the ordinary alternating current distribution system. A transformer stepping down to 50 volts or 80 volts can be used to furnish alternating current for the arc, but such an arc is unsatisfactory, consuming large current; the arc also tends to wander, thus changing the focus of the lamp, and, moreover, has an objectionable color and is noisy. A motor-generator may be employed to furnish direct current at suitable voltage for the arc, but here both efficiency and power-factor are low and the consumption correspondingly disproportionate to the service. Mercury-arc rectifiers have been used quite largely, on account of their superior efficiency and fair power-factor, as well as the satisfactory character of their operation. The green light from the tube also has an advertising value if installed in front of the theater. These tubes are subject to breakage, however, adding a source of expense and annoyance from the necessity of renewals. The single-phase rotary converter is one of the most recent developments for supplying moving picture machines. Its efficiency is high, while its power-factor is adjustable from unity at full-load to 80 per cent leading at no-load. The converter can also be used as a power motor, if desired, and when not employed for furnishing direct current to the arc may drive a fan for blowing or drawing the dead air out of the auditorium during intermissions. This auxiliary application secures the central station the additional advantage of an improved load-factor.

Scene from American's "The Way of the Transgressor," October 23. Copyright, 1912, American Film Mfg. Co.

1500 Feet Thanhouser Story

What is perhaps the first 1500 feet independent film ever issued is found on the Thanhouser release scheduled for Tuesday, October 8, under the title "Miss Robinson Crusoe." Heretofore regular release features have always completely filled one or two or more reels, according to the particular subject, and no maker has been known to stop mid-way in a reel, as in the case of the present Thanhouser subject. On this, Mr. Thanhouser says:

"It was a matter of being artistic. The market is supposed to want feature stories that occupy full reels. But the producer turned in over sixteen hundred feet, all 'live' stuff. With titles and 'padding' the picture could have been stretched to cover full two reels, but I decided to use the 'live' stuff as it stood. With 'cut-outs' there were fifteen hundred feet of it. So we stopped the story there. Then we chopped a thousand foot negative showing specimens from the N. Y. Zoological park down to

five hundred feet, added it to the No. 2 Reel, and so supplied the missing length of film.

"It seems too bad that a producer must sell a story in a given length. It means too short films or too long films; it means the padding evil. It would be splendid if the manufacturers would make up their minds to let a story run along naturally, to not only start right, but stop right. The story-action would be helped a lot, and if good stories are the salvation of the business we may all yet get around to natural length subjects."

Essanay Not to Make Baseball Pictures

George K. Spoor, president of the Essanay Film Manufacturing Company, Chicago, states that Essanay will not negotiate for the privilege to make pictures of the baseball World's Championship Series this year. He gave as his reason that the price asked for the privilege was excessive and in his opinion baseball had been very much overdone in picture theaters during the past summer. "There is nothing new to take in the baseball game," said Mr. Spoor, "and each season's picture is more or less a repetition of the season before, and there is a doubt in my mind that the pictures would be profitable to the exhibitors. They certainly would not be to the manufacturer at the cost necessary for their making."

Panama Site of Picture Shows

Consul General Alban G. Snyder reports that during the last week in August two new moving picture shows were opened in Panama City—the Teatro Variedades, originally built for a variety theater, and the Amador Theater. This business has shown a considerable growth in the last year, but it is thought that the field is now well covered. All films and machines used are imported from the United States.

Fight Films Not to Travel

The law against interests transportation of moving picture films of a boxing match has been sustained by the United States court at Portland, Ore., and the defendant in the case was fined $100 for the violation. The films in question were those of the Johnson-Flynn bout at Las Vegas. The defendant paid the fine without any attempt to appeal the case.

In all probability this means that moving pictures will cease to be a factor in boxing circles, as it will seldom be worth while to take pictures when their scope is limited to the state in which the bout occurs and to foreign countries.

On the whole followers of boxing will not regret the passing of the films. Their absence will remove the element of doubt when important matches are made whether the contestants intend to put forth their best efforts or merely to box in a manner that will make the films valuable. Cases are on record where boxers have been accused of allowing their opponents to "stay" a certain length of time for the benefit of the pictures. More than once Jack Johnson has been accused of this practice. He was openly accused of acting in his matches with Stanley Ketchel, Tommy Burns and Jim Jeffries.

Scene from American's "The Promise," October 14. Copyright, 1912, American Film Mfg. Co.

Film Company Formed to Instruct

The Unipa Film Company, closely connected and associated with the Union Pacific, has been organized and given a charter to engage in the manufacture of moving picture films for educational and commercial purposes. The new company is an adjunct of the Union Pacific's educational department, of which D. C. Buell is the head.

The company has a number of moving pictures in use and is preparing to install more. For the present, at least, the films will be used in carrying on extensions of

the Union Pacific's educational work among the employees. The pictures take up all lines of work on the system where motion pictures will tend to make the employees more efficient. At Council Bluffs a series of pictures are being made for the purpose of illustrating the proposition of fuel economy. At other points on the road pictures are being made to show how accidents may be prevented under certain conditions.

For the classes in locomotive engineering, motion pictures of engines and the different parts have been made and at division points and terminals the reels are being shown.

The purpose of the moving picture is to enable men who are taking the educational course to come in more direct contact with subjects in which they are specializing.

Statement from General Film

The demand for the pictures of the General Film Company has been so great within the past few months that it has been necessary for that big organization to add six more releases to its already long list; so that now forty-two pictures each week, or seven a day, are being released. The influx of so many good pictures daily has given the business a very notable increase; the patrons of theaters are better satisfied, and the exhibitors are given an exceptionally large variety of subjects from which to select. Besides these forty-two releases, the General Film Company is continually producing educational and other features of unusual interest.

Probably the theaters using the General Film Company's service were never so popular as they are at the present time because of the great variety of pictures the exhibitors are enabled to flash on the screen. Producers such as Pathe Freres, Edison, Vitagraph, Kalem, Lubin, Selig, Essanay, Melies and Cines, are alert at all times for new ideas and new subjects to satisfy the demands of their service. Besides the regular releases, practically every week some special feature of historical or dramatic value, without peer, is presented for the consideration of the exhibitor.

Denver the Choice of Film Company

Arrangements have been completed to make Denver the headquarters of the Cheyenne Feature Film Company, said to be one of the best equipped moving picture manufacturing concerns producing western scenarios. The company promises to compete favorably in the general motion film market, and also to afford Denver and Colorado worldwide advertising of immense value.

Temporary headquarters have been established at Manhattan Beach, which the company has leased until May 13, 1913. It is the intention to build a developing plant at some favorite site on the outskirts of the city as soon as conditions justify this expansion of the enterprise.

The corporation was organized about two months ago at Cheyenne, Wyo., where it made several reels of the Frontier Days celebration a few weeks ago. A number of films have also been made at Golden, Mt. Morrison and other scenic points near Denver.

Judge Ben B. Lindsey's juvenile court has been chosen as the setting for a three-reel educational picture to be made soon, and Police Commissioner George Creel has been engaged to write the scenario.

The president of the new corporation is Charles Irwin of Cheyenne, whose 25,000-acre ranch has for several years furnished a large proportion of the cowboys, Indians, horses, cattle and Wild West paraphernalia of different kinds for the Frontier days exhibition.

F. J. Carroll of Boston, Mass., is the company's business manager, and the secretary is A. E. Weller of Littleton, Colo. Carroll is in New York City making arrangements for releases. The producer is Otis B. Thayer.

Belasco Buys Kinemacolor Stock

David Belasco has expressed his belief in the future and longevity of the motion picture, by the purchase of a working interest in the Kinemacolor Company. The investment in this stock is said to be in the neighborhood of $750,000.

It is the intention of Belasco in future to devote a goodly portion of his personal attention to the production of stupendous picture stories, which are to be extensively advertised as the creations of "America's foremost legitimate producer."

The personnel of the working staff is being reorganized and an official announcement of its future policies will shortly be made known.

At the present the Kinemacolor company is in active negotiation with the management of a large circuit of vaudeville houses for the allotment of important territorial rights to the company's output, other than its larger productions requiring a series of reels for their presentment.

Players to Talk as Well as Act

E. S. Dinisthorpe of London has another invention which is likely to make the ubiquitous picture show still more popular. For some time past he has been trying to produce plays on a white canvas screen with the aid of a synchroniser, but owing to the buzzing sound accompanying the grinding out of the disks, no distinct success has been made of it, also the stoppage of the film when jumping from record to record has made the dialogue jerky and mechanical.

Mr. Dinisthorpe claims to have overcome every defect with the stentorphone, and at one of the Strand picture theaters a private demonstration was given of a play and several songs, with camera illustrations. A farce was given in which the photographed characters spoke in complete accord with every movement, the singing also being in harmony with melody and motion.

There seems to be a future for the stentorphone, in conjunction with the Dinisthorpe synchroniser.

That Thanhouser Outing

The Thanhouser Company of New Rochelle, N.Y., held its first annual outing on Saturday, September 7, at Bay View Hotel, City Island. There were about two hundred members of the company and their friends present and it was declared by all concerned to be a memorable event. Others of a like nature are looked forward to. Bertram Alder headed the committee in charge and in connection with the outing an athletic programme was arranged. It included a men's bowling contest, a 20-yard dash, a potato race, a dancing prize, and a fat ladies' race. The committee in charge beside Mr. Alder were Charles Corcke and Charles Van Houten. The judges were Frank Zimmerman and John Andren. The motor bus used to convey the party home was so heavily loaded that it was necessary to stop at the foot of each hill, while the men, compelled to walk, assisted the progress, with emphatic verbal accompaniment.

Scene from Selig's "A Motorcycle Adventure," October 8. Copyright, 1912, Selig Polyscope Co.

The Selig People Picnic

Employees of the Selig Polyscope Company—two hundred of them—had a general good time September 7, at Elm Grove, Ill. There was dancing, a baseball game between the regular team and a nine composed of other employees, other games, races and contests, and enough-for-all supper and—the bills were footed by W. N. Selig. Special cars carried the picnic party from the studio to the grove and the event was greatly enjoyed by everybody who attended.

Film Release Number Grows

The month just ended has seen an increase in the number of film releases. The Essanay Company chose September 25 for the debut of a weekly Wednesday release, thus bringing the company's record up to five releases a week.

October first marks the commencement of a twenty-eight reel a week program for the Universal. That means four releases weekly.

"Six a week," is now the pace of the Vitagraph Company. The addition was made September 26, and hereafter, Thursday of every week will be a full-fledged Vitagraph day.

Wednesday, hereafter, will testify to a Selig release. September 25 was the date of the first appearance of this fifth weekly output of the Selig house.

Beginning September 21, the Gaumont Company issued its third regular release in the form of a split reel, the first part consisting of a topical event of the same week as issued, with a scientific, educational, industrial or scenic tail piece. The Gaumont release days are now Tuesday, Thursday and Saturday, not including the Gaumont weekly, which will continue to be released every Wednesday as heretofore.

The Edison company has added Monday to its list of release dates, thus making the weekly output five. September 25 was the date upon which the addition was made.

Pastor Flays Picture Shows

The Rev. W. P. Grant, pastor of the Methodist church of Grass Valley, Nevada county, California, regards the motion picture show as an enemy and a rival to the church. In his annual report to the trustees of the church, he stated that picture shows interfere greatly with the attendance at church. He said "this condition of church work militating against advancement must be fairly considered and met. While this vexing problem confronts all of our churches to a greater or less extent we must continue to fight it, although it is hard to find a remedy. We cannot afford to compete with cheap vaudeville in filling our pews." Inveighing against the practice does not increase the church attendance and the pictures seem to have the upper hand.

The Mexican government recently appropriated a considerable sum for the establishment of free moving picture shows for the benefit of the lower class as a means of keeping them out of drinking places.

Pupils Taught From Motion Pictures

The motion picture will be used in the Minneapolis public schools this fall in teaching history and geography. Board of education members say motion pictures and stereopticon slides will give the pupil a better and more lasting idea of the country or character being studied than books. More than half the schools in the city now have their own stereopticon machines and with a circulating library of slides treating the different countries and historical subjects it is planned to make them a part of the school work at least once a week. To encourage high-class music in the public schools, T. P. Giddings, supervisor of music, is planning to equip every school in the city this year with a phonograph. "It will help greatly in creating enthusiasm for real good music in the school pupils," said Mr. Giddings, "and I think every school in the city should have one." In some of the schools phonographs have been purchased and concerts have been given from time to time, at which only the highest class music has been given.

Picture Shows Rout Saloons

Court officials of Schuylkill have been surprised at the falling off in the number of licenses for the sale of liquor in the county and the board of judges instructed the clerk of the Court of Quarter Sessions to make an investigation.

His report shows that of the 1,200 saloons in Schuylkill only 30 per cent are making money. The other 70 per cent are seriously thinking of giving up the business. Of those who are trying to get out of business 40 per cent blame the decline in profits to the moving-picture theaters.

They say that where the average workingman used to patronize the bar he now takes his nickel and goes along with his family to the motion-picture theaters and that in this way many pennies that were spent for liquor have found their way in this country district to a new source, and the erection of more playhouses indicates that the day of the saloon in these regions is doomed as long as the moving pictures last.

Too Realistic Acting

While producing a western picture recently called the "Pony Express Rider," it was decided that the action of one particular scene should take place in the middle of a turbulent river near the Royal Gorge where the Selig Colorado company is located. William Duncan and Lester Cunio, the two principals concerned in the scene, swam out to mid-stream and began their action. In their efforts to secure realism the men forgot for the moment that they were merely acting and as a result Duncan held Cunio under the water for such a length of time that Cunio was unconscious when finally he came to the surface. A doctor, who happened to be among the onlookers, came to Cunio's assistance and after some work he was revived and removed to his hotel where he was forced to remain for some days as a result of his strenuous work.

New Theater Lighting Ordinance

After January 1, 1913, according to a recently passed ordinance of the City Council of Chicago, every portion of a motion-picture theater in that city, including exits and corridors, must be lighted by electric lamps during all performances and until the entire assemblage has left the premises. The lighting during performances must be such that a person with normal eyesight shall be able to read Snellen's standard test type 40 at a distance of 20 feet and type 30 at a distance of 10 feet. Normal eyesight is taken to mean the ability to read type 20 at a distance of 20 feet in daylight. A card showing types 20, 30 and 40 must be displayed prominently in the corridor of the theater, together with a copy of the ordinance.

Charged With Smuggling Films

The United States Secret Service operatives believe that they have unearthed a big deal in the smuggling of picture films into this country.

At the instance of the Custom House officials, little more than a week ago, four sailors on the American liner, New York, were arrested in New York by the United States Marshal, charged with conspiracy in smuggling in two films valued at $1,000.

George B. Graff, a moving picture man, was also arrested, accused of being involved in the conspiracy. Graff was held in $1,500 bail after arraignment before a United States commissioner in the Federal building. Bail was placed at $250 each for the sailors.

Baby Lions Get Bulldog Mother

One of the most remarkable incidents in the knowledge of animal men occurred at the Selig wild animal farm in Los Angeles. Lobo, one of the lionesses that was born at the Selig plant in Chicago last summer, gave birth to a litter of baby lions. These being her first cubs, she refused to have anything to do with them, and they were in a fair way of being starved to death until Big Otto, the Selig animal expert, hit upon the plan of securing a foster mother for the babies. He advertised extensively for a female of the species but his efforts were in vain. Finally in sheer desperation he secured a pit bull female and gave the baby lions into her keeping. The bulldog mothered the cubs at once and has given the best of attention to her charges ever since their adoption.

Selig Reproduces "Millionaire Cowboy"

One of the most popular film stories that the Selig Polyscope Company ever produced was the well known and long remembered comedy drama of western life entitled "The Millionaire Cowboy." So numerous have been the requests for a new release of this famous subject that the Selig Company recently reproduced the picture upon a far more elaborate scale than the former production. Its release date will be announced in the near future.

Pictures for New York Schools

The motion picture is about to be introduced in the class-rooms of New York City public schools. During the past year it was tried out semi-officially in the assembly halls of several downtown schools. The principals have been very enthusiastic. The motion picture is able to render the greatest assistance in geography and history. Mr. Edison has perfected his miniature moving picture machine, especially suitable for the home and the schoolroom.

The first German school to have a moving picture machine as a regular part of its equipment is in Thuringia. The apparatus will be used mainly in geography and nature study.

Brevities of the Business

PERSONAL NOTES.

Baxter Morton, old in the industry of the motion picture, is dead. A legion of friends mourn his demise, which occurred September 3 at the home of his family at Falls Church, Va. With the Nicholas Power Company almost since its founding, Mr. Morton held many positions of trust, the last being that of general manager. The law was Mr. Morton's first calling, but he gave up his practice to become an active worker in the management of the Power plant, where he assumed all the office details and the interests of his new affiliation. As a patent attorney he had been untiring in getting patents for the company through the patent office at Washington, and after his renunciation of his law practice his efforts in behalf of the newly corporated Powers company made that concern and its various heads glad that Baxter Morton was of and with them. A serious illness which Mr. Morton sustained last November had so telling an effect upon him that active work was out of the question. Death claimed him early in September, thus depriving the world of a man who personified the word "friend."

H. J. Streyckmans, in the service of the Mutual Film Corporation, has a busy work plan outlined. He has organized a publicity department and is editing a paper devoted to the interests of the Mutual. Mr. Streyckmans was formerly advertising manager for the New York Motion Picture Company.

In R. E. Aiken, the Western Import Company, Ltd., of London, England, has gained a managing director of much ability, and the Majestic studios have lost a general manager. Mr. Aiken has set sail for Europe, where the Western Import Company has the European agency for Thanhouser and Broncho films. During his extended stay on the continent he will open a number of new offices.

Bernard M. Corbett is the latest disciple of Jim Hoff, only in the Corbett instance a little advance information has been gleaned as to the time, the place and the girl. For on October 30 the well known Bernard M. will "marry a wife." She's the "best little girl in the world," naturally, and has the liking, respect and best wishes of every exhibitor in New England. She lives in Boston, and that's where the wedding will take place. Miss Violet Chapman, or popularly called "Chappie," is the bride-to-be. Reliable authority gives her birthplace as Rowley, and her age as twenty-two, and the entire New England film world knows that the bright little stenographer for F. J. Howard and the G. F. Company at 564 Washington street, Boston, has been there for the last seven years. As for Bernard M. Corbett—well, everybody knows him as a live-wire representative of the Thomas A. Edison Kinetograph sales department and as a man with a host of friends in the motion picture business in both eastern and western cities. The best of wishes are hereby extended "the Corbetts."

William Simmons, of North Carolina, reputed to be the oldest motion picture man in that state, has spent the past several weeks in New York studying theater construction and equipment and purchasing supplies for his two houses, which are the largest in his state. He proposes to build one or two more within the next few months.

Joe Koster's European trip will cover many weeks and many cities.

Watterson R. Rothacker, general manager of the Industrial Moving Picture Company, Chicago, is receiving the congratulations of his friends on his recovery from the results of what might have been a serious accident. While visiting in Louisville, Ky., he accompanied a friend in trying out a race horse. The spirited animal threw its jockey and took a fence with Rothacker and his friend in the sulky. Rothacker was laid up for a week, but is all right again.

P. Kaufman visited Chicago recently. He heralded the fact that business is fine with the Toronto branch of the Canadian Film Exchange.

B. E. Clements is again back in New York after an extended trip through the west, when he visited his motion picture plant in California. Mr. Clements has extended business interests throughout the west, both in the legitimate and motion picture fields, and he has opened several new offices. He has arranged for the distribution of two western film productions each week, having the agency for several manufacturers in the west.

A new addition to the sales force of the Exhibitors' Advertising Company of Chicago is Mr. Gabe, formerly with the *Moving Picture World*.

Marshall Stedman, manager of the Selig western company, was visited by his father, Captain N. M. Stedman, in September. Lester Cunio, a well known actor of the same company, had his parents as guests at Canon City.

Miss Kathlyn Williams, leading woman of Selig's eastern branch company, had good fishing luck while on her recent vacation in Wisconsin. She is an expert caster and landed one of the largest small mouth black bass ever caught in Wisconsin waters. Her luck in "catchin' 'em" continued the entire week of her stay.

Chief Rising Feather and Chief Woodpecker, Chimallo Indians, are playing leads for the Universal at its western plant.

W. H. Swanson, secretary and manager of the Universal Film Manufacturing Company, is now half owner of the Rex theater in Salt Lake City, Utah. It is said Mr. Swanson paid $70,000 for his new interest.

Al E. Garcia and Mrs. Garcia gave a party at their residence in Edendale, Cal., at which Mr. and Mrs. Philbrooke, Miss Betty Harte and Miss Hazel Harte attended. Everybody had a good time even if they did talk about automobiles all the evening. Miss Harte is considering the purchase of an automobile at an early date.

H. L. Forbes is the new Universal stage director, who has the responsibility of attending to the wants of five companies. He was associated with Henry B. Harris for eight years and with Charles Frohman for six years, which experiences should enable him to withstand the rigors of picture work.

C. E. Kessnick has been given the management of the new branch established by the Mutual Film Corporation at Charlotte, N. C.

Arthur S. Marks is M. B. Dudley's press representative for the Frederick Warde feature pictures.

Alfredo Gandolfi is about ready to return to Turin, Italy, as arrangements have been satisfactorily made regarding the marketing of Ambrosia films. Mr. Gandolfi is president of the Ambrosio Film Company and has appointed M. A. Stevani president of the American Ambrosio Company, with offices at 15 East Twenty-sixth street, New York.

Maurice Costello and Miss Florence Lawrence will lead the grand march at the second annual entertainment and ball of the Motion Picture Exhibitors at the New York Palm Garden, November 14.

Ingvald C. Oes, American representative of the Great Northern Film Company, is back in New York. He brought with him from his European trip a number of Great Northern hand colored films.

John G. Clymer has deserted the staff of the New York *Herald* to act as advertising and publicity man for the Gaumont company.

Jennie Van Buskirk, "publicity man" for the Victor company, is again on the job, after a vacation spent in eastern mountains.

Manager Raver, of the Film Supply Company, has seen to it that the newspaper men will hereafter be well cared for when visiting the projection room of the company on assignment. He has had desks and seats supplied for them and the room now has the appearance of a regular theater.

H. A. Fitzgerald is renewing pleasant acquaintances with the busy film men of New York. Mr. Fitzgerald is president of the Consolidated Film and Supply Company, with exchanges in Atlanta, Dallas and New Orleans.

H. R. Raver has decided that the best distribution of Italia films will be through the Film Supply Company.

Mr. Spencer, of the Imperial Booking Company of Chicago, secured six features for booking in Illinois, Wisconsin, Indiana, Michigan and Iowa, in New York, a week ago.

Victoria Forde is making a success of ingenue roles with the Keystone company at Santa Monica, Cal.

Paul Smith, of the Circle Ranch Film Company, is Director O'Brien's new leading man at Santa Monica, Cal., and is made thoroughly competent by previous affiliations.

Director Ince accompanied Messrs. Bauman and Kessel of New York over the grounds occupied by the Bison company at their studio in Ynez canyon, Cal. Messrs. Bauman and Kessel part owners of the New York Motion Picture Company, are out to California on a tour of inspection. Mr. Fred Balshofer, the local manager, also accompanied them, and from reports entire satisfaction was expressed.

Mae Marsh joined Director Ince's company on the Pacific coast to play the ingenue roles in the vacancy created by Miss Ethel Grandin's resignation. Miss Grandin has been ill for a long time, so decided to take a long needed vacation.

John E. Brennan, of the Kalem western company, refuses to wear a White Rat button in Los Angeles again. Said he was

touched by seven different actors in one block while on a visit to the city.

Hal Reid, while engaged in a dueling scene with George Field on the Pacific coast was stabbed in the hand. The rapier pierced clear through his hand, necessitating the putting of five stitches in it.

Lem B. Parker, who directed in Chicago for the Selig company, is at the Pacific coast branch directing a company.

W. D. Emerson, a well known producer, recently with the American Film Manufacturing Company, is now with the Atlas Film Manufacturing Company.

Charlie Kessel, Keystone and Broncho brand booster, is more than pleased with the welcome which the two brands are receiving.

Edward Roskamp and his new company, the Commercial Motion Pictures Company, are well launched on the road to achievement and popularity. He is specializing in industrial and novelty films, and is not a bit sorry that he decided to take up a line of work all his own.

Herbert Brenon, besides directing films for the Imp company, is finding time to hustle in the interests of the Screen Club.

Moe Streimer, of the Theater Film Supply Company, has managed to get the better of a severe attack of pleurisy and is again busy with the company's affairs.

Miss Lucile Cox, a south side society girl of Chicago, is a new addition to the Selig staff of Chicago plant players.

C. K. Seery spent several days in New York recently, in the interests of the Majestic Film Service of Chicago, of which concern he is manager.

Carl Winterhoff has cast his lot with the Selig company and is acting in Hardee Kirkland's company.

Miss Virginia Perry and DeForrest F. Dawley have been engaged to play leads with the Vitagraph company. Mr. Dawley is an experienced director.

Harry Raver has had an attack of lumbago, but is now back at his office.

Ingvald Coes is another picture man to return from Europe. Quite content to get back, too.

Messrs. Amer of Columbus, Mandelbaum of Cleveland, and Blackman of Detroit, all representing branches of the Mutual Film Corporation in those cities, were interested visitors recently at the new factory and studio of the American Film Manufacturing Company.

Henry McRae will return to his native state, California, within a few weeks. He will go to the Edendale studio of the Selig company, where he will join the production department. He has been connected with the Selig Chicago plant for some time, but will be glad to return to the Pacific coast, where he is widely known.

Miss Fay Brierly and little Leonide Watson are two of the clever children players with the Universal company. Miss Fay is seven years old and Miss Leonide is hardly that. Roy and Mrs. Watson (Jane Keckly), who are with Mr. Montgomery's company, are Leonide's parents. As Menie in Rip Van Winkle, which role was Leonide's first real part, she insisted upon showing Rip her new garters.

George Greenbaum, representing the Vitascope Company of Berlin, has opened offices in the Exchange building, New York, and announces the company's product to be released through the General Film Publicity and Sales Company.

Thomas Nast, assistant to W. N. Selig, has been given the general management of the Selig plant on the Pacific coast. For fourteen years he has been connected with the Selig house and has been superintendent for the Chicago plant for the last several years. Mr. Nash's field of supervision in the west is a big one. The growth of the branch has been so rapid that the Edendale plant and studio comprises one square block, which is enclosed by a mission wall. In Los Angeles there is a wild animal farm of three hundred and twenty acres. The California missions and several large tracts of land are leased for an indefinite length of time and at the Los Angeles studio six producers are kept busy.

Carl Laemmle, president of the Universal, returned from his European trip quite a month earlier than he had intended. He is now in the best of health, his vacation which he took with Mrs. Laemmle and their two children having given him just the change and rest necessary. Carlsbad, Berlin, Paris and London were each visited, and Mr. Laemmle successfully directed his efforts towards the establishment of additional distributing agencies for the Universal films.

Chauncey Herbert, a popular member of the Selig producing staff, has severed his connection with that company in order to accompany his wife on a health trip through the states. Mr. Herbert hopes to return to his production work in about six months.

Miss Kathlyn Williams, leading woman of the Selig Polyscope Company's eastern branch, made several flights in the Wright biplane of Max Lillie, the aviator who has won such prominence during the recent air meet at Chicago. The flights were made before the Selig cameras and are to be used as part of a dramatic aviation story in which Miss Williams and Mr. Lillie play the principal parts. Lillie was engaged especially for this picture. It was Miss Williams' first experience of this nature.

Rich G. Hollaman's European trip was strewn with many successes, so Mr. Hollaman announces. The interests of the Simplex projecting machine was what took him abroad, where he gave demonstrations of the machine and disposed of the six he had taken with him. While in London he closed for the Australian patents to Spencers, Ltd., of Melbourne.

Ray C. Smallwood, camera man of the "101" Bison Company, has become a benedict notwithstanding the assertion made little more than a year ago that he "would not marry the best woman living." However, that was before he met Miss Ethel Grandon, leading woman of the "101" Bison Company, and who has recently changed her name to that of Smallwood.

J. A. Ross, with the British-American Film Company, spent some time in New York during September in the interest of that concern.

Charles E. Nixon, who wrote the scenarios of "The Coming of Columbus," "Daughter of the Confederacy," etc., and adapted Randall Parish's story, "When Wilderness was King," for the Selig Polyscope Company, is now a regular member of the Selig Company's scenario department and will write exclusively for this company in the future. Among the internationally famous authors who are now writing scenarios for the Selig company are Randall Parish, Molly Elliott Sewell, Albert Biglow Paine, Bertrand W. Sinclair, B. M. Bower, Roy Norton, B. M. Ferguson, Capt. Charles King and Marjorie Benton Cook.

Anthony Xydias, who has been appointed national vice-president for the state of Texas, says he intends to make the Dallas convention of October 15 and 16 an epoch in the history of the state of Texas. The exhibitors have caught the spirit of his zeal and are heartily co-operating with him in all his plans.

G. R. Nichols, a Universal director, is hard at work on Wilkie Collins' famous novel, "The Woman in White."

Pearl White is the leading woman of the new brand of Crystal films which the Universal company will begin to release October 6.

Miss Carey L. Hastings, one of Thanhouser's leading ladies, has been released by that company for a short while, to allow of her playing the star role in "Mother" for the stock company of the Prospect theater in New York city.

Miss Myrtle Stedman, of the Selig western company, is prevented from assuming picture roles, for a time, until recovered from injuries received when thrown from her pony into a cactus bush. Miss Stedman was playing in an Indian picture when the accident occurred.

Melvin C. Winstock, of the People's Amusement Company, Portland, Ore., acted as chairman of the Rotary Club's luncheon, which was a recent event at the Portland Commercial Club, and at which "Motion Pictures" was the subject of consideration. "Motion Pictures and Their Advancement" was the particular subject of the principal address, which was made by A. Bernstein.

Barry O'Neil, general director of Lubin's company No. 1, has Harry C. Myers playing leads for him at Cape Elizabeth, on the Maine coast.

E. Frank Campbell, president of the University Film Company of Los Angeles, is contemplating bringing a company of players to stage several Indian dramas in Stoddard's canyon and other retreats in the mountains to the north of Pomona.

Ned Langer, a Chicago theatrical man, has taken over the management of the Neenah theater, Neenah, Wis.

Augustus Carney, of "Alkali Ike" fame, since his recent return from Essanay's western company, has been kept busy portraying feature roles in humorous plays produced at the Argyle street plant.

S. H. McFarlane has resigned the appointment, recently given him, of general manager for the Crown Feature Film Company. His latest venture is the southern company of the Paul J. Rainey African Hunt pictures, for which company he is advance man.

Captain F. Du Quesne, a personal friend of Colonel Roosevelt, and H. A. Spanuth, of the General Film Publicity and Sales Company, have received the permission of the Roosevelt campaign managers to have their camera men accompany the colonel through his western trip.

Charles F. Atkinson, 211 Tremont street, Boston, Mass., is the purchaser, from Fred Niblo, of the latter's nine "Travel Talks," with 1,400 colored slides, 30,000 feet of motion picture

films, and the exclusive right to use Niblo's name with the same. Mr. Atkinson has arranged with W. D. Broadstreet to present the talks in a condensed form as a special educational feature in his scenic temples at Boston, Cambridge, Waltham, Auditorium at Malden, Merrimac Square theater at Lowell, and his two houses at Providence. Beginning September 30 at Malden, Mr. Atkinson will give a travelogue a week, in each of these six cities.

John Bunny has returned from fourteen weeks spent in England, where he posed as Mr. Pickwick and other characters distinctively English. As a result, the Vitagraph company will have some especially interesting films to release soon.

Al Lichtman has been appointed advertising and sales manager of the Famous Players Film Company. His former affiliation was with the Monopole Film Company.

Fred Beck, he of the Special Event Film Company, had several recent busy weeks in Colorado in the interest of the company. He is home now.

Frank C. Egan of Los Angeles, Cal., has arranged with western representatives of New York motion picture magnates to direct, stage and produce from two to six photoplays weekly for a term of three years. Talent from all parts of the country will be engaged, and several foremost actors and actresses will be featured in plays written especially for them. The statement is authorized that one hundred dollars will be paid for high class scenarios and as much as five hundred for feature plays.

Miss Jessalyn Van Trump has been sharing stellar honors lately with Miss Pauline Bush for the Western American Film Company.

Jane Bernudy, the "101" Bison lariat wonder, takes her honors modestly. She gave an exhibition of "rope spinning" recently at a theater in Santa Monica, Cal., and received great praise for the performance.

Leon J. Rubenstein is in Chicago. He used to edit *Film Reports* for the Sales company. Now he is interested in educational film subjects, and is making some of them.

Stanley H. Twist, of Selig, while engaged in overseeing a production, took advantage of an opportunity to ride a hydro-aeroplane, just for the sensation. He got more than one. The hydro turned turtle and Stanley took water for the first time. He's around town same as ever, though.

George K. Spoor, president of the Essanay Film Manufacturing Company, is now in Niles, Cal., the home of Essanay's western company. Business is the object of Mr. Spoor's trip, and he will return within the week.

Fred Balshofer, manager of the Bison company at Edendale, Cal., expects to spend several months in the New York office straightening business matters.

Herbert Bosworth, director of the Selig company at Edendale, Cal., has returned with his troupe from a month's stay at Pine Knot Lodge in Bear Valley, where a series of Indian pictures were taken.

Frank Montgomery is out of the managerial firing line at present, owing to an attack of appendicitis.

Charles C. Inslee is now playing leads for the Nestor Universal Company, directed by Otis Turner, at Hollywood, Cal.

Elmer Berger, an Edendale, Cal., picture actor, is at the Columbia hospital, where he underwent an operation for tonsilitis.

Milton K. Fahrney and Thomas Rickets are directing productions for the Nestor Universal Company at the latter's new plant at Cahuenga Pass, Cal., although the plant is not yet finished.

John Cort, president of the Cort-Kitsee company, gave the initial demonstration of the Chrono-Kinetograph, a speaking-moving-picture device, at St. Timothy Hall, Philadelphia, September 16.

ROLL OF THE STATES.

CALIFORNIA.

W. J. Chatterton will erect a $20,000 theater, and F. J. Greenwood will also erect a $20,000 theater at Tulare.

F. E. Longton, of Los Angeles, will erect a $5,000 theater on the west side of Normandie avenue, between Forty-eighth and Forty-ninth streets.

A San Diego company has opened the first motion picture theater in La Mesa. It is open on Mondays, Wednesdays and Fridays.

The Morovia Opera House, on Myrtle avenue, Morovia, has been leased by W. V. Conklin and Son, of Santa, who are making improvements and will soon open the building as a moving picture theater.

COLORADO.

Declaring that he will give Pueblo the best there is to be had in vaudeville and motion pictures, Nat Darling, of Seattle, Wash., assumed charge of the Pantages theater in Pueblo.

CONNECTICUT.

A contract has been awarded for the erection of a moving picture theater for Gerkin & Seehabel, at 1234 State street, New Haven.

Architect William Schmidt has completed the plans for the proposed business block and the moving picture theater for Spargo and Winter, at Bridgeport.

GEORGIA.

Application for a building permit has been made by J. C. Geiger and A. J. Stebbins for the construction of the proposed new combination vaudeville and moving picture theater on Broughton street, just east of Abercorn, Savannah. No name has been selected for the proposed new theater, but Messrs. Geiger and Stebbins have announced that they will hold a public contest and ask the people of Savannah to choose a name.

ILLINOIS.

H. I. Dalsey, architect, 1122 Throop street, is taking bids on a theater to be built on Irving Park boulevard and Robey street, Chicago.

Bids are being taken on a theater building for C. Rolandsen, owner, on Fullerton avenue, near Kedzie, Chicago.

Hirsch Amusement Company has incorporated at Chicago with a capital of $6,000; Walter J. Spengler, David Lovinson, Eugene F. Kline.

Jacksonville is to have a new theater on Fourth, between Monroe and Adams streets.

C. A. Schulz has taken charge of the opera house at Dallas City. He will run moving pictures.

Biefield, Hersh & Company, 76 West Monroe street, Chicago, is building a new theater at 3723 West Twelfth street.

INDIANA.

Philip Holzman has planned the building of a nickel theater in the rear of two new store buildings, which he will put up at 626 and 628 Main street, Evansville.

IOWA.

I. B. Balluff will open a picture show in East Davenport.

Storm Lake is to have a new theater. It will be called the Princess.

KANSAS.

The Gem theater, Topeka's newest motion picture house, elaborate in appointment and design and gracious in management, has opened to the public. A feature new to the motion picture houses of Topeka is the passing of ice water at frequent intervals. The aim of the management is to give the best to the Gem patrons. The pictures shown are the very latest and best that can be procured and a complete change of program is given every day. The Gem is under the management of Mrs. C. A. McGuigan.

Film companies have increased the price of films and the moving picture show managers of Wichita now charge ten cents admission Saturdays instead of five cents. The higher cost of everything and the desire to take better care of the crowds Saturday are two of the reasons for the increase in price. Managers of the six Wichita moving picture houses are: Novelty, J. C. Willis; Marple, William Barie; Star, Charles McCollister; Colonial, N. H. Spitzer; Yale, Mrs. Mamie Freese, and Elite, Wright Brothers.

MARYLAND.

J. C. Speddon, 1640 Hanover street, is preparing plans for moving picture parlor at 1627 Pennsylvania avenue, Baltimore, to cost $12,000.

MASSACHUSETTS.

It is understood that several large moving picture concerns are desirous of securing the Warren Avenue Baptist Church edifice, in Boston, for a picture house. The announcement that the Warren Avenue Baptist Church would join with the First Baptist Church, at the corner of Clarendon street and Commonwealth avenue, was before the public but a very few days when these representatives picked not only the site but the building itself as the place they desired. In the opinion of at least two of the companies, the building would, with very slight alterations, make an ideal moving picture house.

MICHIGAN.

Gus Cook has bought one of the biggest motion picture and vaudeville houses in St. Joseph.

MISSOURI.

Jarboe, Minnis & Woodlan are making preparations to open up a new moving picture show at Norborne. They now own the Star theater here and another picture show at Brunswick.

MONTANA.

The Orpheum theater, at Helena, has changed hands and is now the property of Julius Mitchke.

NEBRASKA.

John F. Bruhn has purchased a moving picture show in Bloomfield.

NEW JERSEY.

The Scarlett Motion Picture studios have incorporated to manufacture cameras, lenses, etc. Capital, $300,000. Incorporators: E. L. Marple, F. N. Gaskill, C. DeF. Besore, in Camden.

The company which was granted a license by the Montclair council to erect a moving picture theater at Valley road and Bloomfield avenue, that town, has submitted plans of its proposed building to the police committee of council. The theater will have a seating capacity of 1,350 and will be fireproof. The estimated cost of the proposed building is between $50,000 and $60,000.

NEW YORK.

Richard III. Film Company, New York City, has been organized. Capital stock, $10,000; to organize, produce and improve on an elaborate motion picture film of the play, entitled "Richard III. With Frederick Warde in the Title Role." Incorporators, Arthur S. Marks, New York City; Ernest C. Warde, Cecil Magnus, Brooklyn, N. Y.

The Ambrosio American Company, Manhattan, has formed to manufacture motion pictures; capital, $25,000. Incorporators: Ad. Foshay, 21 Park Row, Max Greenberg, 32 West 112th street, both of New York City; and Jos. Weed, 150 Hicks street, Brooklyn.

A theater that will be the smallest in New York is to be built in the yard of two old dwellings at 66 and 68 West Thirty-eighth street. It will accommodate 266 people. The orchestra will hold 98, the balcony 91 and the gallery 77. The stage will be 19 feet wide and 14 feet deep and will be devoted to vaudeville and moving pictures. Although the theater will be three stories high, it will have an area of only 40x37 feet. It will cost $6,000. Entrance will be through the dwellings, which are used as bachelor apartments.

The Whyte-Wheeler Motion Picture Company, Manhattan, has incorporated to manufacture motion picture machinery, etc.; capital, $25,000. Incorporators: Louis J. Rosett, 29 Liberty street; Lily Rosett, 14 West One Hundred and Seventh street, New York City; Allan A. Deutsch, 405 Graham avenue, Brooklyn.

The Louis Becker Company has leased for the Riverside Viaduct Realty Company the plot 75x100 on the north side of One Hundred and Fifty-seventh street, 75 feet west of Amsterdam avenue, New York, for a term of twenty-one years to the Palace Theater, Inc. The owners will build for the lessees a moving picture theater.

The Schyuler, Eighty-second street and Broadway, New York, has reopened with a straight picture show. Bernard Bimberg and Max Plohn run the house.

Warner's Feature Film Company has incorporated at Manhatttan; capital stock, $100,000. Incorporators: Albert Warner, Harry M. Warner, 145 West Forty-fifth street, New York City.

Plans for one of the most pretentious and uniquely appointed picture playhouses in Syracuse are being prepared by Architect E. A. Howard, which will transform the two vacant stores in the Bastable Block at Nos. 107 and 109 South Warren street, into a picture theater. The estimated expense of the installation of a new and elaborate front and a modern seating system is in the neighborhood of $2,000. The new playhouse, which will be known as the Model theater, will have Frederick Bastable as the manager.

W. E. D. Stokes has leased the property at 2631 Broadway, New York, to the Quincy Amusement Company, which will erect a moving picture and vaudeville theater.

Goercke & Company will erect a moving picture theater on the north side of Central avenue and Ninth street, in New York. It has been leased to Essex Amusement Company by Lowy, Benger & Finger Company.

The Universal Photo Play Company, of Manhattan, $10,000, has been incorporated by Frederick M. McClintic, Lebaum M. McClintic, George W. Reiff.

Claude L. Jones will build a picture theater in Driving Park avenue, near Dewey avenue, Rochester. The new house is to be of brick and tile, cost $10,000 with a front elevation of two stories. There are already fifty-one strictly moving picture houses in the city and an inspection of them, which it is expected will occupy a month's time, is now being made by H. M. Hudson, an inspector from the state fire marshal's office.

Edward Clark, of Dunkirk, is planning to build a theater in Olean. The site favored is on Union street.

OHIO.

On Vine street, Cincinnati, just north of Clinton avenue and north of Mulberry street, two motion picture houses will be built.

Architect Andrew R. James has closed bids for a moving picture and vaudeville house for Dr. Edwin Behyner, on Eastern avenue, between Delta and Stanley avenue, Cleveland.

A theater of strictly modern design will be built on the property located 300 feet west of East Fifty-fifth street, on Euclid avenue, almost opposite the Euclid-Penn theater, Cleveland. The property, 100 feet on Euclid avenue, and 268 feet deep, recently was taken under a ninety-nine-year lease by the Euclid-Fifty-fifth Street Company, on a valuation of $1,000 per front foot. The building will be three stories, of brick, concrete and steel. It will have three store rooms on the ground floor and offices above. The theater will have a capacity of 1,500 people.

G. W. Hill & Company, motion picture operators in Cincinnati, will build a theater of the five-cent type on the north side of Liberty street, just east of Baymiller street, from plans to be prepared by Architects Robertson & Fahnestock. It will contain about 600 seats and will cost about $10,000, the dimensions being 50x100 feet. The company is now operating the Liberty, in the same block, but since it conflicts with the building commissioner's office, a new one will be constructed.

PENNSYLVANIA.

Plans are under way for the construction of five new motion picture theaters, four in West Philadelphia, and one in Frankford, and for the reconstruction and enlargement of another in the southern section of the city. This, in conjunction with the large number of such places already in operation all over the city, is regarded as an indication that the popularity of this class of public amusement is on the increase. It is estimated that not far from a quarter of a million dollars will be expended in these ventures, for construction work alone, exclusive of the cost of the sites. Included in the list of new structures are: one 90 feet by 160 feet at Frankford avenue and Margaret street, Frankford, to cost about $100,000; one 89 feet by 109 feet on Fifty-second street, above Market street, to cost about $75,000; one 50 feet by 107 feet, on Chestnut street, west of Thirty-third street; one 60 feet by 100 feet, to be built at Redfield street and Lansdowne avenue, and a fourth at Sixty-second street and Woodland avenue.

Progress on the construction of the big stone addition to the William Penn theater, Sixth and Edgmont avenue, Chester, is rapid.

Harris & Davis have awarded contracts for the erection of a motion picture theater at East Liberty to have a seating capacity of 3,000.

Robert Hamilton will break ground for a new moving picture show on the south side of Lansdowne avenue, west of Redfield street, at Philadelphia.

George H. Chapman will erect a one-story moving picture theater, 44.9 by 85 feet, one the south side of Orthodox street, west of Paul, Frankford, to cost $5,000.

SOUTH CAROLINA.

The Savoy, Jos. B. Wylie's new picture show, has opened and is well patronized. The theater is situated in the old Standard Pharmacy building, and is elegantly furnished.

SOUTH DAKOTA.

Milton Douglas is arranging to install a moving picture show in the Colgrove building, at Faulkston.

C. H. Oldham and Howard Henry will open a picture show in the old Hopkins & Carroll building, in Gregory.

G. D. Smith, proprietor of the Olympia theater, has leased a room at 127 North Phillips avenue, Sioux Falls, until recently occupied by a confectionery store, and will put in a moving picture house. The management will be in the hands of his son.

TENNESSEE.

By means of free moving picture shows in the public parks, Nashville hopes to educate its citizens to combat tuberculosis. Other pictures will be intermingled with those on consumption, in order that interest in the performances may not wane.

TEXAS.

Forest Budd, of Beaumont, has perfected arrangements whereby he will establish a moving picture theater in the apartment of Link building No 2, at Orange.

The Wigwam theater, at El Paso, has been closed and will be enlarged and beautified to make it the most beautiful moving picture theater in the southwest. The Silver Grill restaurant, adjoining it on the east, has also been closed and the two rooms will be converted into one large auditorium for the new Wigwam theater. The upstairs is also to be utilized, making the auditorium of the theater two stories high with room in the rear for a gallery. The new theater will be fireproof, with concrete floor and exits on the alley. Opera chairs will be installed. An indirect system of lighting will be used by which the aisles will be illuminated from below and all of the lights will be planned by the indirect system of illumination.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date.	Title.	Maker.	Length.
9-3	An Equine Hero	Selig	1,000
9-3	Coronets and Hearts	Vitagraph	1,000
9-4	Down Through the Ages	Kalem	1,000
9-4	The Bank Cashier	Lubin	1,000
9-4	Captain Barnacle's Legacy	Vitagraph	1,000
9-5	The Obsession	Melies	1,000
9-5	The Penalty Paid	Pathe	
9-5	Sergeant Byrne of the N. W. M. P.	Selig	1,000
9-6	Believe Me, if All Those Endearing Young Charms	Edison	1,000
9-6	Twilight	Essanay	1,000
9-6	The Loneliness of the Hills	Kalem	1,000
9-6	A Romance of the Coast	Lubin	1,000
9-6	Circumstantial Evidence	Selig	1,000
9-7	The Sacking of Rome	Cines	770
9-7	The Darling of the C. S. A.	Kalem	1,000
9-7	A Wasted Sacrifice	Vitagraph	1,000
9-9	An Unseen Enemy	Biograph	
9-9	The Girl Reporter's Big Scoop	Kalem	1,000
9-9	The Half-Breed's Sacrifice	Lubin	1,000
9-9	The Blighted Son	Pathe	
9-9	The House of His Master	Selig	1,000
9-9	The Road to Yesterday	Vitagraph	1,000
9-10	A Woman of Arizona	Essanay	1,000
9-10	The Conspiracy of Catiline	Cines	885
9-10	The Fighting Instinct	Selig	1,000
9-10	The Higher Mercy	Vitagraph	1,000
9-11	Black Beauty	Pathe	
9-11	The Hindoo's Curse	Vitagraph	1,000
0-12	Blind Love	Biograph	
9-12	Betty and the Roses	Lubin	1,000
9-12	The Unworthy Son	Melies	1,000
9-12	Anguished Hours	Pathe	
9-12	The Indelible Stain	Selig	1,000
9-13	The Dam Builder	Edison	1,000
9-13	For Her Lord	C. G. P. C.	
9-13	The Street Singer	Kalem	1,000
9-13	Buster and the Pirates	Lubin	
9-13	The Trade Gun Bullet	Selig	1,000
9-13	The Loyalty of Sylvia	Vitagraph	1,000
9-14	Broncho Billy Outwitted	Essanay	1,000
9-14	Honors Divided	Cines	1,075
9-14	A Trustee of the Law	Lubin	1,000
9-14	Saved at the Altar	Pathe	
9-16	The Daughter of the Spy	Cines	1,000
9-16	The Parasite	Kalem	1,000
9-16	The Sleeper	Lubin	1,000
9-16	The Substitute Model	Selig	1,000
9-16	Captain Barnacle's Waif	Vitagraph	1,000
9-17	The Governor	Edison	1,000
9-17	Neptune's Daughter	Essanay	1,000
9-17	The Brand Blotter	Selig	1,000
9-17	The Troubled Trail	Vitagraph	1,000
9-18	In Peril of Their Lives	Kalem	1,000
9-18	The Bandit's Spur	Pathe	1,023
9-18	A Vitagraph Romance	Vitagraph	1,000
9-19	Two Daughters of Eve	Biograph	
9-19	A Child's Devotion	Lubin	1,000
9-19	The Prisoner's Story	Melies	1,000
9-19	The Desperado	Pathe	1,007
9-19	Into the Genuine	Selig	1,000
9-20	Hearts and Diamonds	Edison	1,000
9-20	Max's Tragedy	Pathe	794
9-20	The Indian Mutiny	Vitagraph	
9-21	Betrayed for Love	Cines	1,000
9-21	The Grandfather	Edison	1,000
9-21	The Grit of the Girl Telegrapher	Kalem	1,000
9-21	Silver Moon's Rescue	Pathe	997
9-21	Adventure of the Italian Model	Vitagraph	1,000
9-23	Friends	Biograph	
9-23	A Detective's Strategy	Selig	1,000
9-23	Bobby's Father	Vitagraph	1,000
9-24	A Cavalier's Romance	Cines	667
9-24	The Little Girl Next Door	Edison	1,000
9-24	The Cattle Rustlers	Selig	1,000
9-25	The Renegades	Lubin	1,000
9-25	The Sacrifice	Eclipse	1,000
9-25	Pais	Pathe	
9-25	Partners	Selig	1,000
9-25	Bill Wilson's Gal	Vitagraph	1,000
9-26	The Beach Combers	Melies	1,000
9-26	The Pity of It	Selig	1,000
9-26	The Signal Fire	Vitagraph	1,000
9-27	Mary in Stageland	Edison	1,000
9-27	The Voice of Conscience	Essanay	1,000
9-27	The Heart of John Gramm	Kalem	1,000
9-27	The Musketeer's Conscience	C. G. P. C.	
9-28	'Ostler Joe	Edison	1,000
9-28	An Indian Sunbeam	Essanay	1,000
9-28	The Apache Renegade	Kalem	1,000
9-28	The Doctor's Debt	Lubin	1,000
9-28	The Filibuster's Ship	Pathe	
9-28	The Irony of Fate	Vitagraph	1,000

COMEDY.

Date.	Title.	Maker.	Length.
9-10	Love's Progress	C. G. P. C.	
9-11	The Stranger and the Taxicab	Edison	1,000
9-11	Dr. Skinnem's Wonderful Invention	Kalem	
9-11	A Red-Hot Courtship	Lubin	432
9-11	His First Auto	Lubin	625
9-12	The Listener's Lesson	Essanay	1,000
9-13	Billy McGrath's Love Letters	Essanay	1,000
9-13	Never Again	Lubin	
9-14	A Railroad Lochinvar	Kalem	1,000
9-14	Popular Betty	Vitagraph	400
9-14	The Fortune in the Tea-Cup	Vitagraph	600
9-16	Love's Messenger	Biograph	
9-16	Stern Papa	Biograph	
9-17	The Elopement	Pathe	784
9-18	Lazy Bill Hudson	Edison	490
9-18	When Father Had His Way	Lubin	1,000
9-18	A Country Holiday	Eclipse	730
9-19	The Mixed Sample Trunks	Essanay	1,000
9-20	The Love Test	Essanay	1,000
9-20	Chips of the Old Block	Kalem	
9-20	No Trespassing	Lubin	
9-21	Alkali Ike's Pants	Essanay	1,000
9-21	His Pair of Pants	Lubin	600
9-21	His Trade	Lubin	400
9-23	How Bobby Joined the Circus	Edison	650
9-23	Fat Bill's Wooing	Kalem	
9-23	Roost, the Kidder	Kalem	
9-23	A Gay Time in Quebec	Lubin	1,000
9-24	His Lordship, the Valet	Vitagraph	1,000
9-25	Cynthia's Agreement	Edison	1,000
9-25	The Adventure of the Button	Essanay	1,000
9-25	Queen of the Kitchen	Kalem	
9-26	A Disappointed Mamma	Biograph	
9-26	A Mixed Affair	Biograph	
9-26	A Little Louder, Please	Essanay	1,000
9-26	Buster and the Gypsies	Lubin	
9-27	The Water Wagon	Lubin	
9-27	The Borrowed Umbrella	Selig	
9-27	The Counts	Vitagraph	600
9-27	Weary Starts Things in Pumpkinville	Vitagraph	400
9-28	Reuben and the Boys	Cines	975

EDUCATIONAL.

9-14	The Rescue, Care and Education of Blind Babies	Edison	
9-18	National Soldiers' Home, Virginia	Edison	510
9-20	Tilley's Bird Farm	Kalem	
9-20	Life and Customs of the Winnebago Indians	Selig	1,000

TOPICAL.

9-13	The Late Harriet Quimby's Flight Across the English Channel	C. G. P. C.	1,000
9-16	Pathe's Weekly, No. 38	Pathe	1,020
9-17	Traditional Customs in Southern Italy	Cines	430
9-20	The Burning of the Match Factory	Vitagraph	
9-23	Pathe's Weekly, No. 39	Pathe	

SCENIC.

9-17	Amalfi, Italy, and Surroundings	Cines	225
9-17	Gerone, the Venice of Spain	Pathe	243
9-18	New Plymouth	Eclipse	250
9-20	The Edmunds Klamm Ravine	Pathe	220
9-23	Beneres and Agra, India	Edison	350
9-24	Castrovillari, Southern Italy	Cines	325
9-24	Across the Broad Pacific	Essanay	
9-25	Along the River Nile	Kalem	
9-26	Glacier National Park	Pathe	
9-28	Quaint Sights in Sardinia	Cines	205

INDUSTRIAL.

9-17	A Gun Factory	Cines	320
9-20	Turpentine Industry	Lubin	
9-27	Harvesting Alfalfa in New Mexico	Selig	

JUVENILE.

9-24	The Princess and the Merchant	C. G. P. C.	

MISCELLANEOUS.

9-26	The Andrew	Pathe	

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.

TUESDAY: Edison, Essanay, Cines-Kleine, Pathe, Selig, Vitagraph.

WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Lubin, Pathe, Selig, Vitagraph.

THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date.	Title.	Maker.	Length.
8-23	A Stubborn Child	Nestor	
8-23	Her Cousin Fred	Victor	
8-24	The Deputy's Duty	Comet	1,000
8-24	For Her Sister's Sake	Great Northern	944
8-24	North of 43	Reliance	1,000
8-24	For Love, Life and Riches	Bison	
8-24	The Courage of Fear	Milano	
8-25	When a Count Counted	Thanhouser	1,000
8-25	The Will	Eclair	
8-25	The Leader of the Band	Rex	
8-26	The Jealous Rage	American	
8-26	A House Divided	Comet	
8-26	Making Good	Imp	
8-26	The Story of a Wallet	Nestor	
8-26	The Foundling	Champion	
8-27	The Bandit's Gratitude (N. Y. M. P. Co.)	"101" Bison	1,000
8-27	The Story of Chopin	Gaumont	
8-27	A Disputed Claim	Majestic	
8-27	Lucile	Thanhouser	2,000
8-27	Baby Fingers	Gem	
8-27	Dolls	Eclair	
8-28	The Lonesome Trail Pioneers	American	
8-28	Thelma	Reliance	2,000
8-28	An Exciting Outing	Powers	
8-28	Uncle Bill	Nestor	
8-29	An Old-Fashioned Girl	Rex	
8-29	A Happy Family	Imp	
8-30	The Winning Punch	Victor	
8-30	Life's Lesson	Powers	
8-30	The White Lie (N. Y. M. P. Co.)	"101" Bison	2,000
8-30	Playing Trumps	Solax	
8-31	The Moonshiner's Task	Comet	1,000
8-31	Love is Blind	Great Northern	943
8-31	The Secret Service Man	Reliance	
8-31	A Circus Romance	Milano	
8-31	A Shot in the Dark	Bison	
9-1	Two Brave Little Hearts	Eclair	
9-2	In Honor Bound	Rex	
9-2	The Greaser and the Weakling	American	1,000
9-2	The Love Test	Imp	1,000
9-2	On the Border Line	Nestor	
9-2	The Maid of the Rocks	Champion	
9-3	The Celebrated Case	Gem	2,000
9-3	The Arizona Land Swindle	Bison	
9-3	For the Honor of the Tribe	"101" Bison—N. Y. M. P. Co.	
9-3	The Refugee's Casket	Gaumont	
9-3	Mabel's Beau	Majestic	
9-3	The Voice of Conscience	Thanhouser	1,000
9-4	Love Will Find a Way	Powers	
9-4	The Evidence	Nestor	
9-4	The Marked Gun	American	1,000
9-4	The Heart of a Cossack	Reliance	
9-4	The Fight in the Dark	Solax	
9-5	From the Wilds	Rex	
9-5	Tares of the Wheat	Imp	1,000
9-5	The Guest at the Parsonage	Eclair	
9-5	A Midnight Encounter	Gaumont	
9-6	After All	Victor	
9-6	His Weakness	Powers	
9-6	An Old Tune	"101" Bison—N. Y. M. P. Co.	
9-6	A Cripple's Folly	Lux	990
9-6	His Father's Son	Thanhouser	1,000
9-7	Victims of Ingratitude	Milano	2,000
9-7	The Bully and the Shrimp	Reliance	
9-7	A Waif of the Mountains	Comet	1,000
9-8	The Solemn Hour	Itala	
9-8	The Ghost of a Bargain	Rex	
9-9	The Intrigue	Imp	
9-9	In the San Fernando Valley	Nestor	
9-9	The Dawn of Passion	American	1,000
9-10	A Tune of Fate	Gem	
9-10	A White Indian	Bison	
9-10	The Fugitive	"101" Bison—N. Y. M. P. Co.	
9-10	Love's Serenade	Gaumont	
9-10	Lola's Sacrifice	Majestic	
9-10	A Star Reborn	Thanhouser	1,000
9-11	The Men Within	Nestor	
9-11	Vengeance that Failed	American	
9-11	Love Knows No Laws	Reliance	
9-12	The Squatter's Rights	Rex	
9-12	Human Hearts	Imp	2,000
9-12	Title Not Reported	American	
9-12	The Plague-Stricken City	Gaumont	
9-13	All for Love	Victor	
9-13	The Supreme Power	Powers	
9-13	A Frontier Child	"101" Bison—N. Y. M. P. Co.	
9-13	Tommy's Playmate	Lux	980
9-13	The Soul of the Violin	Solax	
9-13	The Birth of Lotus Blossom	Thanhouser	1,000
9-14	The Wedding Gift	Milano	
9-14	The Girl from the Golden Run	Bison	
9-14	For Love of Her	Reliance	
9-14	A Frontier Soldier of Fortune	Comet	1,000
9-15	A Woman's Duplicity	Itala	
9-16	The Fear	American	1,000
9-16	The Round-up in the Hills	Comet	1,000
9-16	The Dummy Director	Champion	
9-16	The Horse Thief's Daughter	Nestor	
9-17	The Penalty	"101" Bison (N. Y. M. P. Co.)	
9-17	The Ranchman's Awakening	Bison	
9-17	Queen Elizabeth's Token	Gaumont	
9-17	Down by the Sounding Sea	Gem	
9-17	Thorns of Success	Majestic	
9-17	The Mail Clerk's Temptation	Thanhouser	
9-18	Wun Lung's Strategy	American	1,000
9-18	Sundered Ties	Broncho	
9-18	Caleb West	Reliance	2,000
9-19	The Foreclosure	American	1,000
9-19	Filial Love	Eclair	2,000
9-19	Kings in Exile	Gaumont	2,000
9-19	Sweet Alice Ben Bolt	Imp	1,000
9-19	Faraway Fields	Rex	
9-20	The Doctor's Double	"101" Bison (N. Y. M. P. Co.)	
9-20	The Little Beggar Boy	Lux	963
9-20	The Life of a Rose	Solax	
9-20	Two Souls	Thanhouser	1,000
9-20	Fate's Way	Powers	
9-21	The Massacre of Santa Fe Trail	Bison	2,000
9-21	The Blind Musician	Imp	
9-21	The Redemption	Reliance	
9-21	The Heir to Bear Creek Ranch	Comet	1,000
9-22	A Frivolous Heart	Eclair	
9-22	The Conflict's End	Rex	
9-22	At the Foot of the Ladder	Thanhouser	1,000
9-23	White Treachery	American	1,000
9-23	Reaping the Harvest	Comet	1,000
9-24	The Hidden Trail	"101" Bison (N. Y. M. P. Co.)	
9-24	The Word of Honor	Eclair	
9-24	The Heart of a Red Man	Gaumont	
9-24	The Butterfly	Majestic	
9-24	Undine	Thanhouser	
9-25	Bad Pete's Gratitude	American	1,000
9-25	His Better Self	Broncho	
9-25	The Geranium	Reliance	
9-26	The Old Clock on the Stairs	Eclair	
9-26	The Stolen Cub	Gaumont	
9-27	On the Firing Line	"101" Bison (N. Y. M. P. Co.)	
9-27	The Fugitive	Solax	
9-27	And the Greatest of These is Charity	Thanhouser	1,000
9-28	The Rustler's Treachery	Comet	1,000

COMEDY.

8-20	Wanted, a Wife in a Hurry	Eclair	
8-23	Uncle's Favorite Pudding	Lux	744
8-23	What the Milk Did	Powers	
8-24	Chappie the Chaperon and the Great	Imp	
8-25	A Corner in Kisses	Majestic	
8-28	His Double	Solax	
8-29	Marriage on the Run	Gaumont	
8-30	The Girls and the Chaperon	Nestor	
8-31	A Case of Smallpox	Imp	
8-31	Her Burglar	Imp	
9-1	The Chaperon	Majestic	
9-2	The Dentist's Dilemma	Comet	
9-3	The Actress Pulls the Strings	Eclair	
9-5	A Midnight Encounter	Gaumont	
9-6	The Girls and the Chaperon	Nestor	
9-6	Open to Proposals	Solax	
9-7	Lem's Hot Chocolate	Imp	
9-7	Queenie and the Cannibal	Imp	
9-7	The Afflicted Governor	Great Northern	496
9-7	The Spring Lock	Great Northern	457
9-8	The Pleasures of Camping	Majestic	
9-8	Willie's Dog	Majestic	
9-8	Don't Pinch My Pup	Thanhouser	1,000
9-9	The Trysting Tree	Champion	
9-9	A Romantic Suicide	Comet	
9-10	The Haunted Bachelor	Eclair	
9-10	The Marshall's Honeymoon	Eclair	
9-11	His First and Last Appearance	Powers	
9-11	Treasurers on the Wing	Solax	
9-12	The Rancher's Lottery	Eclair	
9-13	Three Love-Sick Cow-Boys	Nestor	
9-14	Dolly, the Tom Boy	Imp	
9-14	Dick's Predicament	Imp	
9-14	Aunt Jane's Will	Great Northern	1,000
9-15	A Marriage of Convenience	Eclair	
9-15	Cupid vs. Cigarettes	Majestic	
9-15	Orator, Knight and Cow	Thanhouser	1,000
9-15	Lost, a Husband	Rex	
9-16	The Millionaire Cop	Imp	
9-17	My Wife's Away, Hurrah!	Eclair	
9-18	A Western Vacation	Nestor	
9-18	All on Account of a Widow	Powers	
9-18	The Spry Spinsters	Solax	
9-20	Won by a Call	Nestor	
9-20	Flo's Discipline	Victor	
9-21	Benoit's Fortune	Great Northern	1,000
9-21	The Exchange of Labels	Imp	
9-21	The Two Overcoats	Milano	
9-21	Bonafacio in Society	Milano	
9-22	Toto's Talisman	Itala	
9-22	A Naughty Boy	Itala	
9-22	Mary's Chauffeur	Majestic	
9-23	Cohen Collects a Debt	Keystone	
9-23	The Water Nymph	Keystone	
9-25	Bedelia and Her Neighbor	Reliance	
9-25	The Love of the Flag	Solax	
9-28	A Child of Genius	Great Northern	679
9-28	The Cuckoo Clock	Reliance	
9-28	A Sly Servant	Great Northern	314
9-29	His First Law Suit	Itala	
9-29	A Nail in the Shoe	Itala	
9-29	Love and Sacrifice	Eclair	
9-30	The Worth-While Wedding	Comet	1,000

EDUCATIONAL.

9-21	The Eclipse of the Sun	Gaumont
9-28	Life in Caucasia	Gaumont

TOPICAL.

9-11	Gaumont's Weekly	Gaumont
9-18	Gaumont's Weekly	Gaumont
9-21	The Funeral of General Booth	Gaumont
9-25	Gaumont's Weekly	Gaumont

VOL. VIII. OCTOBER 12, 1912. No. 8

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

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OCT. 14 1912

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Scene from Selig's Three-Reel, "Monte Cristo."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

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CHICAGO, OCTOBER 12, 1912

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MOTOR DRIVE MADE SAFE.

MOTOR DRIVE for projection machines has many advantages over hand drive. The uniformity of speed, the absence of that slight but quite perceptible oscillation caused by the down pressure on the crank, make the use of a motor a distinct advance. Hand drive, indeed, is an anachronism in this day of mechanical perfection.

The motor would have superseded the manual method long ago were it not for one seemingly fatal weakness—which, strange to say, is a fault not of the motor or the machine, but of the attending operator—the human equation.

All modern projecting machines are provided with safety shutters—metal shields which are automatically interposed between the light and the film when the crank speed falls below a certain point. Thus should the film stick at the gate or break, the operator would naturally stop cranking and the shield would fall and protect the film at the aperture. So the very act that might create a dangerous condition is made to assure additional safety.

With motor drive, of course, no such advantage exists. When the film sticks or breaks the motor will not stop. On the contrary, relieved of a part of its load, it is apt to accelerate its speed and so prevent the fire-shutter from performing its function at all. If left to itself, the result of such a condition would inevitably prove disastrous; for the concentrated rays of the arc, playing upon the unprotected surface of the film at the aperture, will ignite it in three seconds or less.

This fault would be of no particular moment were there any assurance that the operator had his hand constantly near the electric switch, ready to snap off the current at the first intimation of trouble. It is practically as easy to open a switch as it is to stop turning a crank. But the trouble is that the motor operates the machine in a perfectly satisfactory manner without any attention whatever. This fact the operator discovers immediately and (familiarity breeding contempt) he soon finds it easy to divert his attention to other things. In this he is only human. We would all do the same thing under the circumstances.

The most obvious remedy for this weakness is to provide a spring switch or push button, normally open, which must be held closed by the operator, thus engaging his attention. Unfortunately, it is impossible to make such a device fool-proof. Any spring switch or push button that can be operated by hand can be held closed by hanging a weight upon it, or propping it up with a stick, or wedging it with a bit of wood—or the wire connections themselves may be short-circuited with a piece of metal. Of course, such an action would be more unscrupulous on the part of the operator than mere neglect, since it constitutes a positive act of disobedience instead of a negative. But that eliminates only a portion of the opportunities for trouble.

Sad to relate, there are not a few operators who would not hesitate to gain a little freedom by fastening the switch.

It is a safe axiom that when a demand really exists, some inventor will proceed to supply it. The safeguard for motor drive has already arrived. Moreover, it has the sanction of the National Board of Underwriters and is now in actual service in a picture theater.

This device, on which thoroughly protective patents have already been allowed, has been subjected to the most severe tests and has not failed. It relies on the simple principle of film tension. Should the film either stick or break, a circuit breaker acts instantly to cut off the current from both the motor and the arc. Furthermore, it is impossible to bring the arc into position to throw its rays on the film unless the latter is moving at normal speed through the gate.

In short, the inventor seems to have achieved that mechanical triumph, an automatic motion picture projector. The human operator ceases to be a crank turner and becomes a supervisor—an engineer. He is there to see that everything goes well, to act in emergency, to see that the projection is perfect, to improve the show if possible. And in the meantime the little electric motor is grinding out perfect pictures, rock-steady and smooth as velvet.

Motor drive is bound to succeed hand drive universally. The next issue of Motography will describe the apparatus which has rendered it practicable.

IMAGINATION IN PICTURES.

MARCEL PREVOST, dramatist, in a recent issue of the Paris *Figaro,* replied to a question whether motion pictures are harmful to the legitimate theater by stating that while he likes the pictures, their authors are lacking in imagination. Thus is reopened the old discussion of ways and means to induce the high class author to devote some of his talent, at least, to the picture.

Admitting, for the sake of providing editorial material if for nothing more, that M. Prevost is justified in his criticism, and admitting that dramatists of the legitimate (like M. Prevost) as well as the authors of printed fiction do *not* lack imagination, the solution of the difficulty would seem to lie in persuading these specially happy mortals to contribute an occasional scenario for the silent studio.

Far from us be it to condemn untried any scheme calculated to inspire the picture with imagination. Indeed, this thing of securing scenarios from authors of national fame has been done several times in this country—and excellent pictures they made, too. The question is, were these specially fathered pictures as much better than the ordinary run as the great author's printed story is better than the average? Differently worded, can the great author produce a film story good enough to be immortal, when motion pictures are, generally speaking, of such high mortality?

The best motion picture dramas produced today are reproductions of literary classics. These films do not achieve immortality; they merely further assure the immortality of the original work. Why cannot a photodrama be produced fine enough to live on its own merit—why must the picture always seem to be secondary while literature and the drama continue to furnish the primary motives?

The answer lies in the peculiar requirements of photoplay authorship. The writer of printed fiction is a master of *words.* He revels in artful phrases and unique constructions. He woos immortality not by his plots, but by his clever handling of words—his "style."

When this same author attempts a photoplay, he is shorn of his power. His words—the secret of his success—count for naught.

The photodrama will become truly great, in a specific sense, when it has developed its great men. The photoplay author of fame must be a specialist. And the art is still young—very young.

M. Prevost says the authors lack imagination. Perhaps he forgets that a picture is a very definite, concrete thing. The author of imagination is the one who can stimulate imagination in his audience. The typical photoplay leaves little to the imagination—far less than the drama or the novel. That may be because the people are drama-and-novel trained. They are becoming photoplay trained. Another generation may make the photoplay primary and the drama and novel secondary.

MORE TALKING PICTURES.

Large assemblages have viewed the demonstrations of the Chrono-Kinetograph, a speaking and moving-picture apparatus invented by Isadore Kitsee.

Dr. Kitsee, the inventor and patentee of the Chrono-Kinetograph, made his first attempt to master a device for the development of speaking-moving pictures in the year 1905. In his laboratories in Philadelphia he first produced films in which, through a chemical process, the exact spacing was attained. Later on he used electromagnetic means for this purpose evolving his present device, which may be applied to any of the existing types of projecting machines, synchronizing the same with any existing types of phonograph machines; in other words, given a picture house already equipped with a projecting machine Dr. Kitsee is able to synchronize the same with a phonograph of any type desired, either of his own invention or any of the machines already on the market.

CURFEW AT NINE.

The curfew law has been proclaimed in Rahway, N. J., and as a result moving picture managers are up in arms. All boys and girls must be in the house at 9 o'clock, when the reformatory whistle sounds.

Chief "Dave" Ramsey, formerly a county constable, says he is never out after 9 o'clock and he doesn't want the young of the somnolent city at large after that unseemly hour.

Louis A. Geleng, camera man, has returned from Panama and the Canal Zone, where he has been taking pictures of the "Big Ditch" in two ways. At first views were taken from the platform of a flat car; then Mr. Geleng went up in the air with Aviator Clarence De Giers and took views of the canal and of the cities of Panama and Colon. It is expected that the venture will yield about two reels of interesting pictures which are owned by the Aviation Film Company.

A moving picture plant, the first to be established in the Orient, will be erected in Manila in the near future if the plans of the Oriental Moving Picture Company, recently incorporated, are carried out. The new company intends to establish branches where moving pictures may be shown in nearly every town in the Philippines, besides in the larger cities of China and Japan. Branches in Hongkong and Shanghai have already been planned for.

Opie Read in "The Starbucks"

An American Two-Reel

OPIE READ plays the role of Jasper Starbuck in the picture dramatization of his novel, "The Starbucks," which will be released November 9, by the American Film Manufacturing Company. The story is one of southern hills and is as follows:

Mrs. Mayfield, niece of Judge Elliott, of Nashville, dispirited over the dissolution of her unfortunate marriage, sat moodily in the Elliot home and brooded. Judge Elliot, the one-armed, stern old veteran, found it impossible to console her, and gave it up as a bad job. The judge's son Tom, returning from some recent escapades, and intensely fond of his aunt, suggested the wild idea that she accompany him in search of adventure into the Tennessee mountains but a few miles from Nashville. Mrs. Mayfield's artist soul seized eagerly the prospect of escape from fashionable boredom. So they made all arrangements and some few days later found themselves in the heart of the hills and in the midst of a civilization so primeval and natural that Mrs. Mayfield's delight knew no bounds.

Mrs. Mayfield Meets Jim Starbuck.

They arrived at the home of Jasper Starbuck, a giant mountaineer whose strong but simple nature, quaint philosophy and fearless courage charmed the city folk and furnished a needed balm for the gentle, wounded nature of Mrs. Mayfield. In the days that followed, Tom and Starbuck's daughter, Lou, found love. Jim Starbuck, a country preacher, nephew of Jasper, came to visit at the Starbuck household. Long-legged, awkward, extremely diffident, but possessed of a soul that reveled in the beauty of all nature and also possessed of a quaint, backwoods eloquence and a dauntless physical courage, Jim Starbuck, country preacher, appealed strongly to the imagination of the easy speaking society woman of the city. They were thrown much together and love came, naturally, quite before either realized it. Only big Jasper Starbuck, with his keen eye and whimsical humor, discovered the secrets of both couples.

Adjoining the Starbuck property lived Lije Peters, a bully without being a coward, passionate, unscrupulous, murderous in his likes and dislikes. He wanted Lou Starbuck but the girl spurned him and quickened his smoldering anger to revengeful hate.

Back of the house, Starbuck made whiskey without a government license. His grandfather had done so and so had his father—and so, it might be added, did many of the residents of the Cumberland valley. It was no secret and government officers had long ceased to penetrate the deadly hills for offenders. Lije Peters applied for the position of deputy U. S. marshal. He made many trips to the Starbuck home and threatened old Jasper, demanding his daughter and loans of money.

The appointment came. Lije Peters, with two deputy marshals, wrecked the still. Old Jasper, calmly smoking on the door-step, cleaned and oiled his Winchester. Up the hill he went, threw himself on the grass and pulled an unerring aim on the dastardly heart of Lije Peters. But his old hand trembled, he thought of his daughter Lou who had married Tom Elliot, and his nephew Jim who had married Mrs. Mayfield and the happiness of the two couples who were then on their honeymoon. Jasper also thought of the many men who had fallen beneath the merciless rain of that Winchester—his

old hand trembled, he hurled the rifle from him and went down into the midst of Lije Peters and his marshals.

They took him to the jail at Nashville and locked him up, who never before had known other than boundless freedom, in the cell of a common felon.

Meanwhile, Judge Elliot, of Nashville, wrote his son Tom a good-natured letter congratulating him on his marriage and jokingly remarking that Tom had failed to mention his bride's former name. Also he casually remarked that he must on the morrow try an old soldier named Starbuck for moonshining and that the job was anything but pleasant. This news brought the honeymoon couples post haste to Nashville. Also, poor Mrs. Starbuck was daily becoming more lonesome; so she saddled the horse and struck the pike for Nashville.

Jasper Starbuck was led into Judge Elliot's presence. He knew that Judge Elliot was the father of the boy who had married his daughter but he forebore mention of the fact, preferring to make his plea for freedom on his own ground—that of an old soldier who had given his blood to Uncle Sam and who did not expect Uncle Sam to take his blood just because he, Jasper Starbuck, made whiskey to give his friends. His plea was eloquent—Judge Elliot carried an empty sleeve in his coat and his softest point was touched. He knew a face and the soul that lay back of it and he had not the heart to send the old man to jail. He freed him and old Jasper Starbuck stepping back from the witness stand, saw Lije Peters enter the room. He seized the villain by the throat and only timely aid saved Peters' life. A deputy marshal then stepped up and informed the judge that Lije Peters had made an attempt on Starbuck's life after Starbuck had surrendered to the government. Judge Elliot promptly ordered the arrest of Peters.

Suddenly the door was burst open and Mrs. Starbuck threw herself in Jasper's arms. She was followed immediately by Tom, Mrs. Mayfield, Jim Starbuck, and Lou, and there was rejoicing in the old court-room that had seen so many tragedies under the iron rule of Judge Elliot.

The cast presenting "The Starbucks" comprises:

Jasper Starbuck	Opie Read
Mrs. Jasper Starbuck	Mrs. C. R. Smith
Jim Starbuck, his nephew	Wm. Lee
Lije Peters	C. M. Devere
Judge Elliott	Jean Bonner
Tom Elliott, his son	Wm. Morse
Lou Starbuck	Miss Logan
Mrs. Mayfield, niece of Judge Elliott	Mrs. C. M. Devere
Kitchin	Bob Irving
U. S. Marshal Johnson	Frank Hamilton

Opie Read, in the characterization of Jasper Starbuck, was the "cynosure of admiring eyes," one day recently, when a number of his friends obtained permission to visit the plant of the American Film Company and watch Mr. Read in the portrayal of the chief character of his novel, "The Starbucks." Dr. George F. Butler, head physician of Cook county; Harry Irving Greene, novelist; Frank D. Comerford, former police attorney for Chicago, and Clement Yore, newspaper special writer, were among the party who enjoyed the afternoon at the American studio.

Lige Peters and Jasper Starbuck.

Plan Cinematograph Exhibit

A cinematograph exhibition is to be held at Olympia, London, in March, 1913. Among those actively interested in this exhibition, and assisting in its arrangements, are representatives of the British War Office, the Canadian government and the Queensland government, the head master of Westminster, and the head master of Eton.

It is the intention of the promoters to make the exhibition international in its scope, and manufacturers of every sort of apparatus connected with cinematographs throughout the world will be invited to exhibit their products.

The Motion Picture Exhibitors' League of America

General Headquarters
703 Euclid Ave., Cleveland, Ohio

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Texas Prospects Look Big

From the number of letters that are coming into Mr. Neff's office, Texas is going to have one of the largest state conventions that has ever been held. Mr. Neff has received eighty-six letters from the exhibitors in Texas, stating that they will attend the Dallas convention, which is to be held on the 15th and 16th of October. E. T. Peter, manager of the Mutual Film Corporation, 1807 Main street, Dallas, has arranged with the Chamber of Commerce to hold the convention in its hall. Ned Depinct of the Texas Film Exchange, 1310 Elm street, Dallas, and Mr. Peter are co-operating and are arranging a splendid entertainment for the visiting exhibitors.

The exhibitors of Dallas held a meeting and elected T. P. Finnegan, manager of the Hippodrome Amusement Company, chairman of the entertainment committee, and he will have charge of all arrangements and will co-operate with the exhibitors of Dallas as well as the film exchanges. From the way Mr. Finnegan has taken hold of matters the exhibitors of Texas can rest assured that they will receive a splendid reception and will be royally entertained.

Letters received from Anthony Xydias, national vice-president from Texas, states that the Texas exhibitors are enthusiastic over the convention and a large convention is expected. Miss Beulah Allred writes that either she or her partner will attend the convention. L. C. Ross, of Catulla, writes that he cannot be there, but that he will send in his initiation fee and application. L. S. Trammell, manager of the Jewell Amusement Company, Houston, will be there. E. C. Thumm, of the Thumm Brothers' Amusement Company, of Del Rio, writes that one of them will be at the convention; they are with the movement and want to do all they can to

Farewell banquet, California Motion Picture Exhibitors' League. Among those present were: G. M. Anderson, Arthur Mackley, Mrs. Arthur Mackley, Fred Church, Victor Potel, Pat Rooney, Frank Pimentel, M. H. Breslreur, H. Todd, Mrs. H. Todd, Wm. Evans, Jesse Robbins, Mrs. Jesse Robbins, Augustus Carney, Jay Hanna, Mrs. Macauley, Edna Sharp, Miss Selvy, Miss Collins, F. S. Gullinford, W. T. Horne, H. H. Willenbreck, Mr. and Mrs. Sutz, T. C. Jensen, Mr. Survoolly, F. J. Chapman, J. F. Carr, F. E. Smith, J. A. Iwurg, A. M. Boudes, C. H. Douglass, P. J. Hanlon, C. C. Shearen, T. E. Barrcon, J. Ray Williams, Harry Sightkacose, Ed. Dauronn, S. J. Greenwood, Gibber & Horton, W. J. Godley, R. N. Berryhill, J. B. Hobson, Jos. J. Wood, B. L. Waite, H. Bunker, Perry Ewers, F. G. Meismer, T. F. Brerdwood, P. A. Tackery, J. A. Date, H. R. Restano, Paul Coounty, F. S. Gullifford, H. P. Wells, J. G. Haitarian, W. A. Rattenbury, O. J. L. Beyers, Chas. Foreman, Hoon Ewnel, John Patto, W. H. Hilts, F. L. Compsen, W. R. Cox, A. K. West, E. K. Robins, Thos. Gibson, C. E. Howard, Mr. Cunningham, Wm. Gardner, Nic. Gurner, R. Koehnake, B. A. Pryor, Wm. Walker, Wm. L. Wethered, F. N. Wade, Walter Fraer, C. L. Mehress, Ed. Kuhnle, Chas. A. Hart, Mark Hanna, W. N. Englehart, Henry Torner, G. K. O. Hary, Cam. Whitthome, John Casanag, Wm. Hant, W. M. H. Rapp, S. N. Spangh, L. V. Bridges, Elmer Tomkins, H. C. Schmidt, C. C. Kauiman, J. N. Gibbs, J. F. Caaz, W. E. McFaul, W. E. McFael, J. Reuquest, J. Weisman, E. B. Whitney, T. A. Smith, L. L. Price, H. B. Smith, F. L. Pittell, Geo. Rog, A. Esdeilondr, S. D. Bromley, W. R. Wing, A. A. Thiel, J. P. Schlaser. From San Francisco: F. R. Macauley, J. A. Patington, Mr. Narser, John Howard, J. Opperman, Harry Froman, A. Marsko, Mr. Michelsel, A. Goldberg, Otto Roehder, S. Arendt, F. Levy, Dan W. Reardon, Frank Carpenter, Max Shirpser, Alfred Kahn, G. F. Lanphear, A. O. T. Kaumter, W. C. Smith, G. A. Stillman, S. H. Levin, Mr. Gorden, Peter Hogg, W. P. Wobber, Ed. H. Wobber, H. Wobber, Chas. R. Greenfield and Chas. F. Maio.

assist. John C. Penn, proprietor of the Picture Palace, McKinney, states that he will be on hand at the convention. B. Orzeck, of Marland, writes that it is possible that he cannot be there, but that he will have his application and initiation fee there as he wants to join the organization. W. R. Fairman, of the Dixie Theater, Byran, states that he will be there and is anxious to assist in the organization. J. J. Hegman, of Temple, is coming. Crawford Thomes, of the Colonial Theater, Post City, writes that he will be there, "Johnnie on the spot." John Morris, Jr., manager of the Airdome Theater, Jackson, states he is very glad to know that we are going to hold a convention and that he will be there, and will do all in his power to make the convention a success.

Messrs. Bell and Engles, of the Gem Picture Palace, 208 Oak street, Palestine, state that the organization is what they want; both gentlemen will be there and will assist in forming a permanent organization. J. C. Clemmons, Imperial Theater Company, Beaumont, writes that he is very much pleased to note that the Texas exhibitors have finally awakened. He is delighted at the enthusiasm manifested and is sure the convention will be a big one, and he will be there to do his part. Messrs. Harrison and Ward, owners of the Royal Theater, Abelene, write that they are heart and soul with the movement and that they will be present at the convention. G. L. Wallace writes that he has been a motion picture exhibitor since 1907; he is interested in fourteen theaters in Western Texas, and it is expected that all fourteen will be represented at Dallas. There are many others from whom letters have been received.

M. A. Neff, president of the Motion Picture Exhibitors' League of America, will leave Cincinnati about the 12th of October, arriving in Dallas on the 14th or early the morning of the 15th, and will be ready to organize the state into a thorough, permanent organization. Mr. Neff has many personal friends in the motion picture business and also in the mercantile business in Texas, as he has been through the state several times as a traveling man. Week by week new states are being added to the organization and by the time the big convention is held in New York City on July 7, 1913, the national president and secretary positively expect every state in the Union to be organized. In the last week letters have been received by the president from Moscow, Russia; Berlin, Germany and Melbourne and Sidney, Australia.

Local No. 2 was organized in Charleston, W. Va., by C. T. Beeching, who was sent to Charleston from the Cincinnati headquarters. Local No. 8 was organized at Springfield, Ohio, September 26.

The Outing of Cincinnati Local

The first outing given by Cincinnati Local No. 2 of the Motion Picture Exhibitors' League of America was a great success. The day opened bright and warm, and as early as eight o'clock the people began pouring into the Zoological Garden. By one o'clock there were ten thousand people in the park. G. W. Peters, representing the Gaumont Company, and Freeman Owens, representing the Universal Animated Weekly, were early on hand taking pictures of scenes and animals at the garden. There was a terrific scuffle of the animals at the Zoo Saturday morning, and Superintndent Sol Stephan was amazed to find lions, bears, monkeys, fowl and serpents in a very undignified struggle to gain possession of a piece of looking glass that had been the property of one of the little monkeys. You see, they were going to have their pictures "took," and even clumsy Zekoe, the hippopotamus, and Brutus, the lion, wanted to fix up their complexions, and the polar bear was anxious to see that his new white fur coat fitted properly.

Soon M. A. Neff, president of the National Motion Picture Exhibitors' League, arrived with a corps of moving picture experts and a crowd of delegates to the outing of the picture men at the Zoo. The animals posed their best as the moving film was reeled off in their faces. The proud and vain creatures enjoyed the prospect of having their handsome forms and faces displayed before millions of people in picture theaters throughout the world. But the lion snarled and made a vicious lunge at the camera man because a horse was marched close by his cage and the odor of horse meat drove the king of the forest into temporary madness.

"That will make a great lion picture," said the camera expert, as he turned the crank, while the lion roared and clawed furiously a few feet away.

The buffaloes were induced to stampede, and their pictures were taken while in motion; and then came a parade of all the animals that wanted to get into the moving picture limelight—elephants, bears, monkeys, snakes and scores of other creatures took part in the strange procession. The Zoo pictures will be a part of a series of Cincinnati moving pictures taken to exploit to the world Cincinnati's good things.

At one o'clock Mr. Neff, chairman of the committee, with John J. Huss, J. B. Glassmeyer, Otto Lightner, Dr. Kolb, F. A. Botts, Henry Levy, Herman Eggers, H. Lehman, N. B. Rogers, and F. L. Emmert, met Hon. Henry T. Hunt, mayor of Cincinnati, Hon. James M. Cox, Democratic candidate for governor of Ohio, A. L. Carford, Bull Moose gubernatorial candidate, Mayor George E. Phillips of Covington, Ky., and Attorney-General Hogan, at the Sinton Hotel and escorted them to the Zoological Garden in automobiles with banners flying.

Upon arrival at the garden, pictures of Mayor Hunt, Mayor Phillips, Hon. James M. Cox and A. L. Garford were taken, then a parade was formed, led by Cincinnati Local No. 2, followed by the representatives of the Boosters' League of Cincinnati (which also represented the Chamber of Commerce), the Boy Scouts, and the animal parade of the Zoo. After the parade was over, Mr. Neff called the meeting to order, and introduced Mayor Hunt, who extended the keys of the city to the visiting exhibitors and friends. While Mayor Hunt's address was very short, it was right to the point, and was loudly applauded by the exhibitors, as he touched upon some points that were vital to their interest, and his attitude was friendly all the way through.

The next speaker, A. L. Garford, talked on the high standard of pictures and the educational benefits to be derived from them. His remarks were well received and he made many friends.

The last speaker, Hon. James M. Cox, was enthusiastically received, as he has attended several conventions of the motion picture exhibitors, is well known, and most of the boys call him "Jimmy" Cox.

Everything went off nicely and everybody was there as expected, with the exception of Pathé's man. G. W. Peters and Freeman Owens of Gaumont and Universal Weekly report that the pictures are fine, and it will only be a short time until they are released. Exhibitors are anxiously waiting to run the films.

Otto Ludeking, local treasurer, was on the job

early in the morning, as he had charge of the gate receipts. Mrs. Shakespeare, his official stenographer, acted as ticket agent. August Carbin was official ticket taker.

After the big outing was over, and the tickets counted, it was found that over ten thousand people had attended the first outing. Charles Beeching and W. C. Kitt had charge of the electrical department, and the spot-lights were a new feature in cabaret. Mr. Beeching's efficient managing of this department was shown by every move that was made by the spot-light and other electrical effects, and the cabaret performance. W. C. Kitt had charge of the entertainment. F. A. Botts was prominent; Harry Brice, who had charge of the program, was very active. Carl Tarvin, who was on the film and slide committee, was the right man in the right place. Those who furnished automobiles were J. S. Glassmeyer, F. L. Emmert, J. B. Rogers, J. J. Ditchen and M. A. Neff. J. J. Huss, president of the Cincinnati Local, furnished the badges and banners for the outing.

J. H. Broomhal, second vice-president of the state organization, was present and a large number of exhibitors from surrounding towns.

The dancing pavilion was crowded at all times.

The headliner of the cabaret in the evening was Miss Frances St. Clair of Detroit, Mich., and ten other high-class vaudeville acts. Alexander's ragtime picture caught the people.

The python crawled around through the grass, not only for the entertainment of the people, but caused great amusement while W. G. Peters and Freeman Owens took moving pictures of it. This was certainly a thriller. Many went home still shaking after seeing this wonderful reptile, which is the largest snake in captivity—twenty-five feet long—and vowed never to take another drink.

Mr. Neff is having 2,100 feet of municipal film made for the city of Cincinnati; also 1,000 feet made for the Zoological Garden. These pictures will show every important scene in Cincinnati and the Zoo in full.

Newark Exhibitors Join League

Essex County Local No. 4, Motion Picture Exhibitors' League of America, was temporarily organized recently in New Jersey, with the election of F. C. Young, as president.

Other temporary officers are: Vice-president, Joseph Stern; treasurer, W. H. Meier; secretary, Charles J. Hausenauer, and state vice-president, Martin Singer. The chairman of the by-laws committee is Isaac Boyland. Addresses were made by State President G. A. Robinson, L. F. Blumenthal and W. S. Martin, state organizer.

M. M. Wear, president for the state of West Virginia visited the national president at his offices for two days on state matters pertaining to West Virginia.

B. H. Karnes, president of Local No. 1, of Huntington, W. Va., visited Mr. Neff's office on important business on the 6th.

Scene from Essanay's "Bringing Father Around."

On the Outside Looking In

By the Goat Man

I WILL never make a successful film man. I can only work eighteen hours a day at best, and a successful film man must do twenty-six hours every day and Sunday. I refuse to work on Sunday—not for religious scruples, you understand—not that, but because I won't. That is one of the reasons why I didn't hang around the lobby of the Sherman House and try to buttonhole Pat Powers and Dave Horsley and Carl Laemmle last Sunday. It was a regular Moose meeting—a forerunner of perpetual peace that is yet far away. When you have to flit men from coast to coast; cart 'em in coveys to the inter-mountain city at the drop of the hat—there is need for more oil on the troubled water. Gosh! it do take oil, don't it, Mabel?

* * *

No one on the outside will ever know why these unannounced meetings. It's nice to realize that Chicago is the central point where exchange men can air their grievances and lean up against the Circassian walnut moulding to the toast, "Here's how," but the exhibitor must stand it. And he does. There is a choice of programs, if you are good at picking, but it is my notion that the choice is getting to be more and more a problem. The line-up will eventually look far enough into the future to grasp the meaning of to-morrow night's show. There is good reason for the shuffling of feet around the hotel corridors if you make your own deductions. In plain words, gentlemen, there are some very rotten films finding reflection on the screens. You can pay off some of your pressing

Nicholas Cogley. Photo Copyright, 1912, Selig Polyscope Co.

Lillian Leighton. Photo Copyright, 1912, Selig Polyscope Co.

obligations by crabbing a few of the subjects; but you can't get away with it if you play the same racket on every release. It is a safer bet to stand off the creditor than it is the customer.

* * *

I thought the music accompaniment for films had passed on, but I see that Kinemacolor is releasing an organ recital in all its splendor!

* * *

Charley Bauman stopped over in town, en route to New York from Los Angeles. He had Ad Kessel in tow and was hunting a shop to buy overcoats. Ad's b. v. d.'s didn't prevent his knees from knocking. He rattled like a run-a-way in a Bison drama.

* * *

Were I to die this very night; bouquets would soon efface the sight and telegrams would then be sent with orders that they go hellbent and thus allay the fearful dent. But I am only partly dead. The blood is rushing to my head. I ask the braves to rally 'round while they stand firmly on their ground and hear me pound and pound and pound. They stand me off for what is due and cheerfully pull others through. The guy who doesn't need their help, gets his while I sit back and yelp and otherwise portray the whelp. They snicker in their snickersnee and holler in their ecstacy. They rub benzine upon their throat and merrily they gloat and gloat, because they have a tranquil goat! A goat who idly stands the gaff while others offer up their laugh. Who gets the kick from leap to leap and decently elects to peep, while other folks are

fast asleep. The worm will turn, in days to come, when this old goat is on the bum and all the rubbish in the lot has filtered through the melting pot—at least it should, as like as not. When Laemmle got far, far away, his boys turned darkness into day. I stood a chance to browse enough in pictures crisp instead of tough and brought back home a lot of stuff. But now he's fastened down the lid and all the boys have safely hid. He runs the dump in Laemmle style; he burns the brightest midnight "ile"; I miss him always by a mile. We used to hear about the Imp. The thing we get today is limp. It doesn't scream and grin and hop or jump or flip or go ker-flop or stew or fly or dive or pop. We used to hear of Champ. and Gem. but who knows what became of them? And Rex and Victor and Eclair are never here or ever there. They're off with Powers on a tear! It may be good to hoard the dough, but what's the use, I'd like to know? You may wax fat on foreign trade, but that's a glory that will fade. At least I think I'd be afraid. You can't parade your Uncle Sam beyond a tinker's tarnel damn, if I'm a guesser with a guess, who guesses more instead of less and guesses right sometimes, I guess. I've heard about Milano's joys; I never knew the Crystal boys; the Bison's in a dreadful stew; the worst Bill Swanson ever knew and Horsley—why, how do ye do? The bunch who struggle day and night and work the press for all its might should take a trouser's hitch and hike and see what's ailing Little Mike. They ought to share and share alike. Suppose you think, if think you can, that this machine has also ran. We're putting sand into the gears, we're doddering on into the years. We're filling space through eyes with *tears!

*All because the Universal Program is for the *Universal Weekly*, and other weaklies.

The new york Screen Club reports over $1,000 in the treasury, including a couple of checks. And they come right out and name the makers of the checks! Aren't they any good? Take it either way you like. I'm like Eva Tanguay, I don't care.

* * *

Listen to this: H. Tipton Steck (first name, Harry) is raising an awning on his face—beautiful face, too. And George K. Spoor, recently returned from the west, was so favorably impressed with the irrigation prospects out there that he is growing alfalfa on his upper lip. Here's the joke: Vernon Day ditched his'n when he saw the competition. Day is wearing one of these fuzzy fall lids and is making a fairly good stab as imitator of a fly cop. But why the lack of team-work?

* * *

Aubrey M. Kennedy and his stick blew into town last week and blew out again. He was headed straight west for Bill Swanson's California job. Bill goes to 1 Union Sq. and Hal Reid succeeds Aubrey. In other words, they keep on stirring the porridge in the Big U crowd, and a lot of the work is done on limited trains. The commercial coin with the V stamped thereon is responsible for a lot of action when you get it going in one direction. Oh, you little five-cent piece; how we do love to coax you!

Scene from "Chiquita, the Dancer." Copyright, 1912, American Film Mfg. Co.

* * *

On his most recent trip from Edendale, Bill Selig was held up in Arizona, where the eating reminded him of the good old days. A waitress shoved him a plate of griddle cakes and waving the syrup pitcher over him asked, "How'll you have it—zig-zag or all in a puddle." Bill, being used to puddles ordered it that way.

* * *

I'm beginning to believe that the human tongue has a

lot of film makers buffaloed. No, dearest, I'm not thinking of bisoned. Here's why. The maker gets his film all ready for its cinch sailing through the selling scheme that swallows it up. The film is his child. He put his money into it. There were no accidents to help the thrills. When it came out it wasn't all that had been hoped for. In the meantime, it had been named; the titles were finished; the publicity man had finished the heralds and kicked the poster fiend out the back door with the still picture—the best in the lot—and the release day was printed in next week's advances. The house organs had told the exhibitor the film was a feature. The exhibitor—that great sight-unseen victim, who gets his from anywhere—booked the film. The first show in his wayside town had only a small audience who were tumbling out into the crisp evening air for a fresh breath of it.

Miss Emelia Cattaneo, Appearing in Kleine-Cines Films.

Zeke, who is on his way to the next performance, asks Zeb, who has just emerged, "How's the show?" And what does Zeb say? One short word, accented on the first syllable. "Rotten," says Zeb. That's the answer. All the effort; the glitter of the poster; the prattle of the house organ; the money of the maker is suddenly undone by the way of the human tongue. It's a gay life. The human tongue was the first advertising medium. When it says, naming a brand, that the pictures are uniformly good, it means that the maker is playing fair. The maker that plays fair is standing behind his name every minute. He is making the best films his money will produce. I am beginning to believe in the makers who plant their advertisements in these pages, because they want everybody to know they are broad enough to contemplate value when they see it. The human tongue must be made to wag the right way.

Dick Nehls is finding time to write on the subject of "Efficiency in Film Salesmanship," which shows that Dick has some convictions of his own that are well worth sharing.

Broncho Billy's Reception

Mr. G. M. Anderson, director of the Essanay Western Stock Company and known the world over for his character creation of "Broncho Billy," recently underwent a most novel experience when he was given public receptions in the photoplay theaters of two towns near Niles, California, where the Essanay Western company is located. The towns were some fifteen miles apart and Mr. Anderson had received letters from the theater managers inviting him to appear before their audiences in person on the same evening. Nothing daunted, Anderson accepted both invitations, was given a rousing reception at the one theater by an immense crowd, jumped into a waiting automobile, drove the fifteen miles in record time, and appeared before the second cheering audience. Both theaters' programs were made up of "Broncho Billy" films entirely, and Mr. Anderson was forced to shake hands with hundreds of his admirers before he could escape to his car and return to Niles.

Pike's Peak Panorama

A grand panoramic moving picture of the entire Pike's Peak region, together with many motion plays, with different scenic attractions for backgrounds, to be exhibited to millions of people all over the world, has been taken.

Moving pictures were taken of a party of tourists "doing" the Garden of the Gods on burros, and in this scene a "little love scene," as the managers put it, was interwoven. Pictures in the Garden of the Gods will be taken and later on many will be laid in the canon, Manitou, Cliff Dwellers' ruins and elsewhere.

A "wild cowboy" ride down North Cheyene canon, in which twenty-five or thirty people took part, was depicted.

Selig Animal Farm Receives Addition

Three carloads of wild cats, jaguars, panthers, baboons, monkeys and other species of wild animal life from the jungles of Mexico and South America reached Los Angeles recently over the Santa Fe railroad. The big shipment of animals was consigned to the Selig Polyscope Company's wild animal farm near Eastlake Park in Los Angeles. This is the most recent of three large shipments of animals that have reached the Selig farm since the first of the year. They will be used in the production of the famous Selig jungle pictures which have proved so popular to photoplay fans.

Montclair's Restrictions

The first moving picture theatre of Montclair, N. J., for which a license has been granted at the rate of $1,000 per annum, the highest fee demanded by any municipality in the United States, will have to conform to unusual regulations. No person under 16 years of age may be admitted to the theater day or night, unless accompanied by an adult; the theater must be fully lighted, the pictures must not flicker, and all pictures will undergo the censorship of the police commission or an official censor.

Motography's Gallery of Picture Players

HOBART BOSWORTH? Breathes there a picture fan with mental vision so impaired that he does not immediately recall Mr. Bosworth in one of his favorite poses? Surely not; for Mr. Bosworth is one of the most photographed men in the gallery of motion picture actors and has played a repertoire of roles that easily puts him among the leaders as regards variety of characterizations. An excellent artist, expert producer, clever actor, able author, and all-around athlete, but briefly sums up Mr. Bosworth's accomplishments. He was born in Marietta, Ohio, about forty years ago. Marietta knew him for but ten years, as he ran away to sea at the end of that time. His natural talents marked him for the stage. For ten years he was a member of the Daley stock company and leading man for Amelia Bingham, Henrietta Crosman and Mrs. Fiske. The Selig Los Angeles studio has claimed him for three years.

Hobart Bosworth.

BETTY HARTE is everybody's favorite. Dainty and pretty, she makes a charming ingenue and alternate leading lady for the western company of the Selig Polyscope Company. She is wonderfully good as a boy and nature seems to have equipped her especially to play the part of a coquette. This characterization has often been given her and she fits into it admirably. Daring, is one of the attributes that qualified her for the lead in a series of wild animal pictures in which she has many thrilling adventures. Lebanon, Pa., was the birthplace of Miss Betty. It was there she received her education in a Quaker boarding school and developed a talent for acting in the school's theatricals. On leaving school, she became a stenographer, later entered a stock company and also appeared in vaudeville. She and her mother moved to California where, after trying a company of her own, she joined Selig's.

Betty Harte.

KATHLYN WILLIAMS, "the unafraid," has made name and fame for herself in the portrayal of daring roles for the Selig company. No characterization has been too fraught with dangers for her to attempt, and the attempt has always developed into fruitful accomplishment. She possesses talent and beauty, a double talisman which has gained her the popular fancy and, together with her daring, has put her in the position of leading woman for the Selig Chicago company. She plays opposite Charles Clary. "Lost in the Jungle," "Captain Kate" and the "Coming of Columbus,' are among her biggest role conquests. Before joining the Selig forces, Miss Williams was with the Biograph company and, for ten years previous, had been on the legitimate stage where she gained much prominence. In her work at the Selig studio, she has made for the success of the company's wild animal dramas.

Kathlyn Williams.

CHARLES CLARY is a much-experienced motion picture actor. The Chicago Selig Polyscope Company, for which he plays leads, is responsible for the assertion and Mr. Clary says so himself. He has played stock on the legitimate stage in Portland, Ore., achieved New York and the Shuberts and roles with Mary Mannering and Mrs. Leslie Carter. Then the motion picture field, in the way of a Selig contract, beckoned him Chicago-ward and here he has been for two years. According to his own statement he has "stripped to a gee string playing Osceola in 'Witch of the Everglades,' swam in the gulf of Mexico" and "waded Florida swamps in civil war pictures." That was just the beginning, but it and all the other roles Mr. Clary has taken have been enjoyable work for him and hours of entertainment for film gazers. The out-of-door exercise appeals to Mr. Clary and this puts legitimate stage work "out of it."

Charles Clary.

German Ministry Approves Use of Pictures

The German Ministry of Education is considering the feasibility of using the cinematograph in certain courses in the curricula of higher educational institutions. During the present vacation period the large manufacturers of cinematograph films were given an opportunity to show to the designated educational authorities films adapted to such purposes.

A well-known philanthropist has donated to the schools of Berlin two fully equipped moving-picture machines. One of these machines is to be used in the Fortbildungs-Institute fur Oberlehrer (Continuation Institutes for Higher Teachers) and the other in the high schools of greater Berlin. Cinematograph films are now available for anatomical, biological, and bacteriological courses.

Scene from "Maidens and Men," November 4. Copyright 1912, American Film Mfg. Co.

Many schools in Germany are equipped with stereoscopes and also lanterns for stereopticon slides. Pictures for such machines are used in connection with courses in the following studies: Geography, mineralogy, zoology, technics, art, and certain courses in literature where pictures of poets and authors are desired.

New York Screen Club Elects Officers

With men of action on its official list and something more than $1,270 in its treasury, the Screen Club of New York, is starting out in life to the accompaniment of pleasant prospects and prophecies for becoming a powerful organization.

The officers chosen at the meeting of September 28 are: President, King Baggot; first vice-president, John Bunny; second vice-president, G. M. Anderson; third vice-president, Arthur Johnson; recording secretary, Harry R. Raver; corresponding secretary, Calder Johnstone, treasurer, C. A. Willat; members of board of directors for two years: William Robert Daly, Lawrence McGill, Herbert Brenon and Victor Smith; members of the board of directors for one year, Tefft Johnson, Pierce Kingsley, Oscar C. Apfel and C. Jay Williams.

A meeting will be held October 26, when a report will be made on permanent quarters. President Baggot appointed a committee on ways and means to take official action regarding this matter. The following are on the committee: King Baggot, ex-officio, John Bunny, Calder Johnstone, Harry R. Raver, C. A. Willat, Herbert Brenon and Oscar C. Apfel. They say that it is likely the clubhouse will be ready in a very few weeks.

All interested are urged to communicate with the corresponding secretary and enroll before the next meeting. The charter initiation fee is $15. The resident annual dues are $12. The non-resident dues are half the latter amount. Checks should be made payable to C. A. Willat, treasurer.

Chicago Screen Club Being Formed

Following the good example set by their brothers in New York recently, a movement has been started in Chicago by those interested in various phases of the moving picture industry toward the formation of a Chicago Screen Club. About eighteen men connected with different branches of the industry met on Wednesday, September 23, and formed themselves into a temporary committee. Organization plans were discussed and arrangements were perfected for a general meeting of all those interested at an early date. Some time this week a call will be issued to all eligibles and at the first regular meeting of those answering the invitation the temporary committee will be dissolved and a permanent organization effected. It is expected that this movement will meet with the hearty indorsement of all Chicago picture men.

"The Lion Tamer's Revenge"

A Cines Feature

IT'S a Cines two-reel film to be released October 21 depicting a story enthralling, grewsome, dealing with fierce love, fierce jealousy, fierce hatred and quick and awful revenge—the Lion Tamer's Revenge. A cage of twenty lions plays an important part and the story, in its unfolding, inspires an interest tense and anxious.

The role of Antoneo, the lion tamer, is taken by Alfred Schneider. Miss Marcella Meier is Cleo, his assistant and sweetheart. Anthony Novelli is Lieutenant Alexander, who falls in love with Cleo, and Charles Maestro is the clown who spies upon Cleo and Alexander.

The story begins with the evening performance at the circus. It is time for the lion act. Antoneo and Cleo, attired alike in white tights and short fur-trimmed velvet coats, drive twenty lions into the iron-barred arena and there put them through paces that bring them the applause of the spectators. The dangerous act over, the trainer and his assistant bow themselves from the circus ring. A bouquet is tossed to Cleo; it is from Alexander, and

Antoneo and the Lions.

instantly jealousy and hatred transform the smiling face of Antoneo into one of anger. Cleo looks him her reassurance and he is pacified.

Alone in her dressing room, Cleo buries her face in the flowers. Alexander is announced; he tells Cleo he loves her, and she, regardless of Antoneo's anger, acknowledges the return of his affection. Antoneo makes an abrupt entrance and the lovers convert a fervent embrace into a courtly bow and Alexander leaves. Alone with Cleo, the trainer seizes her roughly and as he warns her, "If you love another man, beware!" throws her from him into a chair where she sinks, cowering.

Mad with jealousy and distrust, Antoneo tells his troubles to a clown who offers to spy on Cleo. Alexander and Cleo have a secret meeting; the clown follows them, attaching himself to the rear of their auto and keeping close behind them in their walk through the park. When Cleo returns, the circus people are at dinner. She slips into her seat beside Antoneo. The clown enters noisily a few minutes later and signals Antoneo to go outside with him where he tells him of the day's happening. Antoneo returns to the dining room and in a rage publicly quarrels with Cleo, who seeks the protection of the other women of the troupe.

Again it is time for the evening performance. Tumblers finish their fun-making act and Cleo, on a black horse, gives an exhibition of fancy riding. She manages, unseen, to toss a note to where Alexander sits,

Antoneo Enters Unexpectedly.

just without the ring. The message warns him not to come to the circus again as they are watched.

The clown ingratiates himself in Cleo's favor and she entrusts him with a note to Alexander. He takes the note to Antoneo who opens it and reads, "I will wait for you tonight after the performance. You may trust the bearer of this note.—Cleo." Re-sealing the note, Antoneo returns it to the clown who hastens to Alexander's rooms with it. He promises to wait for Alexander that night at the door and conduct him to Cleo.

It is night. The evening performance is over and

The Clown Reports to Antoneo.

Cleo awaits impatiently the summons of the clown who is to let her know of Alexander's arrival. The clown appears at her dressing room door and Cleo snatches a wrap and follows him. As she emerges from the doorway she is seized by Antoneo and the clown who carry her struggling and gagged to the iron-barred arena where

they mount her on a pedestal and bind her to a circus pole. Placing a wooden screen in front of her they leave her there.

The clown returns to the door where Alexander is awaiting him. He conducts him past the lion cage and into the arena. Alexander shows his surprise at being taken there and attempts to follow the clown out, but the latter slams the iron door and he is a prisoner. Mystified, he looks around and sees the wooden screen, behind which he finds Cleo.

The grated door connecting the lion cage with the arena swings open. The trainer urges the lions forward. Slowly and stealthily they emerge. Desperately, Alexander is untying Cleo's bonds. He jumps from the pedestal and the lions see him. With a bound they reach the pedestal, to which he has returned. He leaps to the arena and for a brief instant struggles with one of the animals. He is their prey. Cleo, her bonds untied, escapes.

In the morning, the lion tamer drives the lions back into their cage and then sends for the police. His defense is, "Lieutenant Alexander foolishly walked into the lions' cage and I could not save him." He conducts the officials

Alexander and Cleo in the Lion's Den.

into the arena where the entire troupe has assembled around the sheet-covered remains. A boot, a cap and coat, lying nearby, are grewsome evidence of the horrible happening. Cleo hides her face on the shoulder of one of the women.

The clown and the trainer testify as to the accidental death of Alexander. The officers are satisfied with the explanation and reach to raise the sheet. Cleo jumps up to prevent them, and, facing Antoneo, declares his statement is a lie and that it was he who lured Alexander to his death. Antoneo springs at her, but is restrained by the officers who take him away as their prisoner, to meet the punishment for his diabolic revenge.

Statistics Show Film Export Great

Fifteen thousand miles of motion-picture films were exported from the United States in the last fiscal year, while nearly 3,000 miles were imported. The exact length of the motion-picture films exported in the year ending June 30, 1912, according to the United States Division of Statistics, was 80,035,302 feet, valued at $6,815,060; the exact length of the motion-picture films imported was 14,274,768 feet of "positives," valued at $825,083, exclusive of other films and plates valued at $179,130, of which the quantity is not stated. A comparison of the exports in 1912 with those of preceding years is impracticable, since 1912 was the first fiscal year in which the quantity of motion-picture films exported (measured in feet) was recorded in the statistical returns to the Department of Commerce and Labor. The fact, however, that photographic goods, of which motion-picture films form apparently about 75 per cent of the total, amounted to nearly 10 million dollars' value in the exports of 1912, against a little over 7 million in 1911 and 4¾ million in 1910, suggests a very rapid growth in the exportation of motion-picture films. On the import side the growth is much less strongly marked, the figures being for "positives" 14¼ million feet in 1912, against 11¾ million in 1911.

A large proportion of the motion-picture films now used in the various parts of the world are manufactured in the United States. About two-thirds of those exported go in the "unexposed" form, ready for use in taking pictures in those parts of the world to which sent. The other one-third is in the completed state, having been utilized in the United States in making finished motion-picture films ready for use in placing illustrations upon the screen. Of the importations, practically all are "exposed" films, views taken in other parts of the world for use in the United States.

Pictures Have Wide Influence

A striking illustration of the influence of the ubiquitous cinematograph is reported by the American consulate at Belgrade. American fashions have recently become very popluar with the young men of that city; there is an unprecedented demand at the local shops for hats, boots, and other wearing apparel similar to that in vogue in the United States; and the American style of hair cutting has come into favor. These innovations are unmistakably the result of the exhibition of moving pictures of American origin. The obvious moral of all this, as the consul points out, is that the cinematograph might be used to great advantage in advertising all kinds of American products. For instance, pictures of American agricultural machinery in operation would probably create a great demand for the thing itself. This plan offers an economical substitute for the actual exhibition of American products in commercial museums and the like.

Railroad Coach as Picture Theater

A special car equipped with motion picture apparatus for the entertainment of the passengers is the very latest in the way of train accommodations. The car is run by the Pittsburg, Harmony, Butler and Newcastle Electric Railway. It is not run regularly but is used for the accommodation of special parties by whom it is chartered for a special run. The car had once been badly damaged and, as repairs were being made on it, the superintendent had a picture machine installed in the rear platform with a small bench upon which the operator stands. The arc light from the trolley supplies the power, which, though it varies with the amount consumed by the car, causes no noticeable flicker. For the exhibition of the pictures, an opaque screen is lowered back of the motorman, the electric lights in the car are turned out and the curtains drawn. A miniature theater is the result.

Edwin August, Not Austin

Motography's Gallery of Motion Picture Players in the issue of September 28, used the name Edwin Austin instead of Edwin August. The latter is correct. The error was unfortunate, but this brilliant Lubin player is so well known that little harm was done by the misreading of the printer's copy. Our apologies to Mr. August, however.

Current Educational Releases

Bee Culture.—Kinemacolor. Depicting the handling and care of honeybees. Thousands of bees swarm in the picture. The eggs and larvae are shown, as well as the section of the comb where the bees are hatching from the larvae out of the sealed cells. The queen bee, being fed by the workers, is an interesting sight, as well as thousands of bees working on the comb, and storing up honey. Men shown gathering the honey from the hives, with unprotected hands, is a revelation to the majority.

Picturesque Scenes on the Potomac River.—Kinemacolor. The beautiful green banks of the Potomac river, with its many interesting and historical locations, and quaint old red brick buildings, are introduced in this picture. Leaving Washington on the famous old Potomac river excursion boats, approach is made to the War College with its magnificent grounds and buildings. Sailing further down the river, old Fort Washington is viewed. As the steamer slowly approaches Mount Vernon, the home of the first president of the United States is seen. On the way to the great falls, the camera catches a glimpse of some little pickaninnies stealthily playing the much forbidden game of "craps," while sheltered in the green branches of a nearby tree; a little outcast with his brother is devouring a huge red watermelon. The picture closes with the wonderful Falls of the Potomac.

Dantes and the Abbe in the Dungeon. From Selig's "Monte Cristo."

The Supposed Body of the Abbe is Cast into the Sea. From Selig's "Monte Cristo."

Roosevelt Film.—Pathe. The picture with Sagamore Hill for a background gives one an intimate insight into the habits of the man, who, in spite of the fact that he is one of the busiest men in the country, finds time for life in the open country. Members of the Roosevelt family are also introduced in the course of the film.

The Old Clock on the Stairs.—Eclair. Henry W. Longfellow's poem familiar to all children as well as to grown-ups. A pretty portrayal of the characters Longfellow created.

Swat the Fly.—Powers. This is one of the most interesting short subjects that has ever been offered in moving pictures. It shows the life of the common pest, which is one of the greatest carriers of disease that we have to contend with. The life of the fly is shown from birth up to the time that millions of them are killed by the children working for prizes, which are being offered by various city governments.

Life in Caucasia.—Gaumont. Shows interesting scenes and traits connected with the people of this part of the world.

A Tulip Study.—Kinemacolor. An exhaustive study of the flower which is one of the first to bloom in the summer gardens.

The Evolution and Life of a Silk Worm.—Pathe. A little worm which weaves the finest fabric known. The manner in which it does its work is clearly set forth by means of excellent photography and beautiful coloring.

Specimens from New York Zoological Garden.—Thanhouser. This picture takes in the famous collections of American Bison, Zebra, Secretary Birds, Rhinoceros, Walrus Flip, Giraffe, Musk-Ox, Pigmy Hippo and other rare animals that have made "Bronx Zoo" a byword for the unusual throughout the world.

Thru Derbyshire Dales.—Eclipse. Picturesque and delightful series of views, typical of English rural life and of what may be seen on a jaunt through the romantic and historic Derbyshire Dales of England.

A Roman's Conversion.—Eclipse. As the title suggests, laid in the period of the early days of Christianity and depicts with vividness and realism the sufferings of the early martyrs and their oppression by the luxurious pleasure-loving and mythological god-worshipping Romans. It is valuable for its historic significance.

Around Constantinople.—Eclair. An animated panorama of those picturesque and antiquated views that abound around the Turkish capitol. Entertaining and educational; a beautiful trip taken without the wear and tear and burden necessary for the long journey to these lands.

Urge Adoption of Pictures in Schools

To secure the presentation of approved moving pictures in the public schools of the larger cities, a determined movement will be launched under the direction of the state woman's and children's department of St. Paul, Minn.

That such a departure from present school curricu-

Scene from "One, Two, Three," or "The Story of a Wager," October 28. Copyright 1912, American Film Mfg. Co.

Among the Mountains of Calabria.—Eclipse. A film of three hundred and fifty feet of beautiful and unusual scenery.

Experiments With Liquid Air.—Pathe. An instructive treatise on the subject and of much value to students.

Submarine Fauna.—Pathe. Showing the growth of beautiful vegetation on the ocean's bed.

The Rubber Industry in Malaysia.—Pathe. The pictures are colored and give a variety of views of the interesting stages of the rubber industry. A study of the native of Malaysia is made at the same time.

Through China.—Eclair. A number of highly instructive and immensely interesting views of a peculiar country and still more singular people. The world's newest republic, beautifully pictured by a staff of high-class cinematic photographers.

lums will be an economic as well as an educational advancement will be urged by the head of the department who is Mrs. Perry Starkweather. Reports recently gathered from the schools of Minneapolis, St. Paul and Duluth on how much money was spent weekly by students for moving picture shows, showed the figure of $83,000.

It will be urged that moving picture apparatus could be installed in the schools of the three cities and operated at a much smaller figure and assure the children, as well as their parents, beneficial entertainment. If efforts to get school boards to take the initiative fail, it is planned to ask the legislature to pass a bill providing that in cities of the first class moving pictures approved by a board of censors shall be included in the school work.

"There is no question of the importance of moving pictures on the mental development of the child," said Mrs. Starkweather. "The moving picture is the most vivid method of story telling for children."

Sans Grease Paint and Wig

by Mabel Condon

Warren Kerrigan.

K-E double R-I, G-A-N spells Popularity!"

And it's Warren Kerrigan that knows it. Why shouldn't he? It's told him in every mail delivery that goes to the western studio of the American Film Manufacturing Company, and by the time Mr. Kerrigan has replied to the writers of the various missives and sent boxes of candy to more than half of them, the fact that he is a matinee idol must be pretty well impressed upon his mind.

O yes, Mr. Kerrigan answers all the gush notes sent him and there was a time when he sent a box of candy with every carefully worded little reply. Ordinary politeness, according to Mr. Kerrigan's interpretation of the term, prompted the former recognition; but the fact of his being a southerner made necessary a more material expression of thanks—hence the candy. But so great in numbers have the letters become that candy donations are limited, and Mr. Kerrigan's inborn sense of politeness is still suffering from the jar administered when he not only had to put a check upon sweet-meat offerings, but went so far as to procure a stenographer to help him answer his mail instead of staying up nights and doing it all himself.

Mr. Kerrigan is not a girl-enthusiast, either. This information developed in an interview with Mr. Kerrigan a few days ago, in the offices of the American Film Manufacturing Company at 155 North Clark street. It was a long-distance interview, R. R. Nehls acting as chief medium assisted at intervals by Omer Doud and William Lee, both of whom appeared from nowhere, seemingly, at the magical name of "Kerrigan," the last named gentlemen keeping the discreet distance of Santa Barbara, California.

Mr. Doud was quite willing to testify to the wholeheartedness of Mr. Kerrigan and the wholly impersonal spirit in which he sends replies and candy to the gush-note writers. More than that, Mr. Doud has never read such conventional yet charming notes. "Their fineness," he contended, as he sauntered back and forth in front of Mr. Nehls' paper-strewn desk, "is due to the fineness of the man." Nobody questioned the fact. "Yes, sir!" and his saunter quickened to a pace. "Kerrigan's an aristocrat and it's his Kentucky gallantry that makes him so nice to the writers of all the love letters he gets!"

"He has a twin brother," put in Mr. Lee as he rested on the back of the chair nearest the door. "He's redheaded."

Mr. Nehls put a timid hand to his own abundance of sunny locks and felt of his mustache, which quite matches his hair.

"He's the greatest home boy you ever saw—" but that was as far as Mr. Lee got for three incredulous people interrupted with the exclamation, "Boy!" whereupon Mr. Lee removed himself from the back of the chair and declared Mr. Kerrigan to be but 23 years old. Mr. Lee's audience, while far from doubting his word, insinuated that Mr. Kerrigan surely was at least 29.

Right here, it looked as though the long distance interview was going to fizzle out, as Mr. Kerrigan couldn't shout his age from Santa Barbara and Mr. Doud, as representative of the trio, refused to accept 23 as authoritative. However, Mr. Lee's memory came to the rescue and obligingly supplied the information that it was two years ago that Mr. Kerrigan was 23 and peace again reigned in Mr. Nehls' sanctum sanctorum.

"He's just crazy about his mother and brother and sister," Mr. Lee resumed. "His sister plays in musical comedy and Warren used to appear in dramatic productions with his brother-in-law, Clay Clement; then, after Clement died, Warren played the lead in 'Brown of Harvard' for two seasons, before coming to us."

"And he's been with us two years," Mr. Nehls vouchsafed, as Mr. Lee departed as quietly as he had come and Mr. Doud was called away to the telephone. "He played in Chicago for six months then he was sent out with our western company. He's a dandy horseman, though we didn't know just how good he was when we picked him to play leads in western pictures. In fact, we were rather afraid the cowboys would 'show him up.' But they couldn't, for he was as good a rider as any of them, and now he's a crackerjack.

"He's a fine actor all right," and Mr. Nehls fixed his gaze upon the latest picture of Mr. Kerrigan, which he had unearthed from the last drawer of his desk to be ransacked. Mr. Kerrigan returned the gaze with a quizical expression on his more than good looking countenance and Mr. Nehls continued, "He used to be known as the 'Gibson man.' And to think that, until I got Kerrigan's word for it, I was of the opinion that he was a Hoosier!"

And Mr. Nehls seemed to feel so badly either about his mistake in thinking Mr. Kerrigan a Hoosier or Mr. Kerrigan's mistake in not being one, that he was left in peace to think it over.

About that Hydroaeroplane Mishap

For the past two weeks, the Chicago branch of the Selig Motion Picture Company has been busily engaged in the production of an aviation picture that promises to be thrilling. Miss Kathlyn Williams, the always popular leading woman of the Selig Company and Max Lillie and Beckwith Havens, well known aviators, are the principal players in the unique subject. During the recent Chicago air meet at Cicero park, Miss Williams made several flights in the biplane of Lillie, as his passenger. These scenes were all recorded by the Selig cameras as part of the picture. After the Cicero meet, the aviators moved their machines down to Grant park on the lake front of Chicago, for the hydroaeroplane meet. Beckwith Havens was engaged by the Selig Company to complete the scenes required for the picture. Henry McRae, one of the Selig producers, and Stanly Twist, of the

business department, were supervising the production. Everything went well until the last day of the meet. Miss Williams made several successful flights with Havens in his hydroaeroplane in front of the cameras without mishap. On Sunday, the last day of the meet, the producers prepared to secure the climax scene, in which Miss Williams, adrift in a disabled motorboat, far out at sea, is rescued from her perilous position by Havens in his hydroaeroplane. When all preparations had been completed and the event was about to be enacted, McRae and Twist were told by the Aero Club officials that they would have to wait until Havens had completed all of the events in which he was entered, before they could produce the required scene. Only one event remained to be completed and Havens was the only one entered in it. This was the grand prize trophy event. In order to win it, the aviator was required to circle the mile crib eight times, carrying with him a passenger. When Havens began to look around for the necessary passenger to accompany him, there was none to be found. Nobody seemed anxious to take a chance in such a race. As the afternoon light was fading rapidly and the picture had to be completed before dusk that day, Mr. Twist volunteered his services, in order to secure Havens for the remaining scenes in motion pictures. Dressing himself in aviator clothes, Twist climbed into the passenger's seat and they were off for the trophy race. Several rounds were made without mishap and many thousands of people were excitedly watching the manouvers of the air craft, when suddenly those on shore saw the nose of Haven's pontoon strike the water and the machine turned a complete summersault on the lake surface. Twist was thrown through the air for about fifteen feet before he struck the water. Havens clung to the wrecked machine, but Twist started to swim the half mile between himself and shore, not taking into consideration the fact that his heavy boots and clothing would soon weight him down. After proceeding about fifty yards he began to feel exhausted and would undoubtedly have met with a more serious fate, if Miss Williams, who had been waiting in the motor boat outside the crib breakwater, and who had been a witness to the accident, had not had the presence of mind to put on full speed and race to the rescue of the sinking man. When Twist was rescued by Miss Williams, he was on the point of exhaustion but outside of a severe chill and a few bruises, he suffered no ill effects. A funny coincidence connected with the affair is the fact that Twist, who is also press agent of the Selig Company, had planned a unique press story in connection with the event. While the originally planned press stunt was brought to a sudden end by the accident, the amount of space that the Selig company secured in the daily papers throughout the country, more than made up for the experience that the players underwent. Another hydroaeroplane was secured the next day and the picture was finished.

Scene from "The Wanderer," October 31. Copyright 1912, American Film Mfg. Co.

Baroness Plays at Picture Show

Baroness von Groyss, friend of Mrs. Jackson Gouraud, is now entertaining the residents of the Bronx with operatic selections on the piano at the Eldorado, a moving picture house, at Freeman street and the Southern boulevard, New York.

The baroness declared she tired of society affairs and thought she would continue to play in moving picture houses in New York. She asserts she is doing this sort of work for educational purposes. Late in 1910 the baroness endeavored to rent a house in Fordham for the accommodation of sixty Igorrotes she had promised to bring from the Philippines and educate in New York, but she failed because the residents of that section drew the color line on the so-called savages.

Photoplays From Essanay's

Some Coming Features

OCTOBER'S last two weeks will bring forth some of the finest dramatic subjects ever put out over the Indian Head trade mark. On October 25, "Sunshine," one of the greatest examples of double-exposure ever released, reveals a feature production finer than Essanay's famous "Out of the Night." In plot, point of production, interpretation and photography, this photoplay is distinctly a masterpiece. The story is enthralling.

Ruth Stonehouse and Harry Mainhall in "Sunshine."

In the quiet of his library good Father O'Brien is reading in the morning paper that Joe Roberts, a condemned murderer who is to die on the morrow, is still silent regarding the motive of his crime. Slowly the old priest searches the pages of his baptismal record, and smiles sadly as he finds he took Joe and his pretty sister Sunshine into the church when they were babies. Visiting Joe in his cell, Father O'Brien finally prevails upon him to tell the story of his crime. Down on his knees before his old friend Joe recounts his life story, and we see him as a young lad promising to care always for Sunshine upon the death of their mother. As the years go by he toils bravely for her, and she comes to meet him each evening, while his fellow workers watch with envious eyes. Then one night Sunshine does not come and Joe hastens home in an anguish of fear, only to find a note on the table from her saying she has gone away to be married and wear diamonds and fine clothes. With his heart snapping in his bosom, Joe sets out on a desperate search for his lost sister. The months pass and still he haunts the dives and saloons but without success. Then one day he is crossing a bridge when he sees a ragged, desolate girl about to plunge into the black waters. It is Sunshine. In the quiet of their little sitting room the poor girl reveals the cause of her misery—a photograph of her betrayer. Crazed with thoughts of revenge Joe watches for the man, and one day tracks him to his apartment, and when they lead Joe away he exults over the fact that the dead scoundrel will never steal another girl's smile. Returning home next day, Father O'Brien sorrowfully enters these records in his book: "Joe Roberts, died August 13, 1912. Sunshine Roberts, entered convent August 13, 1912." The page of both lives is closed forever.

Ruth Stonehouse, in the role of Sunshine, renders a splendid portrayal of the miserable girl, enhancing the short-lived character with a wealth of charming eccentricity that overcomes the sordidness of it all. Harry Mainhall gives a powerful study of Joe Roberts that stands out as one of the finest pieces of dramatic work of the month. Harry Cashman is dominating and altogether excellent as Father O'Brien, and Bryant Washburn handles the "heavy" role well. The ensemble is perfect. "Sunshine" will long be remembered by the photoplay loving public.

On October 17, "The Snare," a gripping dramatic story entwined about the experiences of a girl detective, is released. Tom Ransom, a fugitive from justice, is pursued to the cottage of his aged mother and arrested. Pleading with his mother to believe in his innocence, Ransom is led away. He manages to escape from his captors and the matter is laid before Dayton, a captain of police. Among the articles taken from Ransom is a letter from his sweetheart, saying she has never seen his mother, and a small photograph. Deciding on a plan, Dayton sends for Mary Clement, a clever girl detective, gives her the details of the case and orders her to trap Ransom by gaining access to his mother's cottage through posing as Tom's sweetheart. Mary does so, is charmed with the sweet simplicity of the old lady and learns to love her dearly. An intercepted letter tells her that Tom is expected that evening, and, disgusted with her trickery, she resolves to give him a fair chance to escape. Before her plan is put in action Tom enters and discovers Mary's deception. Furiously he is denouncing her when his mother enters, and he is forced to keep the truth from her. A few moments later the station agent enters with a telegram for Mary. It is from Dayton, advising that the real culprit has been captured, and to drop the case against Ransom. With a prayer of thanksgiving

Beverly Bayne, Lily Branscombe and William Bailey in "The Snare."

Mary explains she must return to the city at once on an urgent matter, kisses Tom's mother goodby, holds out her hand to him, he presses it with a look of deep understanding, then she fades from their lives forever. Beverly Bayne gives a splendid portrayal of the girl detective, William Bailey is forceful and effective as Tom Ransom, Lily Branscombe is sweetly pathetic as his aged mother, and Frank Dayton plays the captain of police. The other roles are well handled by capable players.

"The Warning Hand," released October 18, is a startling dramatic subject, featuring Francis X. Bushman in a powerful emotional role. Jack Wayne, a dissolute young fellow, staggers into his home one evening in a state of intoxication, to find his father on his death-bed. Before the aged man dies he warns Jack to beware the hand of evil, and points to a shrouded painting on the wall depicting a jeweled hand suspended from a sword by a chain. Jack is dazed at the sight of the painting and hurries from the room. After the death of his father, young Wayne loses heavily at cards, and one evening is about to appropriate some funds from his mother's private safe, when he is startled to see the shroud fade from the painting and the hand of evil points directly at him. Frightened, he watches the shroud return into place, then staggers from the room in a panic of fear. Several months afterward, he calls one evening upon his sweetheart, Grace, only to discover his rival, Morrell, seated close beside her. In a frenzy of jealous rage, Wayne is about to murder Morrell, when suddenly a ghostly hand appears in the air before him holding a hangman's noose. Recoiling from the apparition, Wayne realizes the folly of such a step, recovers his composure, enters the room and finds Morrell extending an apology to Grace for not having noticed the engagement ring upon her finger. Five years later Wayne has married and is beset with business difficulties. He attempts to secure a loan from a banker, but his securities are worthless. Seizing upon an opportunity, he takes a blank check from the banker's desk, and that night is about to forge it when the warning hand again appears to him and drops ghostly handcuffs upon his wrists. Leaping up wildly, Wayne discovers they have vanished as quickly as they appeared. A moment later he receives a letter offering him a fortune for some mine holdings. The warning hand has proved his salvation.

Francis X. Bushman renders another of his powerful portrayals in the character of the dissolute Wayne, the dominating figure throughout the entire picture, and a dramatic study tremendous in poise and appeal. Lily Branscombe is the sweetheart, Harry Mainhall

Francis X. Bushman in "The Warning Hand."

Scene from "The Ranch Girl's Trial," an Essanay with G. M. Anderson.

plays Morrell, the rival, and Harry Cashman, in an all too brief moment, gives a striking study of the banker. The remainder of the cast is effectively portrayed.

"The Ranch Girl's Trial," released October 26, is a strong, vigorous drama of the Western border country, with G. M. Anderson. The plot is sensational and replete with thrills. Pepita, proprietress of the town dance hall, is loved by Big Moose, an Indian. Jake Harding, a worthless cowpuncher, also pretends to love Pepita in order to get an occasional drink of free whiskey. Big Moose swears to kill Harding, and is only prevented from carrying out his threat by Pepita. A dance is scheduled for the town hall, and pretty Millie Farnum, of the Three 6 ranch, is invited to go by her sweetheart, Dave Price. That afternoon Harding finds Millie alone, asks her to be his partner for the dance, she refuses and he attempts to steal a kiss. Breaking from his arms, the infuriated girl secures a revolver, but is seen by Dave, who questions her and learns the truth. That night, in the crowded dance hall, the old Virginia reel is in full progress when Pepita goes to the barroom for refreshments. A moment later Jake Harding enters and has Pepita in his arms when they are discovered by Big Moose, who kills Harding with Millie's revolver that is lying on the bar. Pepita assists Big Moose to escape, and places Millie's revolver on the floor beside the body. Determining to save himself, Big Moose summons the sheriff, who arrives in time to find Millie standing over the body with the gun in her hand. The innocent girl is brought to trial, and is about to be convicted when Pepita, unable to endure the tortures of her guilty conscience, springs forward and confesses Big Moose's guilt. The old judge is about to dismiss the court when Dave, with Millie in his arms, declares they wish to be married. So the trial ends with a wedding ceremony and all ends happily.

Mr. Anderson gives his usual sturdy and true-to-life portrayal in the role of Dave Price, and his direction of the entire production is masterly. Beth Taylor plays Millie charmingly, Ruth Selby has the cunning of the Mexican senorita in her portrayal of Pepita, and Brinsley Shaw is splendid in the "heavy" role of Jake Harding. The entire production is a feature.

Space prevents descriptions of Essanay's good comedies for the last of October, but a glance at the photographs scattered throughout the present issue of MOTOGRAPHY will reveal their humor. Watch the next issue for important announcements concerning November feature bookings.

Clergymen View "Pilgrim's Progress"

The clergymen of London, England, were given a private view of the film, Bunyan's "Pilgrim's Progress." The Essanay show-rooms was the place of assembling of the guests and it was there the film was viewed. Ambrosio of Turin, is the maker of the "Pilgrim's Progress" picture production, which is one of especial educational merit.

"Put Yourself in His Place"

Thanhouser's two-reel film, "Put Yourself in His Place," from Charles Reed's novel, will be ready for release October 29. The story is an interesting one and is as follows:

Henry Little, an expert maker of fine tools used in wood carving, is forced to ply his trade in secret, because of the active opposition of a number of his follow-workers. While looking around, he finds a deserted church, and decided to make it his headquarters. This church is on the estate of his uncle, Squire Guy Raby, who has been estranged from Little's mother, practically from the time of her marriage.

While working in the church one evening, Grace Garden, a beautiful society girl, with whom Little was hopelessly in love, staggers in, followed by one Frederick Coventry, her wealthy suitor. The couple had been lost in the woods, and were thoroughly exhausted, when they saw the gleam of light from Little's forge. He revives and cares for them and pledges them to secrecy. Grace keeps her word, but Coventry, whose jealousy has been aroused, carries the news to Little's trade rival, and they decide to punish him.

A number of the working men steal into the church one night, but Little, although outnumbered, puts up a gallant fight, using the coals in his forge to defend himself. He is overpowered, however, and his enemies are about to wreak vengeance upon him, when a party from the great hall, headed by Squire Raby, arrives and puts the would be assassins to flight. In his uncle's house, Little is recognized and Raby, his sister, and Little are reconciled. Later, Little goes into business for himself, and Coventry realizes that he has only injured his own suit.

Although now an employer, Little is still involved in trade troubles, and secretly decides to go to America in connection with certain inventions. In his room in the factory, he writes a good-bye letter to Grace and slips out. An hour or so later, the building is blown up by an assassin hired by Coventry and it is generally believed that Little was buried in the ruins. Coventry aids to strengthen this belief by intercepting letters sent by Little to Grace, and as the inventor's trip to America is prolonged, the girl finally yields to the request of her father and consents to marry Coventry, believing Little dead.

The wedding guests have arrived, and the minister is on hand to perform the ceremony. Grace's companion, Jael Dence, happens to see a telegraph boy approaching the house, and despite the vigorous attempts of Coventry's manservant to capture the telegram, she secures it and takes it to her mistress.

Little Uses the Coals of His Forge to Defend Himself.

Scene from Thanhouser's "Put Yourself in His Place."

The message is from Little, telling her of his many unanswered letters and announces that he will soon be with her. The frantic bride-elect attacks Coventry, but others save his worthless life. Little rushes in, embraces the girl of his heart, and the lovers are at last re-united despite the series of plots designed to keep them apart.

Medical Pictures Used by Goverment

One of the most remarkable pictures taken in the history of the industry was recently done in Kinemacolor. It illustrates the different stages and ravages of venereal diseases. Subjects were secured and photographed at the Cincinnati Public Hospital of Cincinnati, Ohio. Dr. Loomis, a member of the faculty at the University of Michigan, superintended the production of these pictures, and bent his every effort to make these films the greatest help known in their efforts to stamp out this plague.

The medical profession and the Y. M. C. A. secretaries have exerted every effort in the past, in their endeavors to warn young men of the curse of this plague. They have soared in the heights of eloquence, exhausted their vocabulary, in their endeavors to warn and instruct the younger generations. They have accomplished a great deal of good. But for one to see these pictures, the plague stricken infants and children, and young men and women suffering from the primary stages up to the last developments patiently waiting relief in death, with sores and eruptions all shown in accurate tints and colors, is a never to be forgotten warning and lesson.

The United States Government has installed a projection machine in the army and navy hospital at Washington, also arranging to exhibit these pictures at all the army posts throughout the country. The pictures proved such an overwhelming success that arrangements are being made to photograph the development of other diseases.

Many attempts have been made in the past to photograph operations and various diseases. These have not proven altogether successful, as red photographs black. Where there was blood or an open sore, the desired effect was lost. These difficulties have been easily overcome where natural colored pictures have been used. These achievements opened up a wonderful field, as the pictures are a revelation. They make it possible to keep a true photographic record of operations, also proving very valuable as a method of demonstrating in the medical schools.

Who's Who in the Film Game

Facts and Fancies About a Woman You Know or Ought to Know

IT has been your privilege to know something of the ups and downs of the film business, you who read the ever recurring numbers of this particular brand of yellow-backed journal, and you will be surprised to know that with it is identified a real, for sure woman. This woman, because she has dared to follow her own pleasure into the mysterious realm of motography, becomes at once more interesting than her sisters who merely contribute toward the making. Madam Alice Blache, president and general manager, director and producer, makes films. Get that; she makes 'em. There isn't any part of the game she doesn't know. She started early, but she lays no claim of being "the oldest man in the business!"

In the preface to "A Prodigal Father," Alexandre Dumas, fils, said: "Of all the various forms of thought, the stage is that which nearest approaches the plastic arts, inasmuch as we cannot work in it, unless we know its material processes; but with this difference—that in the other arts one learns these processes, while in play-writing one guesses them; or to speak more accurately, they are in us to begin with." What a pity Dumas might not have written of motion pictures, instead of the mastery of his father's talent. He adds, in the next sentence—"One can become a painter, a sculptor, a musician, by sheer study—one does not become a dramatic author in this fashion. A caprice of nature makes your eye in such a way that you can see a thing after a particular manner—not absolutely correct, but which must, nevertheless, appear to any other persons that you wish to have so think, the only correct point of view." Here we have a statement, pertinent to the production of motion pictures. There is no more wonderful a personage than the producer of the motion-picture play—the judge of the scenario; the scientist of optics; the skilled artist; the master of perspective. The look; the silence; the gesture; the entrancing atmospheric combinations—the producers of modern films for exhibition purposes "is born—and made"; there can be no mistake about it.

She Has Dared to Follow Her Own Pleasure Into the Mysterious Realm of Motography.

The biography of Madam Alice Blache will be written some day. It might be written in a dozen lines, so simple, so tranquil, so fortunate has been her life, in-so-far as we are to know, judging from a limited knowledge of it. Madame Blache was born in France, inheriting her good looks from her parents, who were accomplished enough to fit their daughter for higher education. She lived in a household of culture, good breeding and healthy fun. She can easily lay claim to all that constitutes a clever woman; full of epigram and humor in conversation. That she combines the requisites of business is best emphasized by her rather extraordinary position as the dominant figure in her factory and studio, engaging in a peculiarly hazardous occupation. One of the notable charms of this exceptional woman is her abundance of balance and common-sense. If she has a temper, it is always under control.

Madame Blache associated with the Gaumont Company in Paris, when it first engaged in film-making. Her ability, demonstrated through the years of service in all departments of the great plant, won for her the full confidence of the officers. When she married Herbert Blache, she came to America as the dutiful wife and counselor of Gaumont's representative in this country. She was quick to see the possibilities of an independent plant, and with her own money, she organized The Solax Company; built the establishment on a plot of ground joining the Gaumont works at Flushing, L. I.; assumed the presidency, gathered about her the talent required and superintended and managed every detail. It was only recently that the concern vacated the old quarters to occupy a larger, more modern place erected at Ft. Lee, N. J.

Most film folks are familiar with the Solax brand. It is identified with the Film Supply Company program and with new and modern facilities behind it, combined with the fitness of Madame Blache, a still better product will follow.

It is unnecessary to give the lady's age—this is not a biography. The family bible is across the ocean, but don't you recall that there was a little Blache who came to live at Flushing, last summer, and can you imagine that with Papa as president of the Film Supply, and Mamma as the president of Solax, the Baby will grow up and not file his application for a license with the Patents Company?

Madame Blache has very little patience with the film censors. She is French and believes in realism. She

argues that the public should be the judge. No one knows better than she, that pantomine is beset with plenty of troubles at best and that censorship of realistic scenes adds to the producer's burden. Her foreign training and the knowledge of what would "go" abroad has been the innocent cause of an occasional shock when she tried to bring home a strong moral lesson. But at that, cleverness and a record of meeting every situation face to face, has made the Madame great and that the Solax guiding star is a woman seems to be lost in the hurly-burly of business.

Speaking Motion Pictures a Reality

Synchronism of motion and sound has at last been accomplished after many years of endeavor by Dr. Isadore Kitsee, inventor of many valuable electrical appliances, among which are the central telephone system, now used in all telephone exchanges, and several phonographic attachments. Dr. Kitsee has perfected a simple device by which speaking-moving pictures have become a fact. A demonstration through the medium of the Cort-Kitsee Company, of which John Cort, theatrical manager, is president, has been given by Dr. Kitsee.

This synchronization is accomplished by electro-magnetic means, and the horn of the phonograph is situated directly back of the screen, the projecting device being placed in the rear of the hall, after the usual method. In taking the pictures the sensitive film and the phonograph record are made simultaneously. Dr. Kitsee claims for his latest invention that it may be applied to any of the existing types of projecting machines; in other words, that its use will synchronize any phonograph and any projecting machine.

Children to Have Own Theater

At the Kinemacolor projecting room, in New York, a very interesting little pictureplay was exhibited for the benefit of the press. This play, which was shown in two reels and entitled "Other People's Children," is one of a series of children's plays that are to be presented at the Children's Theater, which is already in preparation on the roof of the Century Theater. When this is ready the children will have "no kick coming," for there they can go and be entertained as children should be.

The Kinemacolor pictures are to be a feature of this little theater, which will be a boon to children and mothers as well.

Ticket Scheme Called Lottery

Samuel Germanski, proprietor of moving picture shows in Bridesburg and Manayunk, Pa., was convicted for operating an illegal lottery. Judge Martin allowed the defendant to enter $600 bail pending a motion for a new trial.

Germanski's scheme was to give out prize checks with admission tickets, entitling the bearer to a chance on a lot at Pine Beach. Witnesses to the number of a dozen said that they had been notified that they each won a prize lot and that they paid Germanski $7.50 as expenses for conveyancing. According to the witnesses they have been unable to locate their newly acquired properties.

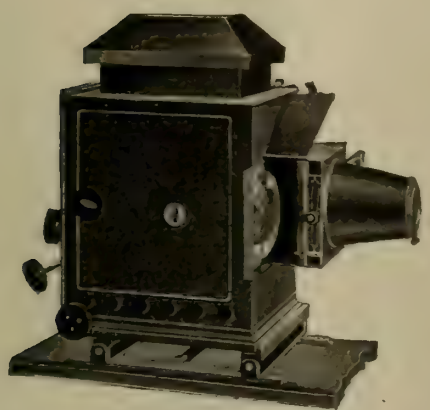
Scene from "The Fisherman's Luck," Essanay.

Of Interest to the Trade

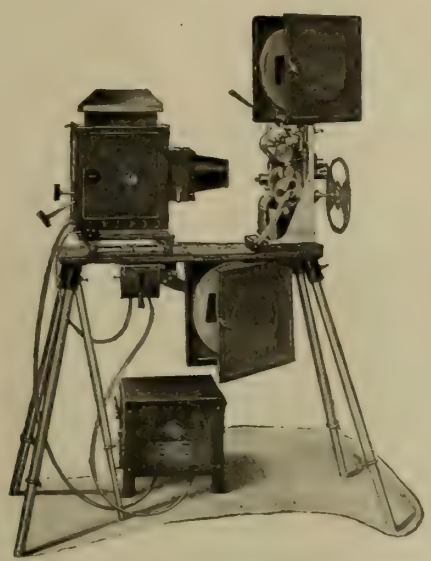
The Edison Kinetoscope

Ever since the invention of the moving picture machine the Edison laboratories have been working ceaselessly to obtain that which is essential to every Kinetoscope—absolute reliability. It was not a question of building a machine that would project good pictures, for that was comparatively easy, but the problem was to produce a machine that would stand the ceaseless wear and tear of daily use, the awful grind that develops weaknesses in projectors which are less substantially built.

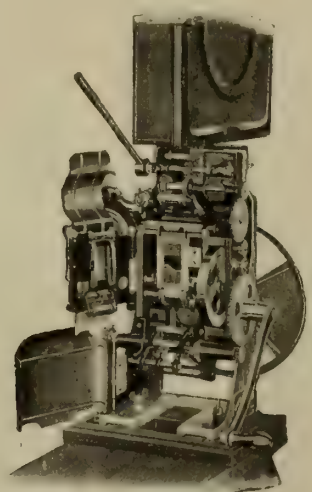
For that reason the Edison Kinetoscope has been constructed with hardened steel shafts and bearings throughout, providing the strongest possible guarantee against wear. The same care which prompted the use of hardened steel in shafts and bearings is manifested in the use of exceptionally high grade lenses and in the selection of all material used in the construction of the Edison.



View of the Lamp House.



Edison Projecting Machine.



The Edison Motion Head.

Since an unsteady machine could not, of course, project steady pictures, the Edison is mounted upon five legs, four of which are exceptionally heavy, having a diameter of one and one-quarter inches. With this firm base upon which to stand it is inevitable that a machine, equipped with a mechanism which is in every particular thoroughly up-to-date, should give a picture that is absolutely steady. The chain take-up assures a perfectly uniform feed and prevents the film from slipping, thus doubly assuring faultless projection.

"Monte Cristo" Released October 14

The House of Selig, famous for its three-reel features, has definitely announced Monday, October 14, as the release date on the longed for and much heralded masterpiece, "Monte Cristo." The three-reel production of this sensational story bids fair to outrival anything this ambitious company has yet accomplished in the way of adapting great novels and plays to the intricate requirements of the photoplay screen. The release will be handled exclusively by the General Film Company. The Selig publicity department is preparing an elaborate assortment of publicity aids for the use of exhibitors showing this film. For over half a century, the name of "Monte Cristo" has been a household word with theater goers the world over, and no play or novel of any age ever had a wider patronage or larger sale than this famous creation from the wonderful brain of Alexander Dumas. Success has been the lot of every legitimate producer who has attempted a revival of the play, and now, for the first time in the history of Motography, the Selig Company has produced the story in picture form. To say the least, the picture production far excels any former attempts by producers of the legitimate stage and a great treat is in store for those who exhibit this film.

Kleine's Cines and Eclipse Films

Two first-class dramas and a split reel containing a comedy and scenic subject make up George Kleine's program of releases for the week ending October 19. For the regular Tuesday release "The Adventure of the Scarecrow" furnishes an unique story which offers excellent opportunity for a successful photoplay. As the title suggests, a scarecrow figures very prominently. The film is replete with exciting dramatic situations, describing the waylaying of a farmer by two bold highwaymen and the final capture of the culprits on the part of the police by a clever ruse involving the scarecrow. The principal roles are taken by Charles Cattaneo, Maurice Anverso, and Carlo Moltini. The latter does especially fine work as the chief of police.

For the Wednesday offering "The Missing Locket" makes a very acceptable film. It shows clearly how a trifling caprice upon the part of a child can lead to grave consequences if not prevented in time. The gradual development of the story from the perfectly harmless to the "near tragedy" is very cleverly brought about as is also the change in the character of the husband from the loving, kindly father to the revengeful, infuriated demon.

The Saturday split reel, comprising "An Abbreviated Honeymoon" and "Among the Mountains of Calabria" furnishes a diverting and interesting subject. The comedy is full of action and is filled with many humorous situations. The story deals with a pair of "newly weds"

who are anticipating a delightful honeymoon; but sad to relate, their trip proves decidedly brief and ends disastrously. The character of the groom is taken by the well-known Cines comedian, George Gambardelli, who, as usual, gets into all sorts of trouble, but comes out triumphantly after all. The film is a good one and will provoke many laughs.

The travel subject is well photographed and will be appreciated by all those that enjoy beautiful scenery and desire to increase their knowledge of other countries.

Hydroaeroplane Expert with Selig

Beckwith Havens, famous exponent of hydroaeroplaning, will shortly be seen in an aviation picture to be released by the Selig Polyscope Company. The picture will be called "A Hydroaeroplane Romance," and is said

Beckwith Havens.

to be one of the most unique and sensational pictures yet made. Besides playing one of the leading parts, Mr. Havens will be seen in several thrilling flights, in some of which, as part of the story, he carries as a passenger, Miss Kathlyn Williams, the Selig leading woman. Miss Williams was the first woman to attempt flights in hydros. During the recent Chicago aviation meet Mr. Havens, with Stanly H. Twist, of the Selig Company, as a passenger, met with a disastrous accident, which might have proved fatal, but for a timely rescue by Miss Williams.

A branch office has been opened in Louisville, Ky., by the Central Film Service Company and hereafter Louisville will be the shipping center for that exchange. The offices of the branch are in the Tyler building, rooms 302 to 305 and a line of supplies as well as a large number of reels will be kept there.

House built by F. J. Grandon, one of the Lubin directors, to be burned down for a photoplay. The people in the picture are the members of the company who played the roles of the rescuers and rescued. The house was a heap of ashes in less than 30 minutes. The scene was taken on Siegmund Lubin's Betzwood estate.

Mutual Considers Increase of Output

The Mutual Film Corporation announces its willingness to put out seven additional reels at no very distant date. At present, its weekly program comprises twenty-one reels but owing to the submission of a number of films from new companies and of foreign feature subjects, a weekly release of twenty-eight reels is being considered.

Selig Wild Animal Players

The illustration depicts a scene in one corner of the Selig wild animal farm at Los Angeles, Cal. The photograph was taken recently during the production of Selig's latest and greatest wild animal masterpiece, "Kings of the Forest," which is scheduled for release some place around the tenth of November. The Selig wild animal farm comprises over 350 acres, entirely enclosed by a huge wall. The farm is situated in one of the most beautiful suburbs of Los Angeles and is recognized as one of the show places of the western metropolis. Starting with a half dozen lions, three camels, an elephant and two bears, Mr. Selig has added and added to his menagerie until he now possesses one of the largest collections of wild animals in the world. The grounds of the animal farm are very beautiful and contain a wide variety of virgin scenery. A

The Selig Lions.

lake of good dimensions is located on the grounds and some of the animals are allowed to swim in its cooling waters.

The Nicholas Power Company

There can be offered no more striking evidence of the rapid growth of the moving picture business, than a brief history of the Nicholas Power Company, widely known as the manufacturer of Power's Cameragraph.

Starting—at the very inception of the moving picture business fifteen years ago—in very modest quarters at 115 Nassau street, with a small factory at 20 Jacob street, New York, Nicholas Power, himself an expert mechanic and inventor of many years' experience, has from the first given his undivided attention to the machine which so worthily bears his name.

Power's Cameragraph has passed through the various evolutions incident to the progress of the business, always keeping abreast of the times; and, with each model, taking a step forward.

In speaking of progress one must produce proofs to back up the claim.

About February 1, 1912, the Nicholas Power Company moved into the present factory, claimed to be the largest manufacturing moving picture machines in the world; occupying over 21,000 square feet and employing over 200 men. Possessed of every improvement known to modern mechanical science, with machines which register to within one ten-thousandth of an inch, with every convenience at hand for turning out the product perfectly and quickly, it was though that facilities were adequate for years to come. Yet on September 14—less than eight months after occupancy—the concern found it necessary to acquire over 7,000 square feet additional, making a total of over 28,000 square feet, and to establish a night shift of ninety men.

The company is now nearly two weeks behind on delivery. It may be interesting to note that it delivered April 3, 1912, machine No. 5000. July 13, No. 6000 was shipped and before this is off the press the company will have passed the 7000 mark—2000 machines in less than six months.

These seem to be ample proofs of good business with this concern.

Publicity Aids on "Monte Cristo"

The Selig Polyscope Company publicity department has, for some time past, been preparing an assortment of advertising matter for exhibitors' use in connection with their campaigns of Selig's latest three-reel feature, "Monte Cristo," to be released October 14. An excellent series of lithographs depicting various scenes from the thrilling romance are now ready for shipment. There are two different styles of eight sheet posters, two different styles of three sheets and two different styles of one sheet. This is the largest assortment of paper that the Selig Polyscope Company has yet put out on a feature picture. A very tasty two-color herald has been prepared and is now being sold to exhibitors, who are already busily engaged with their advance advertising on this release. A most artistic series of ready prepared advertising cuts in one, two and three column widths is another feature of the firm's activity in giving exhibitors every possible aid to make their shows successful. Cuts in all sizes and screens for use in newspapers, and on heralds, etc., is still another phase of this campaign. A press sheet containing several ready-to-clip newspaper stories on the production in question, will be given to exhibitors gratis.

In the production of "The Count of Monte Cristo," the Selig Polyscope Company continues to accentuate its progressive policy as a leader. The undying romance of Alexander Dumas has been variously considered and esteemed by critics, connoisseurs and commentators; but it has held a high place in the minds of a world of readers for three generations. It is a lamentable fact that many of the treasures of fiction are not readily trans-

Scene from "Chiquita, the Dancer," October 30. Copyright 1912, American Film Mfg. Co.

muted with original force and absorbing interest by the camera, particularly if they have not been carefully considered and revised with a view to sustaining the quality of illusion in suspended interest and in swift vivid dramatic pace—conforming with the grace and vital value of the unities so essential to correct dramatic construction. Even favorite plays have sometimes been strangely devitalized by the accurate and pitiless eye of the camera; so that the choice selection of a great work so admirably adapted as "Monte Cristo" needs no apology or explanations, as it will speak for itself in no uncertain fashion.

There may be some facts concerning this masterpiece of fiction worth recalling at this time as peculiarly pertinent and interesting. Dumas, the elder, like some of his famous protagonists in the literary line, diverged for the plans laid out for his life work as a notary's clerk by dropping the notarial seal at every opportunity to seek and bask in the far more congenial atmosphere of the theater. He was the intimate of the great actor, Talma, and drank in the formulas of play-wrighting from Frederick Soulie. His tragedy of "Christine" and his historical play "Henri III," made him his first fortune, but they were dwarfed by the latter success of "The Count of Monte Cristo."

The romance has been called "The Nineteenth Century Arabian Nights," and like his "Three Guardsmen" series has much of his own romantic personality woven in its fascinating fabric—for Edmund Dantes is the ideal Dumas.

"The Life of Christ" Film Completed

To the Kalem company goes the credit for putting the world's greatest subject in motion pictures. "The Life of Christ," complete as the Bible gives it, is reproduced with reverent accuracy. The saintly Mary and watchful, protecting Joseph, together with the three wise men, the doctors in the temple, the throngs to whom Jesus preached, Pilate and the mob calling for the blood of the Savior, Lazarus raised from the dead, and the final scoffing, jeering multitude that witnessed the death on the Cross—all are portrayed amidst the original scenes, with the atmosphere of reality and sanctity that makes the film a masterpiece. The company that made the production has set sail for home after spending nearly a year abroad.

Film Advertising in India

As indicating the progressiveness of an American typewriter company, attention is called to copies of literature sent out by its Calcutta branch regarding a moving-picture machine film prepared for it by Pathe. The film has created a considerable amount of interest in Calcutta, and will probably be used in other parts of India. It forms one of a series of films of commerce and industries, and the typewriter company is making the most of its opportunity in giving publicity to the appearance of the film by writing letters to the different mercantile firms and government offices in Calcutta and sending tickets of admission to all firms who are their customers.

Scene from Essanay's "The Outlaw's Sacrifice."

To Add "101 Ranch Wild West"

The New York Motion Picture Company, will enlarge its possessions the last of October, by the accession of the "101 Ranch Wild West." With the Indians it now has, the oxen, and cowboys, in addition to the ones now with the 101 Ranch Company on the road, the company expects to have approximately 100 Indians, 200 cowboys, 250 head of horses, 36 oxen, about 30 performing horses and also the renowned horse, Snowball, stage coaches, prairie schooners and about 16 real Indian tepees.

The Western company includes Mack Sennett, as director; Mabel Normand, Ford Sterling, Fred Mace and Harry Lehrmann, formerly with the Biograph, who are posing for the Keystone brand of pictures.

The concern announces that all future 101 Bison will be either two thousand or three thousand feet subjects, as they are more in demand by the exhibitor than the one-reel subjects. It is the expectation of the company that about the first of November it will be able to release one 101 Bison and one Broncho feature every week in a variety of subjects, Civil War, historic, Indian military, straight military, pioneer, early days of the West and cowboy pictures.

Camp of Iroquois Indians Pose

A camp of fifty Iroquois Indians is situated in the heart of the Canadian woods, three miles above the Indian village of Caughnawaga. The Indians, resplendent in the garb typical of their race, will pose constantly, for the next three months, for the camera men of the British-American Film Company. The style of picture which will be taken will be different from the average film. Instead of imaginary conflicts between settlers and Indians, the British-American Film Company plans to depict the great battles of Canadian history, and is taking the greatest care that the pictures shall be historically correct. To Joe Whiteagle has been deputed the task of "beating up" the Indians, and of rehearsing them in their parts. Whiteagle, himself, is a native of Caughnawaga, where he is known as Joseph Monich, and is a pure Iroquois Indian. For the past eight years, however, he has been engaged in the production of films in New York, and is an expert in the posing of Indians. Over fifty Indians have been engaged by him, and are busy rehearsing a representation of the "Battle of Lake Champlain."

Employees Pay Tribute to Laemmle

When Carl Laemmle stepped from the Olympic, on his return from Europe, he was greeted by a delegation from the Imp studio and factory. The sentiment of cooperation and good-fellowship which has always marked the progress of the Imp was beautifully evidenced by a floral tribute given by the various employees of the Imp. When Mr. Laemmle walked into the reception room of the Universal Film Manufacturing Company, a smile spread over his face as he gazed upon the monster floral horseshoe which stood upon the table. For many years he has closely knitted the ties between his employees and himself, and there is no man who stands higher in the estimation of the men under him than this genius of the film industry. A brief message of good-will and wishes for prosperity was attached to the tribute.

Motiograph 1913 Model Supersedes 1912

There appears to be some misunderstanding as to the new and old models of the Motograph motion-picture machine.

The 1913 model Motiograph was placed upon the market August 17, 1912. Upon that date, also, the manufacture of the 1912 model Motiograph was discontinued. The 1912 model, therefore, is no longer on the market. With the appearance of the company's advance supplement describing the 1913 model, all previous price lists and catalogs were made void.

The Enterprise Optical Manufacturing Company, however, continues to furnish repair parts for all previous models of the Motiograph, asking only that the purchaser of such parts supply the serial number of the machine for which they are intended.

Advise Chaperons for Picture Shows

That a chaperon be appointed for each motion picture theater in Richmond, Va., was a resolution passed recently by representatives of various women's leagues of the city. If the resolution is passed by the council, it will mean that Richmond will be credited with starting something new in municipal guardianship.

The meeting of Richmond's representative club women, was an initial step toward the formation of a permanent organization to combat the so-called "juvenile vice wave," in that city. A number of resolutions were passed which are to be presented to the different women's organizations of the city and reported back to the committee responsible for them.

But the most original resolution was that which had to do with the idea of appointing chaperons for the picture shows.

Motography Publication Dates

Since MOTOGRAPHY has changed its publication date from the first day of each month to every other week, there has been more or less confusion regarding the time when advertiser's copy should be in our hands. This table will supply the information:

Publication Date	Closing Date
October 26	October 21
November 9	November 4
November 23	November 18
December 7	December 2
December 21	December 16

DAILY "FILM SUPPLY" RELEASES

(Independent

MONDAY: American, Comet, All Star.
TUESDAY: Thanhouser, Majestic, Gaumont.
WEDNESDAY: Reliance, Solax, American, Gaumont Weekly.
THURSDAY: American, All Star, Gaumont.
FRIDAY: Thanhouser, Solax, Lux.
SATURDAY: Great Northern, Reliance, Comet.
SUNDAY: Thanhouser, Majestic.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Champion.
TUESDAY: Gem, Bison, Eclair.
WEDNESDAY: Powers, Nestor, Animated Weekly.
THURSDAY: Rex, Imp, Eclair.
FRIDAY: Victor, Powers, Nestor.
SATURDAY: Bison, Imp, Milano.
SUNDAY: Eclair, Rex.

Brevities of the Business

PERSONAL NOTES.

Henry J. Brock, President of the Kinemacolor Company of America, has returned from England where he spent the past six weeks. He reports great strides taken in the production of Kinemacolor, and that he has several new features coming over.

John Stepling is again at work in the Essanay studio after divers journeyings elsewhere.

Frank Powell has resigned his directorship at the Powers studio and will devote himself, for a time, to perfecting a number of scenarios.

Martha Russell is preparing for a tour of the southwest in the interest of the Essanay company. She will appear at the various cities in connection with films in which she has been featured and will give a talk on the manufacture of motion pictures and will give the personal side of the players' experiences.

William C. Dowlan is a new Universal man. He is with Director Fahrney of the Nestor studio in California and resigned the position of leading man with the Belasco stock company at San Francisco for the motion picture field.

J. V. Richie has the entire personal charge of the Carleton Motion Picture Company on his shoulders.

Robert M. Foot has been put in charge of the New York office of the Animex Company, a new concern which has studios in San Diego, Cal.

J. D. Tippett is sponsor for the Animated Advertising Association, to manufacture and market original advertising films.

Arthur S. Marks is making the Richard the Third films known everywhere, through his advertising and publicity efforts.

Harry Solter of the Victor company has been on a late but enjoyable vacation.

A. Egan has been given charge of the Italia offices, which are located in the Mecca building, New York.

George H. Wiley of Kansas City, president of the Motion Picture Exhibitors' League of Missouri, called a recent meeting of the members of the association in Springfield. The league put the ban on the establishment of any more motion picture theaters in Springfield, as that city has sufficient.

A. C. Pegg of the Animated Film Company is putting Binghampton, N. Y., and its exposition week, in films to be shown throughout the country.

Hoyt G. Morrow, who was a pioneer operator in the film game, is now manager of the Montgomery Amusement Company in Atlanta, Ga.

Don Miguel Balleste, proprietor of the Grand Hotel Imperial at Bocas Del Toro, Republic of Panama, will provide the city of Bocas Del Toro with its first motion picture theater. He paid a visit to New Orleans, La., where he purchased a complete outfit for his theater, which will seat four hundred.

Arthur D. Hoatling visited Tampa, Florida, in the interest of the Lubin company, to investigate conditions with a view to having the Lubin people make Tampa the headquarters, for the winter, of one of their troupes.

William J. Flynn was elected president of St. Louis Local No. 3 of the Motion Picture Exhibitors' League of America. The St. Louis local was organized by 50 owners of motion picture theaters.

John H. Kelley, of the Thomas A. Edison company, visited Cheyenne, Wyoming, recently to interest the local school board in the new twenty-pound motion picture machine that is especially adaptable for schoolroom use.

T. P. Finnegan, president, and P. G. Cameron, secretary and treasurer of the Motion Picture Exhibitors' League of Texas, are actively interested in making the mid-October convention in Dallas especially successful. They are supported by the following Dallas exhibitors: W. O. Jorgenson, E. J. Hoffman, W. D. Nevills, F. O. Dalton, P. Aronoff, E. W. Copley and Roy Dalton.

Elliott R. Credon of Elmhurst appears among the directors of the Standard Motion Picture Theater Company of New York City, chartered with the Secretary of State, with a capital of $300,000.

Ivan Watson has received instructions from the Gaumont Company, for whom he has been working at Rocky Ford, Colorado, for some time, to prepare for a trip around the world for the purpose of providing the company with a number of foreign scenic films.

H. W. Nixon, president and general manager of the Globe Amusement Company, is rapidly completing half a dozen leases for motion picture theaters in the suburbs of Los Angeles. The fifteen houses which will be erected for the company will represent an investment of almost $1,000,000.

Otis B. Thayer is completing the production, "Judge Lindsey and the Juvenile Court," for the Cheyenne Feature Film Company, in Denver. He intends the subject shall be his masterpiece.

Winnie Baldwin is a new member of the Bison company. She is making good under Tom Ince's management.

Theo Binkly is now playing ingenue roles with the Circle Ranch Film Company at Santa Monica, Cal.

Miss Besserer entertained the Selig "500" club recently, at her home in Edendale, Cal. First prize was won by the guest of honor, Mrs. Gerstad. Others who played were, Miss Hernandez, Miss Hart, Miss Botherton, Miss Hayward and Miss Astor.

Ethel Martelle, a motion picture actress at Santa Monica, Cal., has given up film acting for that of legitimate.

M. Neilan severed connections with the American Film Company at Santa Barbara, Cal., Oct. 5.

Mrs. Gretchen Lederer is now playing leads for the Circle Ranch Company, at Santa Monica, Cal.

Henry Lehman, formerly of the Pathe Company, has deserted New York for Edendale, Cal., where he is assistant director to Mack Sennett of the New Keystone Film Company.

William H. Swanson, general manager of the Universal, has returned to New York after two months spent at Hollywood, Cal.

Chester Byers, a champion roper with the "101" Bison Company, is seriously ill with an attack of blood poisoning. He is in a hospital in Louisville, Ky.

Robert Grey takes to the Universal studio at Hollywood, Cal., experience with Essanay, Selig and other film companies.

George Field has left the Universal Company at Hollywood, Cal., to play leads with the stock company at the Boston theater at Long Beach, Cal.

Anna Schaeffer has completed her three weeks visit with her mother in St. Louis, Mo., and has resumed her duties at the Santa Monica studio of the Vitagraph Company.

Al Garcia of the Selig Polyscope Company at Edendale, Cal., is responsible for the movement being made to organize a baseball league to include every picture company and studio in Southern California. An eight team league will result, comprising the Seligs, Bisons, Kalem's two companies, Pathes, Keystone, Americans and Nestor Universal. Four games will be played on Sunday and there is much enthusiasm expressed as to the venture by both the men and women picture players.

W. Hanson Durham has gone to Los Angeles from Belfast, Me., to begin his duties as scenario editor of the Los Angeles branch of the Vitagraph Company.

Hazel Buckman has left the legitimate stage to join the Bison forces at the Santa Monica studio of that company.

Ray West has been appointed assistant director of the Nestor Company at Santa Monica.

Little Miss Mildred Harris is attending school at a convent in Santa Monica, Cal. Mildred is the leading juvenile actress for the Bison Company and will act in films after school hours.

Carl Michelfelder, he of the Michelfelder chain of theaters in New England cities, out of fifteen applicants was the only one who has succeeded in securing a license for the erection of a theater in Montclair, N. J. This city has repeatedly refused to allow the building of a motion picture theater within its boundaries notwithstanding the pleadings to the contrary of Frank L. Deyer and Horace G. Plimpton, both of the Edison Company, and both exemplary residents of Montclair. How Michelfelder did it is a mystery to the rejected fourteen applicants.

J. V. Ritchey, manager of the producing department of both the Reliance and Majestic studios, is the only man in the motion picture business to extend his supervision over two companies. He is doing it well, too.

Robert Frazer is leaving the Eclair Company to play the title role in "The Millionaire," in a road company.

E. Arnaud, director of Eclair pictures, has gone to France where he will remain for six weeks. The Eclair players and other employees presented him with an Alaskan traveling coat. On returning to New York, he will be accompanied by Mrs. Arnaud who has been in Paris for sometime.

H. A. Spanuth is now sole owner of the General Film Publicity and Sales Company, having bought out his partner, Joseph W. Strouse.

B. P. Schulberg, formerly scenario editor for the Rex company, has joined the Universal Company in the same capacity.

C. J. Seery of the Majestic Film Service Company, is back in Chicago after a busy week spent in New York.

Henry Ott has returned to the Nestor Company and is taking character parts for Director Ricketts.

Frank Montgomery is completing a one thousand foot reel at the Universal's Santa Monica studio, giving the various dances of all the well-known Indian tribes.

Albert W. Hale has left the Thanhouser Company, where he was director, to take up the same line of work with the Majestic Company. Mr. Hale was responsible for such notable Thanhouser productions as "Letters of a Lifetime" and "The Birth of the Lotus Blossom" and takes with him the best wishes of Mr. Thanhouser, Mr. Hite and the entire Thanhouser organization.

Lillian Leighton, the popular character woman of the Selig Polyscope Company's Chicago stock studio, recently proved her versatility by writing several extremely unique scenarios which the Selig Company have accepted for production. Before entering the theatrical business, Miss Leighton was for several years owner and publisher of a morning newspaper in Wisconsin. Her experience in this work is proving of the utmost value to her now. The first scenario from the pen of Miss Leighton has been produced by the Selig Company under the direction of Hardee Kirkland, and will be released October 24. It is called "The Awakening," and Miss Leighton herself plays the principal character.

W. N. Selig, president of the Selig Polyscope Company, has returned to Chicago from a prolonged business trip to his western studios. While in Los Angeles, Mr. Selig made preparations to establish several separate stock companies in the Edendale studios. He plans to have a separate company for each producer's individual use. Each company is to be fully equipped and under the direct charge of the producer selecting the players. As there are now five working producers at the Los Angeles studios, it follows that there will undoubtedly be five complete stock companies at this studio alone. If the experiment works out well Mr. Selig may decide to place the same system in effect at the Chicago and Colorado studios.

William Duncan, leading man of the Selig Colorado company, has for some time past been driving an automobile in order to get used to it. In a film soon to be released at the Colorado headquarters, Duncan will have to drive this car over the top of a cliff which stands some thousand feet in height. Every precaution is being taken to insure the success of the scene and it is expected that this will prove to be one of the most thrilling sensations of recent years. The story will, in all probability, be called "The Sheriff's Son" and will be produced by Marshall Stedman.

Lester Cunio, now stationed in Colorado with that branch of the Selig Polyscope Company, proved his abilities as a hunter last week when he brought in an enormous buck deer after a half day's hunt in the Royal Gorge region. The open season is now on. Spurred on by Mr. Cunio's success, each member of the Colorado company vows that he or she will shoot two deer or bust before the season is over.

Charles E. Inslee, who recently added his talents to others of the Universal family, is playing leads for Otis Turner.

Director Ford is producing dramas decorated with the Broncho brand and has his company encamped at Santa Monica canyon. Mr. Ford was formerly with the New York Motion Picture Company.

Hal Reid has severed his connection with the photoplay reading department of the Universal Film Company and is directing for the Champion.

H. E. Aitken, first vice-president of the Mutual Film Corporation, is expected to return to New York from Europe October 16. His short stay in Europe was imperative owing to his securing the American rights to a number of big features for Mutual patrons.

A. Coleman is a busy man nowadays. As chairman of the entertainment committee of the Motion Picture Exhibitors' League of Greater New York, he feels personally responsible for the arranging of a good time for the many guests expected at the reception and ball scheduled for November 14 at the Palm Garden and is rustling some new features for the event.

R. W. Horne has completed a seven weeks' trip in the interest of the Kleine Optical Company.

Frank L. Hough, Jr., is making Chicago his headquarters for several weeks. He is en route to northern cities and thence to the Pacific coast in the interest of the Thomas A. Edison Company. He is accompanied by his wife.

A. F. Beck is manager of the Universal Film Exchange at St. Louis. The Central Film Service at Indianapolis formerly had his services as manager.

Guy N. Colgate, a Chicago exhibitor, has procured the Illinois state rights from J. Parker Read, Jr., for "The Garden of Allah."

A. M. Kennedy has begun the work of supervising Bison productions in Los Angeles for the Universal Company.

F. L. Lane, of nine years' photoplay house experience in Andalusia, Ala., has sold his three theaters in the south and intends investing in the erection of a modern motion picture theater in the east.

Tony O'Sullivan, director at the Reliance studios, is again to be seen in "Bedelia" roles. He is playing the title part in a new "Bedelia" comedy which he is staging himself.

Mr. and Mrs. Phillip Smalley, after a successful year and a half with the Rex Company, have withdrawn from Rex films, taking with them the best wishes of the management. Mr. Smalley was director and leading man and Mrs. Smalley, known as Miss Lois Weber, was leading woman as well as scenario editor and directress.

William A. Carrol is making good with the Universal where he is earning credit for being a conscientious worker, an excellent rider and all-round man.

Max Linder, leading man for the Pathe Company, will come to America from Paris this winter to be seen in a vaudeville act.

George K. Spoor, president of the Essanay Film Company, is back at his desk after a little run out to Niles, Cal., where business connected with the company's western plant, called him.

Paul Hernaud, manager of the New York Lux Film Company, is in Paris on business which will allow of an early return.

Sylvia Ashton, who weighs only 235 pounds, is one of the Universal Company's latest takers of comedy roles.

Herman Fichtenberg, a share-holder in the Consolidated Film Exchanges of the South, has returned to his home in St. Louis, after a short business stay in Chicago.

Kenean Buel, Kalem's southern company's director, has gone to Jacksonville, Fla., stopping en route at various historical points in preparation for producing Bronson Howard's military story, "Shenandoah."

Gladys Hulette, often seen in Vitagraph and Edison films, is now taking the part of Beth in the dramatization of Louisa M. Olcott's novel, "Little Women."

James L. Magee, manager of the Selig plant at Edendale, Cal., is recovering from the effects of an assault made upon him by E. H. Philbrook, who, it is said, had been discharged by William N. Selig. Philbrook, who had acted as bookkeeper, cameraman and actor, struck Magee and knocked him unconscious, according to Magee, who says there had existed no enmity whatsoever between him and Philbrook. After the assault on Magee, Philbrook called Mr. Selig on an outside telephone and told him he had knocked Magee out. A message, the origin of which is not known, was sent to Magee's mother directly after the happening, informing her of the assault. Fortunately, Mr. Magee's injuries were not serious.

Maxwell S. Bruzzel of Los Angeles, formerly a cameraman for Selig and later the "101" Bison Company, met a tragic death last week in Arizona, while on his wedding journey. The bridal couple were accompanied by Robert Hunt, the bride's father, and were on the way to visit a mining prospect Bruzzel owned. They traveled with a wagon and team. One night, while encamped seventy miles from a town, Bruzzel arose and went for a drink to the canteen in the front of the wagon. Hunt, waking and seeing the object, fired, not knowing it was Bruzzel. The journey to the doctor was made as quickly as possible but the victim of the shot died shortly after his wound had been treated. The widow, who is but seventeen years old, has returned to Los Angeles. Bruzzel was twenty-two years of age and came to Los Angeles from New York two years ago.

Carl Ray, owner of five motion picture houses in Muskegan, Mich., and president of the Michigan Motion Picture Exhibitors' League, has been made president of the newly incorporated People's Theater Company of California, the purpose of which is the building of a large motion picture house, to be fitted with a pipe organ, near Seventh and Hill streets, Los Angeles. The cost will be about $75,000 and the seating capacity 1,000. Lou Somers has been appointed resident manager of the new theater corporation.

Ruth Stonehouse, the youngest leading lady in the world, of motion pictures, will be featured in a dramatic role in "Chains" for Essanay. Miss Stonehouse is a classic dancer as well as an actress.

William Duncan, Selig's western leading man, is practicing auto-driving in preparation for a role to be taken in a play in which his will be the honor of driving a car over the top of a cliff which is several thousand feet high.

Miss Edna Fisher, of the Santa Monica, Cal., motion picture colony, has become the bride of Rollins S. Sturgeon, for whom Miss Fisher was leading lady.

A. F. Mayer, an experienced picture show man, has been put

in charge of the new branch office of the Central Film Service Company at Louisville, Ky.

George K. Spoor returned the past week from Niles, Cal., the home of Essanay's western stock company. Mr. Spoor reports that he enjoyed the trip immensely, and brings back with him splendid plans concerning future activities of G. M. Anderson in some extraordinary western productions.

Farnum T. Fish, the aviator who recently carried an Essanay camera operator in his machine while a moving picture was taken of Chicago's waterfront, is the youngest aviator in the game. Fish is just fifteen years old and is the son of a wealthy Los Angeles physician. He is a pupil of the famous Wright brothers. He and the Essanay camera man were arrested during the recent flights in Chicago for being forced to land in Grant Park because of unfavorable air currents, and considerable space was devoted to the incident in the papers. The Essanay photo-play, snapped from the soaring machine, is a remarkable triumph of photography and novelty, taken under the most trying conditions.

ROLL OF THE STATES.

ARKANSAS.

The Grand theater in Little Rock has just been completed by H. B. Ingram at a cost of about $20,000. Motion pictures will be shown until the beginning of the theatrical season.

CALIFORNIA.

The new Alameda theater of Oakland is rapidly approaching completion. It is being built for the California Amusement Company and will be completed within six weeks.

An open-air amphitheater, to seat 2,000 persons, will be constructed soon at Ganesha Park, Pomona.

A one-story, three room motion picture theater, to cost $5,000, will be erected at 147 Santa Barbara avenue, Los Angeles, by Fred Edmion.

DELAWARE.

Bevan Jordan, representing the Empire Amusement Company, signed a five-year lease on the Avenue Theater at Delaware avenue and Tatnall street, Wilmington.

GEORGIA.

A building permit was issued to J. Maril for the conversion of the structure he is building on Broughton near Abercorn street, into a theater.

A contract has been let to C. P. and E. A. Weber of Cincinnati for the erection of a new theater building at Savannah for the Montgomery Amusement Company.

IDAHO.

The Brand photo-play theater at Boise has been sold to Mrs. Cora B. Allen, of Grangeville. The theater will be remodelled and made up-to-date in every way.

The new theater building of William Burford, a moving picture house, has been formally opened at Lewiston. The structure cost about $25,000.

ILLINOIS.

Marquette Amusement Company, $2,500, moving pictures, has been incorporated in Chicago by Louis Zahler, Morris Schwartz and Arthur Rosenthal.

State Street Theater Company, $6,000, Chicago, has James T. Tank, Jacob D. Poorman, Charles A. Newton as incorporators.

The Indiana Society is planning a supper and moving picture entertainment at the Hotel Sherman, Chicago, Oct. 26. Moving pictures taken during a summer outing at Culver Military Academy will be shown. Among those contributing articles and poems to the souvenir portfolio are Charles W. Fairbanks, Gov. Thomas R. Marshall, George Ade, John T. McCutcheon, William Dudley Foulke, J. M. Studebaker, Gaar Williams, Wilbur D. Nesbit and Father Cavanaugh.

K. Mikelson will build a $7,000 brick theater at 3018 Belmont avenue, Chicago.

W. G. Carnegie, architect, 59 E. Madison street, has awarded the general contract for a theater building to be erected on Michigan avenue near One Hundred and Tenth street, Chicago.

A one-story brick theater building to cost $18,000, will be erected by Fry & Jacobson at 311-23 Montrose boulevard, Chicago.

K. Mikelson will build a $7,000 brick theater at 3018 Belmont avenue, Chicago.

A new picture show-house has been opened at Crystal Lake, by J. Pickett.

Charles Morton has purchased the Colonial theater on North Main street, Bloomington. Guy Strickle who has been managing the house will go to Chicago to take a similar position.

Linderoth & Company, architects, Chicago, have awarded contracts for a theater for Mrs. M. M. Peache, owner. Location 5844 Elizabeth street.

A one-story brick theater will be built at 1640 West Sixty-ninth street, Chicago, by C. Wacker.

A one-story theater and store building, 50x94, is to be built on Fortieth avenue near Harrison street, Chicago, for Rudolph Vacek. It is to be of pressed brick and stucco, have a composition roofing, oak interior finish, hardwood floors, mosaic and tile work.

Wile Brothers, Chicago, will own a two-story store, office and theater building to be erected on Morse avenue near North Clark street and to cost $32,000.

C. B. Burkhardt will convert the old opera house at Homer into a modern playhouse.

A contract has been let for the erection of a new theater on Sixty-third street, Chicago, for the Imperial Theater Company. Cost about $250,000. It will be located on Lexington and Woodlawn avenues.

A contract has been let for the erection of a new theater on Sheridan Road, cost $50,000. Located between Albion and North Shore, Chicago.

Another motion picture house will open in Moline. The Barrymore, redecorated and remodeled, is to take new lease on life, Thomas Keyes of Chicago having entered into a contract which assures the permanency of the enterprise. He has sublet the building from Harry Sodini. A feature which the manager expects to prove a big attraction is the four-piece "lady orchestra," which he has made a distinct part of his two theaters in Chicago.

INDIANA.

The Advance Film Manufacturing Company has incorporated at Jeffersonville; capital stock, $5,000; directors, Michael Switow, Simon Switow, Ernest Carpenter.

Hartford City will have six moving picture theaters during the coming winter, unless competition proves too strong for some.

The moving picture show men are not in a position to question the validity of the ordinance which prohibits children under 14 years old attending the shows unless accompanied by an older person, on the ground that it discriminates against vaudeville houses, Judge Remster of the Marion Circuit Court of Indianapolis has decided.

The Hamilton Amusement Company is building a new moving picture theater at 2116 East Tenth street, which, the company says, will be one of the finest amusement places of its kind in the residence district. It is thought the theater will be ready to open about November 20. It will be a one-story concrete block structure with a stone front and will have steam heat. The seating capacity will be six hundred. Those interested in the company, which was recently incorporated with an authorized capitalization of $10,000, are Charles A. Allen, W. C. Allen and W E. Denoe, the latter having had considerable experience in similar enterprises in the east.

IOWA.

A contract has been let for the erection of a new theater in Des Moines, to be located at the northeast corner of Fifth and Walnut streets.

Leonard Waller will have a new moving picture theater in New London.

KANSAS.

A theater is a feature of a large building that is being put up in Independence by John E. Lewis, proprietor of the Maple Hotel of that city. Independence has at present no adequate amusement place. The Lewis Auditorium, as this new theater is to be called, is in the center of a three-story brick building that extends from Maple avenue to Lexington street, and also fronts on Spring street. The building is the largest in Independence. The theater will be on the ground floor. It will have a seating capacity of one thousand and a stage 24 by 26 feet.

A deal has been consummated at Pittsburg whereby the management of the Palace and Electric theatres is changed. Hal Horton disposed of his interest in the Electric theater to W. H. Daly and Ed. Frazier, and sold an interest in the Palace to his brother, Ernest, who now runs one-half of the show. W. H. Daly has assumed the management of the Electric.

KENTUCKY.

The Advance Film Manufacturing Company has filed articles of incorporation in the office of Frank Spelman, County Recorder at Louisville. The purpose of the corporation is to make, sell and rent motion picture films and to operate theaters in Kentucky and Indiana. The office of the company is in Jeffersonville. The incorporators are Michael Switow, Simon Switow

and Ernest Carpenter, all of Louisville, and the capital stock is $5,000.

The moving pictures of the parade of Catholic societies, which took place during the recent convention of the Federation at Louisville, have been shown at St. Augustine's Hall, on Broadway, below Thirteenth. These are the same pictures that were shown at the Orpheum and received such unqualified praise from Bishop O'Donaghue, that Father Felton, pastor of St. Augustine's, determined to present them at the school hall.

MARYLAND.

An order prohibiting smoking in moving picture theaters was adopted by the Board of Public Safety at Baltimore, and copy of the ordinance has been mailed to the proprietors of all such places of amusement. Building Inspector Stubbs said he had received complaints that smoking was permitted in two of the largest moving picture theaters in the city. He declared that the principal danger was from a panic which might be started from the striking of a match in a darkened theater. "In addition," he added, "there is always the danger of fire from the careless use of a match or the throwing of a lighted cigarette or the stump of a cigar on the floor. It was thought best to stop the practice before we had any serious accidents."

MICHIGAN.

The Temple picture show on East Lawrence avenue, Charlotte, has been sold by Horton Davis to William Wright. Mr. Wright expects to conduct the theater as a five cent attraction, but will change from the trust to independent pictures. Mr. Davis will continue to run the Arcade theater on Main street.

MISSOURI.

Mr. Bruce, owner of the Snow White picture show at Warrensburg, has sold out to the Yale Amusement Company.

Messrs. Minnis, Jarboe & Woodlan, managers of the Star theater in Carrollton, have about concluded arrangements to open a moving picture show in Norborne. In their management of the local picture show they have been most successful and have built up a profitable business by giving only the best pictures. They are also running a similar show at Brunswick.

A contract has been let to John E. Lewis on Maple avenue, Spring and Lexington streets, for the erection of a new opera house in Independence.

NEBRASKA.

The first motion picture show of the Gem Amusement Company, has been opened at Tilden. The company, which has headquarters in Norfolk, has arranged to make the Tilden theater one of the best in the state. Other motion picture shows are to be purchased later.

NEW JERSEY.

A moving picture theater building, 92x118 feet, will be built by the Progressive Investment Company at Bloomfield avenue and Ridge street, Newark. The cost is about $18,000.

NEW YORK.

Alexander G. Bates of Hollis, is among the directors of the Liberty Film Manufacturing Company of New York City, just incorporated with the secretary of state, with a capital of $10,000.

The International Feature Film Company, motion picture film, capital $100,000, has been incorporated by Herbert Miles, 901 W. 110th street; Wm. Steiner, 364 Manhattan avenue, and R. W. Daly, 79 W. 45th street, New York City.

Liberty Film Manufacturing Company, Manhattan, motion pictures, etc., capital $10,000, has formed. Incorporators: Alexander C. Bates, Hollis, Long Island; Henry R. Levine, 67 East 87th street, N. Y. C.; Aaron S. Strauss, 623 Carroll street, Brooklyn.

The American Travel Film Company of New York, has made a series of pictures in and about Schenectady. The film was made for industrial and educational purposes and will be exhibited throughout the United States and Canada, and also rented to the public schools for the purpose of having the children study geography from moving pictures.

An attempt to establish a motion picture theater on Rugby road between Avenues H and I, in the heart of the Oak Crest residential section of Brooklyn, is being vigorously opposed by the Oak Crest Association.

Uptown Holding Company, Manhattan; theaters and moving pictures; capital $20,000. Incorporators: David Goldberg, 110 West 34th street; Maurice Marks, 41 Park Row, Manhattan; William Gildsticker, same.

H. P. Keller, architect and builder, began excavating on October 1 for a moving picture and restaurant building at Main street and Filmore avenue, Buffalo.

A contract has been let for a new theater in Ridgewood, to be located at Green street and Covert avenue, by the Ridgewood Amusement Company.

The contract has been let for a new moving picture theater in Binghamton to cost $15,000.

The Corporation Trust Co., 37 Wall street, reports the following new companies: Standard Motion Picture Theater Company of America, Manhattan, motion picture; capital $500,000. Incorporators, R. Jarlin, M. Lauger, New York City; T. W. Constable, Brooklyn.

A motion picture theater to cost $15,000 will be erected in Binghamton, by a party of Buffalo theatrical promoters. As soon as a satisfactory site is procured, the erection of the theater structure will be begun.

Another moving picture theater is to be built on Broadway, west side, 40.4 feet south of 100th street and will have a frontage of 40.7 feet and a depth of 212.4 feet. It will be one-story high and will be fireproof, being constructed of cast cement and iron. William E. D. Stokes is the owner. The Quincy Amusement Company is the lessee. Henry B. Hertz, architect, has estimated the cost at $35,000.

A contract has been let for the erection of a moving picture theater for John Mason, in Flatbush.

The Oriental Film Producing Company of Manhattan, $10,000, has been incorporated by Edward Margolies, Albert von Tilzer, Isaac Dinkelspiel, 2688 Broadway, New York.

A contract has been let for the erection of the John Cott's New Boston theater, to be located on Columbus avenue, New York.

A contract has been let for the erection of a new theater in Montclair. It will be erected at the corner of Bloomfield avenue and Valley road.

OHIO.

The Exclusive Films Company, Toledo, moving picture films, $10,000, has been incorporated by A. A. Gottschall, Rupert Holland, F. F. Frisder, J. F. Stepp and C. H. Duggan.

A contract has been let for a motion picture theater at the corner of Main and Webster streets, Cincinnati.

A contract has been awarded for the new theater of M. Marcus & Company, to be located on Walnut street, Cincinnati.

The New Liberty Amusement Company, Cincinnati, operating theaters and moving picture exhibitions; capital, $15,000. Incorporators, Philip Schmitt, George W. Hill, W. H. Ford, Fred A. Lamping and Robert Franken.

Two moving picture shows, in the same theater, at the same time and for the one admission are features of the new Oxford theater, Champlain avenue and Ontario street, Cleveland, which opened recently. Manager F. A. Noble announced that his theater is the first of its kind in the country. The auditorium of the theater is divided by a fireproof curtain, making two theaters in one.

"Darkest Cincinnati," the film showing Cincinnati tenement house conditions, taken under the auspices of the Anti-Tuberculosis League, was the basis for a recent Sunday sermon by Rev. Boyd Vincent Edwards, pastor of Christ church. Rev. Mr. Edwards requested Samuel Withrow of the league to furnish him with several hundred heralds, advertising the show, for distribution to his congregation. He told Mr. Withrow that he would urge them to see the film.

A contract has been let for the erection of a moving picture theater in Hyde Park, Cincinnati. It will be located on the north side of Erie avenue.

OKLAHOMA.

Moving pictures of incidents attending the opening of the big fair and exposition at Oklahoma City have been taken and will be sent over the state for exhibition and for advertising Oklahoma City and her great fair.

Arrangements have already been completed for using the films in all of the leading moving picture theaters of the state and in many cities outside of Oklahoma. Another film will also be made early in the spring which will include many places of interest in and around the city.

PENNSYLVANIA.

Boyertown is to have a new theater. It will be erected by William J. Schaeffer, and its dimensions will be 45 by 100 feet, one-story high.

The new theater in Annville will be ready within a few weeks, according to John A. Kramer, formerly of Harrisburg, who is building the motion picture play house.

J. Rose & Son began work on the alteration of the stable at 3323 Chestnut street into a moving picture theater for M. A. Benn. The work, which includes fireproofing and all changes necessary to fit the place up as an auditorium, will cost $10,000.

A contract has been let for extensive alterations on the Pastime theater, on Eleventh avenue, near Fifteenth street, Altoona.

The contract has been let for a new theater to be called the Arcade, in Shenandoah.

The state authorities have approved the plans of the Lyric Amusement Company, of Boyertown, for its building, stating that it is one of the most modern and safest plans for a theater passed upon by the department. The building will be one story, 35 by 100 feet in size and built of brick. It will seat 500. The company is composed of George W. Unger, O. W. Sabold, Newton B. Erb and J. William Schaeffer.

A moving picture house will be erected in Frankford on the south side of Orthodox street, 48 feet west of Paul street, for George H. Chapman. The theater will be 44 feet 9 inches front and rear and 85 feet deep. It will be one story, constructed of brick.

Onyx Motion Picture Theater has opened at Fleetwood. Mr. Kieffer, the proprietor, has spared no efforts to make this an up-to-date place of amusement. He has installed a player-piano and the latest model Edison machine.

SOUTH DAKOTA.

There was exhibited in the lobby of the Idle Hour theater at Aberdeen a new model, 6 A, of the Powers moving picture machine. The machine is called the 1913 model and was exhibited operating just as it does when it throws the pictures upon the screen. It caused considerable comment and was examined by the moving picture fans of the city with considerable interest. The machine is operated by an electric motor and all that the operator has to do is to stand by and see that the power is turned on. Its capacity is 4,000 feet of film or twice that of any former model. It is the first machine of the type to be shipped into South Dakota.

A contract has been let for the erection of a new theater in Aberdeen.

TENNESSEE.

Within the next few weeks one of the handsome moving picture houses in the south will be located in Chattanooga on Market street in the building formerly occupied by Willard Brothers. Walter Wight, of Wight Brothers, is the promoter of the new show house. It will probably be six weeks before the building is remodeled and the first show is put on. All known improvements in the way of ventilation, seating arrangements will be utilized. The mechanical equipment will be the very best and will include a motor generator, which enables the utilization of 500 voltage, which, with the most powerful and perfect lenses obtainable, will afford the clearest and best light possible.

TEXAS..

A. L. Prince of South Carolina has closed a deal with Manager S. P. Colley of the Majestic Theater at Palestine, whereby he will have charge of this handsome playhouse in the future. He is an experienced theatrical man, and says he will make an exclusive motion picture theater out of the new house.

M. L. Levine has let the contract for a brick structure for a moving picture show house at Corsicana. The building is to cost $10,173, and will be located on West Fifth avenue, near the business center of town.

John F. Morris is constructing a brick building on Main street, Dallas, to be used by him as a theatrical and picture show building.

The Mutual Film Corporation, capital $5,000, has been incorporated by J. D. Wheelan, E. T. Porter and C. B. Peterson, at Dallas.

The Kahn and Stanzel opera house at Hallettsville, has been leased to parties from Valasco who will at once install a motion picture show together with vaudeville.

Governor Colquitt made a recent inspection of the penitentiary and convict farms at Huntsville and spent a day at Camp Green, where the women convicts are kept. A motion picture expert accompanied the governor's party, taking pictures of the convicts at work. The films will be preserved among the prison records.

Services illustrated by motion pictures have been conducted at the Starlight Airdome, Brenham, by the Rev. S. W. Thomas of Giddings Memorial Methodist church, assisted by the Rev. M. L. Sheppard of the First Baptist church. The pictures shown were "Cain and Abel" and "The Last Days of Christ." The services have had large attendances.

The Dreamland motion picture theater in Weatherford, was damaged considerably in the recent fire which broke out in the building in which the theater is located.

Mutual Film Corporation of Texas, Dallas, has formed; capital stock, $5,000. Incorporators: J. D. Whelan, E. T. Peter, C. B. Peterson.

W. D. Nevills awarded the contract to Lindsey and Smith, to erect a moving picture house at Dallas.

VIRGINIA.

Mrs. A. E. Thorp will erect a motion picture and vaudeville theater for negroes, at Richmond.

WASHINGTON.

Arrangements have been completed with Ralph R. Earle of New York, chief operator for a motion picture concern, to take a split reel of 2,000 feet of Spokane and vicinity during the Interstate fair.

Ford, Boos and Sherer were awarded the contract for the new Apollo theater, in Janesville.

Managers of moving picture shows in Seattle, have appeared before the license committee of the city council and asked for lower rates. The present fee of $250 is declared exorbitant for some of the smaller houses, and a graduated scale is asked.

Negotiations for the construction of a $25,000 theater building for North Yakima are pending between George T. MacKenzie, of Seattle, representative of Frohman and of Klaw & Erlanger, of New York City, and P. J. Budwalda, representative of the Netherlands American Mortgage bank of Yakima.

The Eatonville Athletic club of Eatonville will install a moving picture show in the new hall. It will install its own electric plant in the hall and run shows twice a week.

WISCONSIN.

Architect John Menger, Jr., is drawing plans for a moving picture theater to be located in Milwaukee on the North side. It is to be one-story high covering a ground area of 32x120 feet. The construction work will cost in excess of $5,000.

George Sedlmayr and W. P. Ortscheid, of Cassville, have purchased a first class picture machine.

S. J. Houver has arranged to open a picture show at 113 East Cook street, Portage.

The Bigon theater, of Oshkosh, has been sold by Timm & Beglin to the Cummings Amusement Company, of Madison.

Rev. Henry Faville, D. D., of Appleton, proposes to give historical and biblical moving pictures under the auspices of the Young Men's Society at the beginning of the regular winter service. He is a successful worker among men.

"I'm The Guy"

(Apologies to G. M. Anderson.)

By Clyde Martin.

When the "Movies" are packed with youngsters
From the front row to the dome
And they're watchin' some husky villain
Steal the ranch girl from her home,
And he hides her in an old hut
Where the poor thing's left to die
And some Spartan hero saves her,
Just believe me, "I'm the Guy."

Then away out in the mountains
Where some miners had hard luck
And would have lost all courage
Were it not for his daughter's pluck,
And some handsome cowboy comes along
As if he dropped down from the sky
And kills fifty or sixty claim jumpers—
Stop your kidding, "I'm the Guy."

When a notice has been posted
That the bandit is at large
And the sheriff asks for deputies
To come over from Red Lodge,
Who is it steals out all alone
Where beasts of the forest cry
And brings Dick Dead Eye back to town?
Just ask me, "I'm the Guy."

When the show shop's full of ladies
Admiring a hero brave
Who several times the week before
Went nobly to his grave;
When they murmur, "Isn't he handsome?"
And watch and wait and sigh
And wonder if the original is real—
Excuse me, "I'm the Guy."

WANTED—To buy all kinds of Cameraphones and Edison Records. Also Cameraphone Films. Al KaDell, Griffin, Ga.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date.	Title	Maker.	Length.
9-18	The Bandit's Spur	Pathe	1,023
9-18	A Vitagraph Romance	Vitagraph	1,000
9-19	Two Daughters of Eve	Biograph	
9-19	A Child's Devotion	Lubin	1,000
9-19	The Prisoner's Story	Melies	1,000
9-19	The Desperado	Pathe	1,007
9-19	Into the Genuine	Selig	1,000
9-20	Hearts and Diamonds	Edison	1,000
9-20	Max's Tragedy	Pathe	794
9-20	The Indian Mutiny	Vitagraph	
9-21	Betrayed for Love	Cines	1,000
9-21	The Grandfather	Edison	1,000
9-21	The Grit of the Girl Telegrapher	Kalem	1,000
9-21	Silver Moon's Rescue	Pathe	997
9-21	Adventure of the Italian Model	Vitagraph	1,000
9-23	Friends	Biograph	
9-23	A Detective's Strategy	Selig	1,000
9-23	Bobby's Father	Vitagraph	1,000
9-24	A Cavalier's Romance	Cines	667
9-24	The Little Girl Next Door	Edison	1,000
9-24	The Cattle Rustlers	Selig	1,000
9-25	The Renegades	Lubin	1,000
9-25	The Sacrifice	Eclipse	1,000
9-25	Pals	Pathe	
9-25	Partners	Selig	1,000
9-25	Bill Wilson's Gal	Vitagraph	1,000
9-26	The Beach Combers	Melies	1,000
9-26	The Pity of It	Selig	1,000
9-26	The Signal Fire	Vitagraph	1,000
9-27	Mary in Stageland	Edison	1,000
9-27	The Voice of Conscience	Essanay	1,000
9-27	The Heart of John Grimm	Kalem	1,000
9-27	The Musketeer's Conscience	C. G. P. C.	
9-28	'Ostler Joe	Edison	1,000
9-28	An Indian Sunbeam	Essanay	1,000
9-28	The Apache Renegade	Kalem	1,000
9-28	The Doctor's Debt	Lubin	1,000
9-28	The Filibuster's Ship	Pathe	
9-28	The Irony of Fate	Vitagraph	1,000
9-30	So Near, Yet So Far	Biograph	
9-30	Calumet "K"	Edison	1,000
9-30	A Girl's Bravery	Lubin	
9-30	The Man Hunt	Pathe	2,011
9-30	The Poacher's Pardon	Kalem	1,000
9-30	Bread Upon the Waters	Selig	1,000
9-30	Her Choice	Vitagraph	
10-1	The Girl From the Country	Edison	1,000
10-1	Ghosts	Essanay	
10-1	Why Jim Reformed	Selig	1,000
10-1	Adventures of the Smelling Salts	Vitagraph	1,000
10-2	The Pirate's Daughter	Selig	1,000
10-3	A Feud in the Kentucky Hills	Biograph	
10-3	The Redemption of Slivers	Essanay	
10-3	The Physician of Silver Gulch	Lubin	
10-3	A Western Coquette	Melies	
10-3	The Great Drought	Selig	1,000
10-4	A Ship Boy's Grit	Pathe	1,000
10-4	The Village Vixen	Kalem	1,000
10-4	Her Spoiled Boy	Vitagraph	1,000
10-5	The Usurer's Grip	Edison	1,000
10-5	His Life	Lubin	
10-5	A Redman's Loyalty	Pathe	1,027
10-5	The Confederate Ironclad	Kalem	1,000
10-5	The Red Barrier	Vitagraph	1,000
10-7	A Curable Disease	Edison	1,000
10-7	The Last Rose of Summer	Lubin	1,062
10-7	When Youth Meets Youth	Kalem	1,000
10-7	How the Cause Was Won	Selig	1,000
10-7	As You Like It	Vitagraph	3,000
10-8	Under False Colors	Edison	1,000
10-8	The Moonshiner's Daughter	Lubin	
10-8	A Mountain Adventure	Selig	1,000
10-9	A Runner's Conversion	Eclipse	700
10-9	Passing Gypsies	Pathe	1,000
10-9	The Belle of the Beach	Kalem	650
10-9	What Edith Played Judge and Jury	Selig	1,000
10-10	The Chief's Blanket	Biograph	1,000
10-10	The End of the Feud	Essanay	1,000
10-10	The Players	Lubin	1,000
10-10	Forgive Us Our Trespasses	Melies	1,000
10-10	The Horse Thieves	Pathe	1,000
10-10	Entangled	Selig	1,000
10-10	As Fate Would Have	Vitagraph	1,000
10-11	The Charge of the Light Brigade	Edison	1,025
10-11	Nan on the Cross Roads	Essanay	1,000
10-11	His Country Before	Pathe	1,000
10-11	His Mother's Picture	Kalem	1,000
10-12	Training the Camera Men	Cines	1,000
10-12	A Fight in the Air	Edison	1,000
10-12	The Shadow Raider	Essanay	1,000
10-12	The Cowboy	Lubin	1,000
10-12	The Redman Raider	Kalem	1,000
10-12	When California Was Young	Vitagraph	1,000

COMEDY.

Date.	Title.	Maker.	Length.
9-20	The Love Test	Essanay	1,000
9-20	Chips of the Old Block	Kalem	
9-20	No Trespassing	Lubin	
9-21	Alkali Ike's Pants	Essanay	1,000
9-21	His Pair of Pants	Lubin	600
9-21	His Trade	Lubin	400
9-23	How Bobby Joined the Circus	Edison	650
9-23	Fat Bill's Wooing	Kalem	
9-23	Roost, the Kidder	Kalem	
9-23	A Gay Time in Quebec	Lubin	1,000
9-24	His Lordship, the Valet	Vitagraph	1,000
9-25	Cynthia's Agreement	Edison	1,000
9-25	The Adventure of the Button	Essanay	1,000
9-25	Queen of the Kitchen	Kalem	
9-26	A Disappointed Mamma	Biograph	
9-26	A Mixed Affair	Biograph	
9-26	A Little Louder, Please	Essanay	1,000
9-26	Buster and the Gypsies	Lubin	
9-27	The Water Wagon	Lubin	
9-27	The Borrowed Umbrella	Selig	
9-27	The Counts	Vitagraph	600
9-27	Weary Starts Things in Pumpkinville	Vitagraph	400
9-28	Reuben and the Boys	Cines	975
10-1	A Well-Washed House	Pathe	344
10-2	The Green-Eyed Monster	Edison	700
10-2	Well Matched	Essanay	
10-2	The Amateur Iceman	Lubin	
10-2	At the Burglar's Command	Pathe	1,036
10-2	A Hospital Hoax	Kalem	
10-2	A Foe to Race Suicide	Eclipse	500
10-2	Bachelor's Buttons	Vitagraph	
10-2	Diana's Legacy	Vitagraph	
10-3	She Cried	Vitagraph	1,000
10-4	Terrible Teddy	Essanay	1,000
10-4	Collection Day	Lubin	
10-4	Spoony Sam	Lubin	
10-4	An Assisted Elopement	Selig	1,000
10-5	Trifle Not With Love	Cines	500
10-5	Love on Tough Luck Ranch	Essanay	1,000
10-7	The Line at Hogan's	Biograph	500
10-7	A Ten-Karat Hero	Biograph	500
10-7	Nothing to Wear	Vitagraph	1,000
10-8	The Wonder Powders	Cines	450
10-8	Alkali Ike Stung	Essanay	1,000
10-8	Amongst Many Loves	Pathe	600
10-8	The Godmother	Vitagraph	700
10-9	Uncle Mun and the Minister	Edison	1,000
10-9	The Rebellion of Mandy	Essanay	1,000
10-9	Election Day in California	Kalem	
10-9	When Persistency and Obstinacy Meet	Vitagraph	1,000
10-11	Mr. Fixit	Lubin	
10-11	The German Singers	Lubin	
10-11	An International Romance	Selig	1,000
10-11	Mammoth Life Savers	Vitagraph	1,000
10-11	Her Father's Hat	Vitagraph	1,000
10-12	Naughty Marietta	Pathe	1,000

EDUCATIONAL.

10-1	How a Brave Man Died	Cines	540
10-1	Evolution and Life of a Silk Worm	Pathe	646
10-2	Olympic Games, Pittsburg Y. M. C. A.	Edison	300
10-3	Clearing Land for Farming in the West	Melies	
10-3	Theodore Roosevelt	Pathe	436
10-3	Experiments With Liquid Air	Pathe	600
10-8	Artistic Glasswork	Cines	300

SCENIC.

10-1	The Island of Malta	Cines	460
10-2	Ancient Temples of Egypt	Kalem	
10-2	A Trip Through Belgium	Eclipse	500
10-4	Cashmere	Edison	1,000
10-5	Laino, Southern Italy	Cines	300
10-8	A Glimpse of Sicily	Cines	250
10-8	The Trianons, Versailles	Pathe	
10-8	Scenes Along the River Lee	Vitagraph	300
10-9	Through Derbyshire Dales	Eclipse	300

TOPICAL.

9-30	Pathe's Weekly, No. 40	Pathe	1,023
10-7	Pathe's Weekly, No. 41	Pathe	

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Lubin, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date.	Title.	Maker.	Length.
9-7	Victims of Ingratitude	Milano	2,000
9-7	The Bully and the Shrimp	Reliance	
9-7	A Wait of the Mountains	Comet	1,000
9-8	The Solemn Hour	Itala	
9-8	The Ghost of a Bargain	Rex	
9-9	The Intrigue	Imp	
9-9	In the San Fernando Valley	Nestor	
9-9	The Dawn of Passion	American	1,000
9-10	A Tune of Fate	Gem	
9-10	A White Indian	Bison	
9-10	The Fugitive	"101" Bison—N. Y. M. P. Co.	
9-10	Love's Serenade	Gaumont	
9-10	Lola's Sacrifice	Majestic	
9-10	A Star Reborn	Thanhouser	1,000
9-11	The Men Within	Nestor	
9-11	Vengeance that Failed	American	
9-11	Love Knows No Laws	Reliance	
9-12	The Squatter's Rights	Rex	
9-12	Human Hearts	Imp	2,000
9-12	Title Not Reported	American	
9-12	The Plague-Stricken City	Gaumont	
9-13	All for Love	Victor	
9-13	The Supreme Power	Powers	
9-13	A Frontier Child	"101" Bison—N. Y. M. P. Co.	
9-13	Tommy's Playmate	Lux	980
9-13	The Soul of the Violin	Solax	
9-13	The Birth of Lotus Blossom	Thanhouser	1,000
9-14	The Wedding Gift	Milano	
9-14	The Girl from the Golden Run	Bison	
9-14	For Love of Her	Reliance	
9-14	A Frontier Soldier of Fortune	Comet	1,000
9-15	A Woman's Duplicity	Itala	
9-16	The Fear	American	1,000
9-16	The Round-up in the Hills	Comet	1,000
9-16	The Dummy Director	Champion	
9-16	The Horse Thief's Daughter	Nestor	
9-17	The Penalty	"101" Bison (N. Y. M. P. Co.)	
9-17	The Ranchman's Awakening	Bison	
9-17	Queen Elizabeth's Token	Gaumont	
9-17	Down by the Sounding Sea	Gem	
9-17	Thorns of Success	Majestic	
9-17	The Mail Clerk's Temptation	Thanhouser	
9-18	Wun Lung's Strategy	American	1,000
9-18	Sundered Ties	Broncho	
9-18	Caleb West	Reliance	2,000
9-19	The Foreclosure	American	1,000
9-19	Filial Love	Eclair	2,000
9-19	Kings in Exile	Gaumont	2,000
9-19	Sweet Alice Ben Bolt	Imp	1,000
9-19	Faraway Fields	Rex	
9-20	The Doctor's Double	"101" Bison (N. Y. M. P. Co.)	
9-20	The Little Beggar Boy	Lux	963
9-20	The Life of a Rose	Solax	
9-20	Two Souls	Thanhouser	1,000
9-20	Fate's Way	Powers	
9-21	The Massacre of Santa Fe Trail	Bison	2,000
9-21	The Blind Musician	Imp	
9-21	The Redemption	Reliance	
9-21	The Heir to Bear Creek Ranch	Comet	1,000
9-22	A Frivolous Heart	Eclair	
9-22	The Conflict's End	Rex	
9-22	At the Foot of the Ladder	Thanhouser	1,000
9-23	White Treachery	American	1,000
9-23	Reaping the Harvest	Comet	1,000
9-24	The Hidden Trail	"101" Bison (N. Y. M. P. Co.)	
9-24	The Word of Honor	Eclair	
9-24	The Heart of a Red Man	Gaumont	
9-24	The Butterfly	Majestic	
9-24	Undine	Thanhouser	
9-25	Bad Pete's Gratitude	American	1,000
9-25	His Better Self	Broncho	
9-25	The Geranium	Reliance	
9-26	The Old Clock on the Stairs	Eclair	
9-26	The Stolen Cub	Gaumont	
9-26	The Old Organist	Rex	
9-27	On the Firing Line	"101" Bison (N. Y. M. P. Co.)	
9-27	The Fugitive	Solax	
9-27	And the Greatest of These is Charity	Thanhouser	1,000
9-27	The Advent of Jane	Victor	
9-27	Her Ambition	Powers	
9-27	Only a Private	Lux	970
9-28	The Rustler's Treachery	Comet	1,000
9-28	At Old Fort Dearborn	Bison	2,000
9-29	Love and Science	Eclair	
9-29	The Hidden Bonds	Rex	
9-29	Please Help the Poor	Thanhouser	1,000
9-30	Calamity Anne's Ward	American	1,000
9-30	Her Whole Story	Champion	
9-30	A Cruel Stepmother	Imp	
9-30	The Old Prospector	Nestor	
10-1	The Old Doctor's Humanity	Eclair	
10-1	The Convict's Band	Gaumont	
10-1	The Convict's Return	Gem	
10-1	The Call of the Blood	Majestic	
10-1	Letters of a Lifetime	Thanhouser	1,000
10-2	The Renegade	American	1,000
10-2	For the Honor of the Seventh	Broncho	
10-2	Earley's Awakening	Powers	
10-2	Brothers Under the Skin	Reliance	
10-2	The Bowstring	Ambrosio	
10-3	Father's Favorite	American	1,000
10-3	A Country Girl	Imp	
10-3	Bob's Deception	Rex	
10-4	The Medallion	Lux	983
10-4	Hearts and Skirts	Nestor	
10-4	Two Women	Powers	
10-4	The Warning	Thanhouser	1,000
10-5	Love Will Find a Way	Comet	1,000
10-5	An Alpine Tragedy	Milano	
10-5	A Day in an Infant Asylum	Imp	
10-5	Time Avenges	Reliance	1,000
10-6	An Old Tune	"101" Bison	
10-6	The Lock of Hair	Eclair	
10-6	The Little Music Teacher	Majestic	
10-6	The Winnings of Silas Pegg	Rex	
10-7	Jack of Diamonds	American	1,000
10-7	To Err is Human	Champion	
10-7	"'Ostler Joe"	Comet	1,000
10-7	The Wreckers	Imp	
10-7	Romance and Reality	Nestor	
10-8	Indian Raiders	Bison	
10-8	Love's Test	Gaumont	
10-8	Orphans	Gem	
10-8	The Winner and the Spoils	Majestic	
10-9	A Sister's Devotion	American	1,000
10-9	An Indian Legend	Broncho	
10-9	His Only Son	Nestor	
10-9	Guy Mannering	Reliance	2,000
10-10	Reformation of Sierra Smith	American	1,000
10-10	The Tie Eternal	Gaumont	
10-10	The Bridal Room	Imp	
10-10	If Dreams Came True	Rex	
10-11	The Sergeant's Boy	"101" Bison	
10-11	Evading Justice	Lux	
10-11	On the Danger Line	Powers	
10-12	The Tattoo	Bison	
10-12	The Double Debt	Comet	1,000
10-12	The Gypsy Spy	Milano	2,000
10-12	Peddler's Find	Reliance	1,000
10-13	The White Bonnet	Eclair	
10-13	The Simple Life	Majestic	
10-13	When Twenty is in Love	Rex	
10-13	Dotty the Dancer	Thanhouser	1,000

COMEDY.

9-15	A Marriage of Convenience	Eclair	
9-15	Cupid vs. Cigarettes	Majestic	
9-15	Orator, Knight and Cow	Thanhouser	1,000
9-15	Lost, a Husband	Rex	
9-16	The Millionaire Cop	Imp	
9-17	My Wife's Away, Hurrah!	Eclair	
9-18	A Western Vacation	Nestor	
9-18	All on Account of a Widow	Powers	
9-18	The Spry Spinsters	Solax	
9-20	Won by a Call	Nestor	
9-20	Flo's Discipline	Victor	
9-21	Benoit's Fortune	Great Northern	1,000
9-21	The Exchange of Labels	Imp	
9-21	The Two Overcoats	Milano	
9-21	Bonafacio in Society	Milano	
9-22	Toto's Talisman	Itala	
9-22	A Naughty Boy	Itala	
9-22	Mary's Chauffeur	Majestic	
9-23	Cohen Collects a Debt	Keystone	
9-23	The Water Nymph	Keystone	
9-25	Bedelia and Her Neighbor	Reliance	
9-25	The Love of the Flag	Solax	
9-28	A Child of Genius	Great Northern	679
9-28	The Cuckoo Clock	Reliance	
9-28	A Sly Servant	Great Northern	314
9-29	His First Law Suit	Itala	
9-29	A Nail in the Shoe	Itala	
9-29	Love and Sacrifice	Eclair	
9-30	The Worth-While Wedding	Comet	1,000
9-27	Percy, the Bandit	Nestor	
9-28	Lie Not to Your Wife	Imp	
9-28	The Mysterious Auto	Milano	
9-28	Curing Hubby	Imp	
9-28	Honesty Punished	Milano	
9-29	Belligerent Benjamin	Majestic	
9-29	A Garrison Joke	Majestic	
10-2	Si's Surprise Party	Solax	
10-3	The Lucky Loser	Eclair	
10-3	Nigoto to the Rescue	Gaumont	
10-4	The Retreat From Eden	Solax	
10-4	Tangled Relations	Victor	
10-5	I Am Going Out for a Shave	Great Northern	726
*10-5	The Tramp's Revenge	Great Northern	253
10-5	Zigoto Drives a Locomotive	Gaumont	
10-5	He Had But Fifty Cents	Imp	
10-6	The Girl in the Next Room	Crystal	
10-6	The Man From the North Pole	Crystal	
10-6	Too Many Children	Itala	
10-7	The Beating he Needed	Keystone	
10-7	Pedro's Dilemma	Keystone	
10-8	All on Account of a Ring	Eclair	
10-8	Surprising Eliza	Eclair	
10-9	Good Snuff	Powers	
10-9	Canned Harmony	Solax	
10-10	A Choice by Accident	Eclair	
10-11	Love and a Lemon	Nestor	
10-11	A Fool and His Money	Solax	
10-11	Betty's Nightmare	Victor	
10-12	A Bronx Cocktail	Imp	
10-12	A Bad Tangle	Imp	
10-13	McQuirk the Sleuth	Crystal	
10-13	Her Dressmaker's Bill	Crystal	

EDUCATIONAL.

9-28	Life in Caucasia	Gaumont	
10-4	Custer's Last Fight	"101" Bison	3,000
10-12	The Cotton Industry	Gaumont	

TOPICAL.

9-11	Gaumont's Weekly	Gaumont
9-18	Gaumont's Weekly	Gaumont
9-21	The Funeral of General Booth	Gaumont
9-25	Gaumont's Weekly	Gaumont

VOL. VIII. OCTOBER 26, 1912. No. 9

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

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Baby Lillian Wade, the Remarkable Child Actress, Playing the Principal Part in Selig's Two-Reel "Kings of the Forest." Photograph Taken on Selig's Wild Animal Farm in Los Angeles.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

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CHICAGO, OCTOBER 26, 1912

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WHAT PROGRESS HAS MEANT.

UNTHINKING exhibitors and those who have newly engaged in the theater business during the last two years are prone to rail against the Motion Picture Patents Company and the General Film Company, but if a little thought was placed on the whole matter a number of benefits would immediately become apparent.

Granted, for the sake of argument, that you personally are dissatisfied with your split of the program; let us defer this discussion until we reach the question logically in sequence.

The first step forward in the chaos of the moving picture industry was the formation of the Motion Picture Patents Company. Those who remember the long drawn out legal fight between the Edison Company and the American Biograph, when hundreds of thousands of dollars were being poured into the legal mills to determine the priority of certain patents will admit that the money thus spent was taken from the business and detracted from the quality of film production turned out. No exhibitor could be certain of building up a patronage on a brand of film, as there was no way he could be certain of obtaining the brand indefinitely or not become subject to costly damage suits as an accessory to patent infringement. It took daring then to line up with one side or the other. Those wishing to show Biograph films had one type of projector taking the wide Biograph sprocket-hole-less film, the Edison Company using the present type of film with sprocket holes covered by its original patent.

The entrance into this mixed-up controversy of Vitagraph, Lubin, Selig and Pathe imported films created a much broader program to choose from, but there was still a shaky feeling to the industry. No great amount of capital for theater purposes could be obtained because there was no security to the business.

While undoubtedly a wise plan for the manufacturers, the formation of the Motion Picture Patents Company was of much greater benefit to the exhibitor himself.

No one unacquainted with the history of business combinations can judge, from the indications now present showing the successful operation of motion picture manufacturing companies not members of the Patents Company, that successful operation could have obtained during the early years of this industry with every manufacturer trying to put the others out of business.

Even the quality of the raw negative was indeterminate. The Eastman Company, although anxious for orders for negative stock, was not willing to provide machinery for turning out a high grade product, with no standardization of product and no means of determining the stability of the business. As a consequence, with the limited experience gained from the photographic field requirements, motion-picture film stock was

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Sworn to and subscribed before me this first day of October, 1912.

(SEAL) Leona J. Ekstrom, Notary Public.
(My commission expires August 17, 1914.)

turned out with improvised machinery much the same as the first knit sweaters were turned out by the skeptical stocking manufacturers, high in price and poor in quality as compared with present standards.

The decision reached by both the Edison and Biograph companies to cease their expensive litigation, license each other to operate under the conflicting patents and divert the legal war appropriation to the production of a better film product, was easily the biggest thing done for the exhibitors and the general public up to this time; and followed shortly after by a licensing of Vitagraph, Selig, Pathe, Essanay, Lubin and others, making for a still more solid industry with a recognized standardization of reel footage and the establishment of brands that stood for something, less the harassing fear of patent infringement suits against daring exhibitors.

For the first time raw film stock production became a vital factor and chemistry, science and engineering ability were enabled to play their parts in improving the product. Needless to say, experimentation and scientific research is still going forward to make a better raw negative. To the exhibitors this makes for better projection, a sharper, clearer picture on the screen, with less flicker, more equable light values and a consequent more pleased patronage of his house. To the manufacturer it will make for a quicker negative to handle, ability to take advantage of cloudy and dark days which are at present a tremendous tax on the production cost, less waste of negative and a stronger, clearer picture.

No exhibitor, no matter how strongly he may feel against the arrangement effected by the members of the Motion Picture Patents Company, or for that matter the members of the independent faction, can help but admit that standardization of the various manufacturing methods under this licensing arrangement has improved his program many thousand per cent, and few exhibitors know much of the thousands of dollars the manufacturers are spending monthly devising improvements, little refinements that will go to make a more pleasing film and a more pleased picture show patron. These improvements are not all made with an ultimate gain for their end, except as that gain affects the exhibitor and a resultant larger standing order, but come as a natural result of the pride every manufacturer takes in the product of his factories bearing his name or trade mark. Less attention is paid to the comfort, needs or care of his patrons by the average moving picture theater owner than is paid daily to the niceties of his film product by the manufacturer.

To compare theaters built since the formation of the M. P. P. Co. with the converted stores and shooting galleries which were styled moving picture theaters some years ago will make the most cynical exhibitor admit that organization has accomplished something, has enabled him to make more money, give better shows, fight down newspaper criticism; and when you hear a man bellow about trusts and combinations of capital against him, you can make up your mind that he is a newcomer in the business.

THAT NEW MOTOR DRIVE DEVICE.

AS PROMISED two weeks ago, we are presenting in this issue the description of a recently perfected device for making motor driven projectors safe and fool proof. The details should be clear enough in the article so that no repetition of the description is needed here. It is enough to say that the arrangement is, to all intents and purposes, automatic. It relieves the operator of the purely mechanical duty of turning the crank, but does not leave the irresponsible machine to its own pleasure. In fact, by eliminating the human element it actually increases the factor of safety to practically one hundred per cent. For the machine is always surer than the man. The only problem has been to get the machine.

Granting that the improvement does all that is claimed for it—and it must, or it would not have passed the National Board of Underwriters and the Chicago Electrical Inspection Bureau—it means the adoption of motor drive universally in the course of time.

Many exhibitors do not appreciate the advantages of motor drive. They think of it as merely a relief for the operator—and perhaps they do not see any good reason for relieving him.

But it really means a great deal more than that. We require of our operators that they possess intelligence and experience. We want those qualifications to be at our service in making our shows as nearly perfect as possible. The operator is really the mechanical and electrical engineer, the technical supervisor, of an art that relies wholly for its effects on the sciences of optics and electricity. Yet how can the operator exercise those functions when his attention is wholly engrossed in the turning of a crank?

With a projecting machine of the most improved type, driven by an electric motor, and provided with means for the absolute, automatic safe-guarding of all possible danger points, the operator becomes a vastly more valuable adjunct to the high-efficiency show.

Y. W. C. A. TO USE PICTURES.

The Young Woman's Christian Association has annexed the moving picture machine. The use of the films to convey the association's message of charity, philanthropy, religion and work was commended at a recent conference of Y. W. C. A. secretaries. Miss Lillian Truesdell, general secretary of the St. Paul association, told of the extensive use of picture slides by the St. Louis association. Miss Truesdell recommended the moving pictures as a means of interesting junior Bible students in Bible study, and she told of excellent colored pictures now available representing the life of Christ, Moses, the prophets and apostles. Mrs. Emma F. Byers, Minneapolis, announced that the territorial committee of the Y. W. C. A. would soon have in readiness slides showing scenes in the Holy Land.

Motor Driven Projectors Made Safe

A New Device

WHEN a motion-picture safety device receives the official O. K. of the National Board of Fire Underwriters after months of exhaustive tests, and is subsequently granted a permit to operate by Chicago's Electrical Inspection Bureau, one may feel pretty sure that it is successful. It will surprise some of our readers to learn that one of the projecting machines in the Orpheum theater, on State street, Chicago, is being driven by an electric motor instead of the old-fashioned hand crank. That this can be done in a city which is normally opposed to motor drive is due to a device which has achieved the official approval above indicated.

The reason why so many municipalities have legislated against motor drive for projecting machines is quite obvious. Relieve the operator of the burden of turning the crank, and he is apt to neglect the machine. If he is away from it, and the film sticks or breaks, the motor does not stop. It goes on whirling away, the safety shutter on the machine does not close, and the film catches fire at the gate before he can reach it—for it only takes three seconds of the arc's rays on the stationary film to ignite it.

It is an easy matter, of course, to arrange a spring switch for the motor, the theory being that the operator must hold the switch closed with his hand or foot, thus enforcing his presence. No such spring switch can be made, however, which cannot be kept closed by substituting a weight or a wedge for the hand or foot.

Nevertheless, motor drive is the only satisfactory method of operating a projecting machine—or any other piece of machinery, for that matter. The operator has plenty of intelligence and a thorough knowledge of the art of projection; but he cannot use his brains or his knowledge to advantage while he is handicapped by the necessity of turning a crank. Give him the freedom insured by motor drive, and if he is the right sort he will use his knowledge in improving the show. Make him an engineer instead of an operator, a mechanician instead of a machine, and gradually the whole efficiency of the art will be raised.

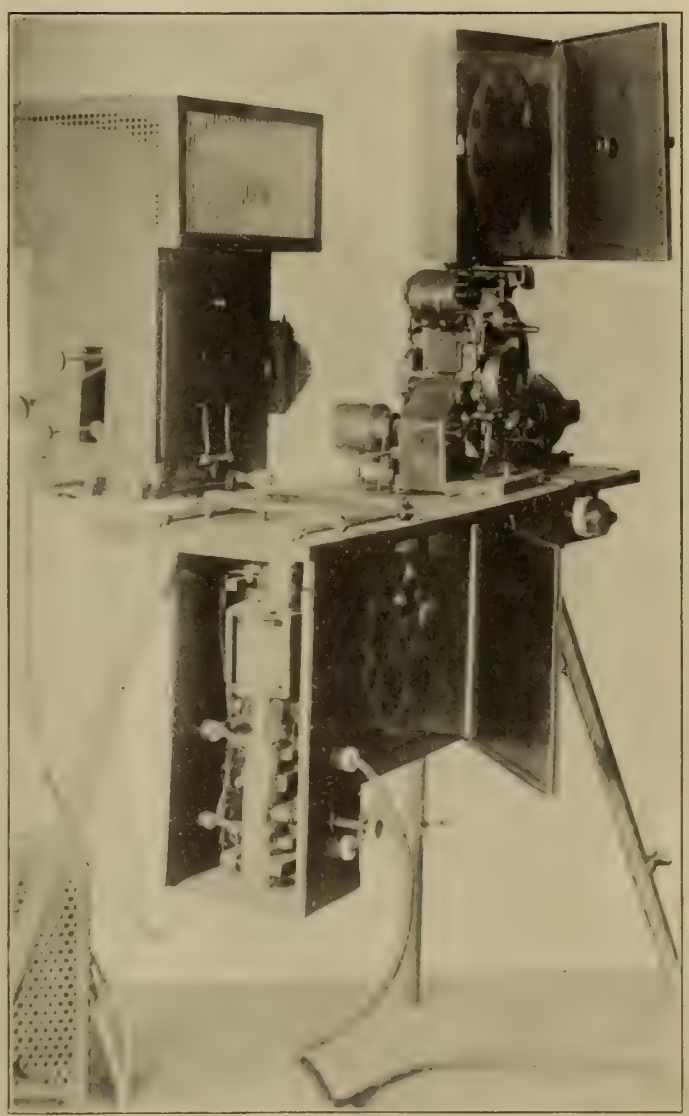
It was a realization of these facts that set Frank H. Foude of the Orpheum theater to work on the problem of a safe, efficient motor drive and protective equipment. That he has succeeded is attested by the approval of the authorities and the enthusiastic support of Manager Samuel L. Levin of the Orpheum.

The features of the device are as follows: If the film stops for any reason whatever, the arc is shut off. If the film breaks, the same thing happens. Unless the film is being properly wound upon the take-up reel, neither the arc nor the motor will operate. It is impossible to turn the rays of the arc upon the film unless the film is moving at a safe rate of speed. In short, if anything happens out of the ordinary the arc goes out instantly and the motor stops.

All this is accomplished without any material change in the projecting machine. Furthermore, the device may be attached or adapted to any type of machine. The additions consist of a governor, seen at the right hand end of the shaft in the photograph, an electrical circuit breaker at the back of the machine, and the special take-up arrangement. At the risk of becoming technical, which is rather difficult to avoid in describing machinery, we will enter into the details of the device.

Referring to Fig. 1, *10* designates the take-up reel which is driven by a belt *11* passed over the pulley *12* and ordinarily over a pulley carried by a shaft journaled in a bearing *13*, driven by the gear *14* of the machine and upon which is keyed the last of the film carrying sprockets.

The invention consists in enlarging the bore of the bearing *13* to receive a bearing forming sleeve *15* in



Appearance of Projecting Machine with New Safety Device.

which the shaft *16* is journaled, said shaft being provided intermediate its length with a film-carrying sprocket *17*, which is secured against rotation on the shaft in any preferred manner.

Journaled upon the sleeve *15* is the gear *18*, which meshes with the gear *14* of the picture machine proper, and also journaled upon this sleeve and secured to the gear *18* so as to revolve therewith, is a pulley *19* over which the drive belt of the take-up reel *10* is passed. It will thus be seen that the take-up reel will be driven directly from the machine in the customary manner, but

that its driving will in no way affect the movement of the film sprocket *17*, other than indirectly through pull exerted upon the film by winding of the film upon the take-up reel.

It will further be seen that as the film is wound upon the take-up reel, the rate at which it is drawn from the machine will constantly increase unless the movement of the film is in some way retarded, and that this increase will result in the taking up of the customary film loop between the intermittent movement of the machine and the take-up reel.

To avoid this and at the same time leave the shaft free to rotate at a slower rate of speed than the gear *18*, is provided the pulley *19* with a spring pressed pawl *30* which engages with a ratchet wheel *21* keyed upon one end of the shaft *16*, said pawl and ratchet being so arranged that in normal condition the pawl is constantly in engagement with the ratchet and therefore locks the shaft *16* against rotation at a higher rate of speed than that at which the gear *18* and pulley *19* revolve, thus maintaining the film loop. At the same time it will be seen that, should the film break between the sprocket *17* and the take-up reel, the shaft *16* will cease rotating, the pawl *20* running idly over the ratchet as the pulley continues to revolve. It will also be seen that, should the film break at any point between the intermittent movement mechanism and the sprocket *17*, the film would be wound until the broken end reached the sprocket, when further rotation of the shaft *16* would cease.

Keyed upon the shaft *16* adjacent the sprocket *17* in a collar *22*, and slidably mounted upon the shaft and in spaced relation to this collar is a sleeve *23* terminating at its outer end in a disk *24*. A plurality of spring arms *25* connect this collar and sleeve and are provided intermediate their length with weights *26* whereby the collar and sleeve together with the weighted spring arms form a centrifugal governor, the construction being such that when the shaft *16* is rotating, the disk *24* is drawn in toward the sprocket *17*, while, when the shaft is station-

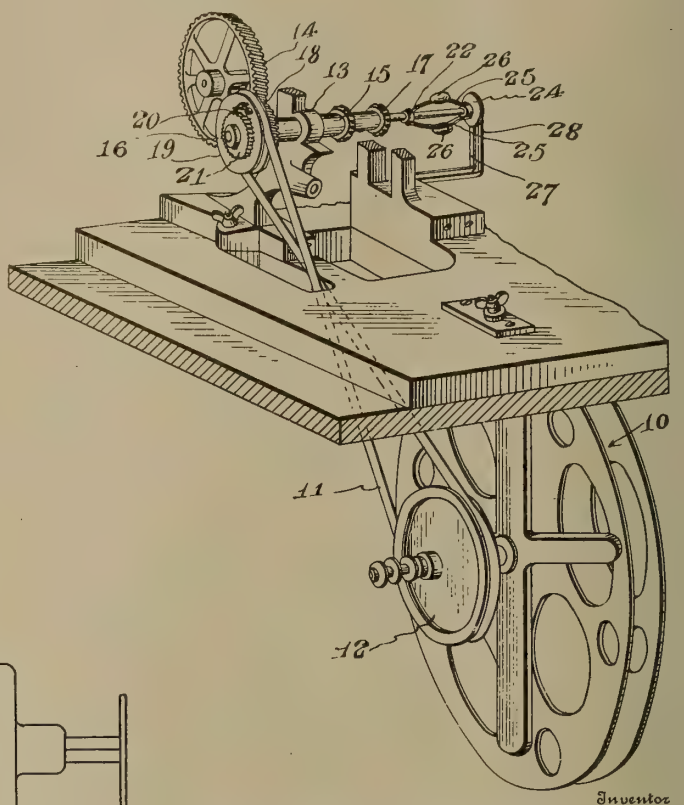


Fig. 1. Diagram of Take-up Arrangement. The Centrifugal Governor shown is not the One Used and Covered by the Patents.

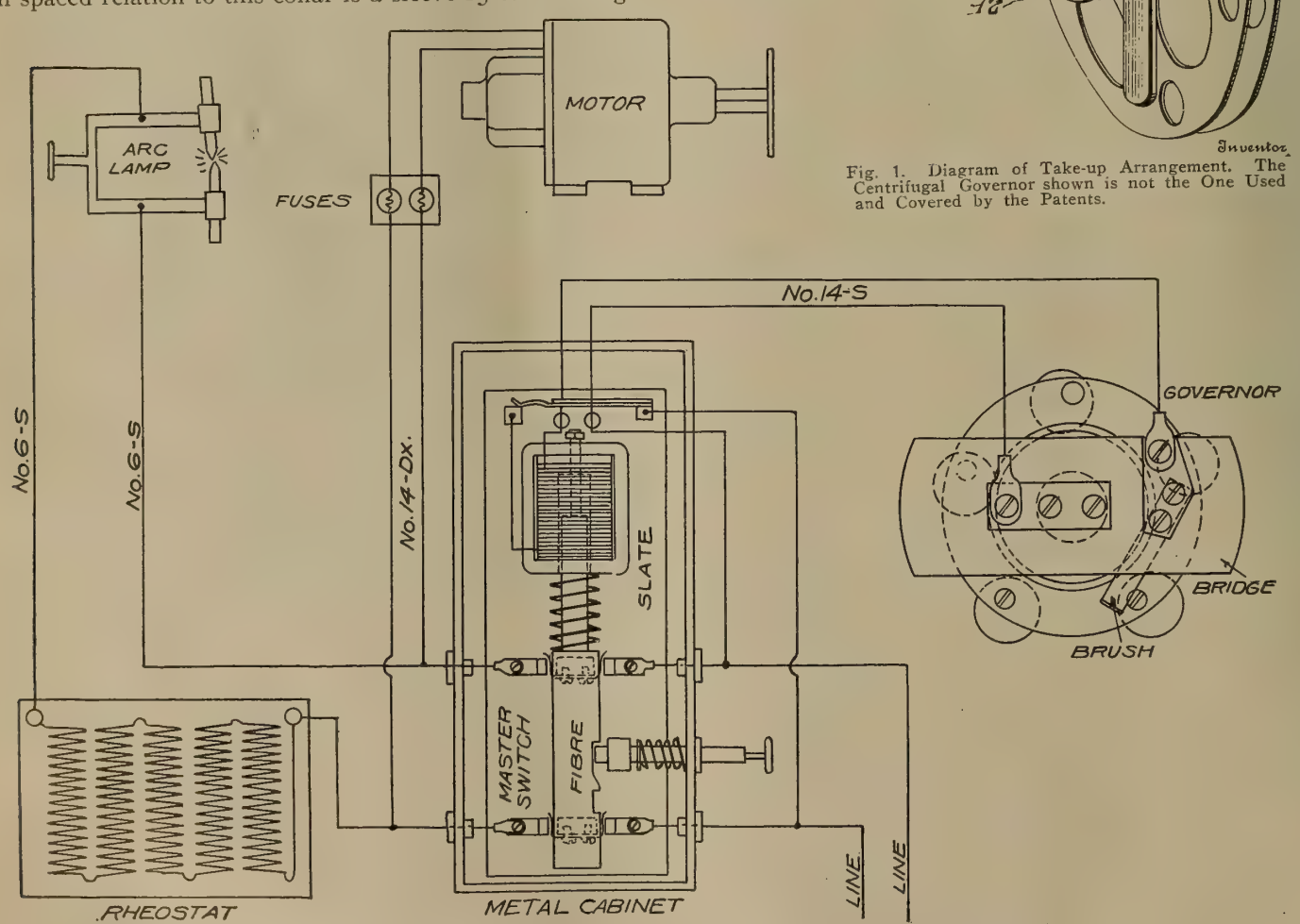


Fig. 2. Wiring Diagram of the Governor and Circuit Breaking Switch in the Motor and Arc Circuit.

ary, the disk engages against spaced contact brushes *27* and *28* which are carried by the frame of the machine and properly insulated therefrom.

The principle of the invention consists in the employment of the mechanism above described as a circuit closer for a circuit adapted when closed to cut off the source of power and light from the machine and so stop the same upon the breaking of the film.

Figure 2 shows the circuit of the arc, motor, governor and circuit breaker by means of which the stopping of the machine and the cutting off of its lights may be accomplished by the closing of a circuit through the solenoid of the circuit breaker.

The double knife switches used are of the usual or any preferred type with the exception of the master switch or circuit breaker, which is provided with a spring catch adapted to be actuated to automatically release and open the switch upon the energizing of an electro magnet. The feed wires are connected to the binding posts of the switch.

From the foregoing description, the operation of the device will be apparent. Presuming the switches closed and the machine in operation, the film is drawn from the machine by the take-up reel over the sprocket *17*, revolving the shaft *16* which is held against too rapid movement as previously described by the engagement of the pawl *20* with the ratchet *21*.

Any breaking of the mechanism of the machine and the take-up reel will then permit the shaft *16* to drop, thus closing the circuit through the circuit closer and the electromagnet, energizing the magnet and so causing it to open the switch *32* and cut off the current to the motor and light, thus preventing further injury to the film.

From the foregoing description it will be apparent that the inventor has provided a simple and effective means for applying a circuit closer of the centrifugal governor type to the conventional form of picture machine without necessitating any marked changes in the structure of the machine itself.

Serious Uses for Moving Pictures

By Arthur R. Ormes*

WITH perhaps twenty thousand motion-picture theaters in the United States alone, patronized by eight million spectators daily, and with new films being produced almost at the rate of one every hour, these in turn being reproduced indefinitely, it may still be confidently said that the era of the moving picture is only at its beginning.

Rapid as has been the growth of interest in motion pictures, and great as has been the improvement, both in the quality of the pictures and the method of their projection, development has been almost entirely along one line, that of reproducing dramatic, or perhaps more often melodramatic, action.

The present indications point to scores of new uses for moving pictures in such ways that within a few years the present output of film producers may have to be increased ten times over in order to meet the popular and special demand. Some of these uses are already realized and have begun to be employed in a small way. Others are not yet even dreamed of. One thing leads to another, nothing succeeds like success, and no man can yet foresee how great a part the moving picture is evidently to play in human life, progress and civilization.

That the motion picture should have in its inception found its most popular application in reproductions of the drama, or in popular parlance, in moving-picture shows, is not to be wondered at. Of all the arts the drama is the most universal in its appeal. To old and young, rich and poor, ignorant and wise, it has a natural and impelling interest. The poor and those of small means constituting so large a share of humanity have, to a considerable extent, had the means of gratifying their love of music, poetry, sculpture, painting and literature through public concerts, libraries, art galleries and museums; but the form of entertainment for which they cared the most had, until the era of the moving picture, been the hardest for them to get on account of the comparatively large investment required to satisfy their dramatic tastes.

With the advent of the motion picture all this has been changed, and the public has not been slow in responding to the opportunity of dramatic entertainment offered at a nominal cost, and in neighborhood theaters so conveniently located that there has been saving of time as well as money for the eager spectator. The general public little realizes the care and skill required in the production of a successful motion picture. A single film may be a thousand feet in length, costing the producer approximately a dollar per foot. When the large number of skilled players, mechanics of all sorts, and the great number of properties required for the production of even the simplest play, are taken into account, not to speak of the further costs of developing, inspecting, reproducing, advertising and selling, it is realized that only through the vastly multiplied use of a particular film can it be placed before the spectator's vision for the customary price of five cents.

Looking toward the newer and still wider uses of the moving picture, these might be roughly classified under the following heads:

Amusement.
Educational.
Commercial.
Advertising.
Propaganda and Social Reform.
Artistic.
Hygienic.
Religious.
Scientific.

This list is suggestive only, rather than final and complete. The different heads here suggested naturally overlap each other in some directions, and are supplementary in others.

Under amusement comes first and foremost dramatic reproduction. While the moving-picture business has developed a special school of actors and actresses who are more skillful in acting before the eye of the camera than their brethren of the legitimate stage, still the latter are not overlooked by the ever alert motion picture producers. Some of the greatest plays at the high-priced theaters are nowadays caught by the lens of the moving-picture ma-

*Chicago Press Club Prize Winning Article, Selig Contest. Copyright, 1912, by Selig Polyscope Company.

chine and reproduced before audiences far greater in size than those who paid to see the living actors. Greater variety than ever before is evident in motion-picture plays, and many new features of an educational nature are being produced. Travel lectures, illustrated almost exclusively with motion pictures, are becoming more numerous and popular.

The educational possibilities of moving pictures are those which promise most in the way of future development. This is likely to be not only through the schools, both public and private, but also through the regular moving-picture theaters, churches, lodges, lyceum bureaus and chautauquas. A beginning has already been made in the use of moving-picture machines in the schools of many cities and towns, sometimes for entertainment purposes along educational lines, and in other instances to supplement the regular teaching in history, literature, geography, ethics, etc. At Farmington, Ill., a municipal moving-picture show using educational films only has been established, and shows a small profit for the town.

For commercial purposes new uses have been and will continue to be found. At several recent business shows manufacturers of heavy machinery used motion pictures to show their machinery in action, thereby saving much cost for freight and depicting operations which it would have been impossible for the machine itself to accomplish within doors.

The advertising and commercial uses of moving pictures run more or less parallel. A great harvesting machinery concern has popularized its product and increased sales by delivering lectures illustrated with moving pictures, showing the manufacture of their different machines, and then other pictures of these machines in operation in the harvest fields. Manufacturers of food products have also taken advantage of the agitation incident to the application of the Pure Food and Drugs Act to show that their output is made under conditions to which a critical public cannot object.

All sorts of propaganda and social reform movements can, and to some extent are being helped forward by means of moving pictures. Recently in Oklahoma City moving pictures showing the uses and application of kindergarten methods have been shown in an effort to bring about the adoption of the kindergarten as a part of the public school system of that city. Following the crusade of the Chicago Tribune against loan sharks, moving pictures showing the evils of the loan-shark business have been widely exhibited, and the use of the motion picture in the hands of social reformers is bound to be more and more potent in bringing about the day of sanitary tenements, pure milk, clean bakeries, etc., in the larger cities.

Painters and sculptors are likely to get new and truer conceptions of the human and animal forms in action, the camera catching much that the eye has failed to see.

The laws of hygiene may be explained more easily through the means of motion pictures than in almost any other way, and necessary truths on which the public health is largely based may be quickly brought to the attention of the rank and file of humanity. Last year the Public Health Department of Chicago utilized the moving-picture theaters in its campaign, the slogan of which was "Swat the Fly!" An Ohio city is teaching its children about the care of their teeth through the instrumentality of carefully prepared motion pictures, and the fight against the White Plague is going to be brought more quickly to a successful issue through the aid of this same modern wonder.

In the realm of religion, churches and religious organizations, some of which at first took an intolerant view of the moving-picture theater, are more and more coming to use moving pictures as an aid in the work they seek to accomplish. Doubters may be convinced of the efficacy of missionary effort in Africa, Asia and other parts of the world through actual moving pictures showing the wonderful results accomplished through the introduction of the spirit and institutions of Christianity. Moving pictures of Biblical scenes are bound to do much toward interesting children and young people in the work of the church.

In the realm of science, pictures showing the actual operation in the building of bridges, dams and other engineering works should be of interest and value. The formation of crystals, the growth of plants, the movements of microscopic animal life, the habits of wild animals and many other phenomena of a like nature, and without end as to number, will be ready to be thrown upon the screen as soon as the possibilities of motion pictures of this character are realized and a demand has been created.

Wet But Working

A little shower doesn't bother the picture maker. The other day a scene was being taken in the Thanhouser open air studio, and the drops began to fall. The studio workers ignored the rain and proceeded to film the interior of an automobile, which is an article around which the story of "Little Girl Next Door," released Friday, November 1, hedges. The picture people were used to wettings during the taking of exterior scenes and but a single umbrella was hoisted—over the photographer. This wasn't so much to protect him as his camera. Cameras are delicate instruments that cannot stand wettings with the fortitude of directors, players and other things about the studio, hence the fairly novel sight here reproduced.

Pictures in the Rain.

Motography's Gallery of Picture Players

WILLIAM WADSWORTH is the "funny man" of many Edison pictures and, reaching far back in the years, is the foundation for the fine character work which has developed in him the power to move people to wholesome mirth. He played with Otis Skinner in his early stardom and with James K. Hackett in "The Prisoner of Zenda." He was in the original production of "Checkers," of "The Resurrection," "The Woman in the Case," "The Kreutzer Sonata," "The Straight Road" and Annie Russell's presentation of "The Stronger Sex." His role of the burglar in "Seven Days," was his last New York appearance, thence by special inducement to the Edison company, and success as a picture play comedian. For comedy is Mr. Wadsworth's forte and he presents it in a variety of character parts that have won for him an enviable reputation as a fun-maker. "It is to laugh," when Wadsworth is in the film.

William Wadsworth.

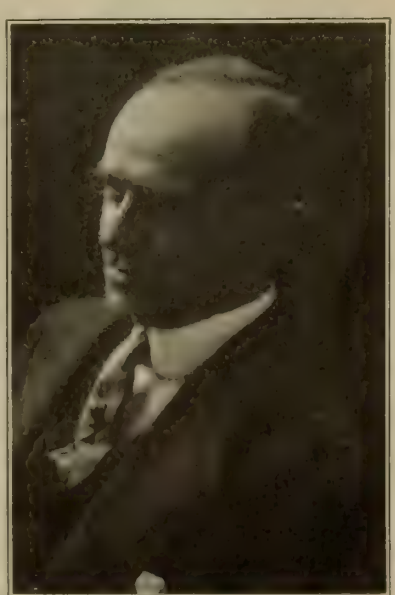
LAURA SAWYER has made friends galore, in the many roles she has taken in Edison films. Her strong personality "gets across," whether seen in drama or comedy. Though she plays both equally well, she is inclined to favor the drama as the term "emotional actress" is one which she especially likes to claim and one which fits her very particularly. The art of facial expression is hers and its subtle varyings, as caught by the camera, makes any work she does complete. Truth and realism are the beacons which have led Miss Sawyer onward and upward and the three form a convincing trio that make for the success of both film and company. Early theatrical experiences paved the way for Miss Sawyer's success as a screen artist. She was with Ada Rehan and she spent several years in the companies of Otis Skinner. "The Battle of Trafalgar" and "The Question Mark" are among her film successes.

Laura Sawyer.

MARY FULLER likes to act and the world in general is glad of it, for it likes to see her at it. She scampers or moves majestically through the film stories marked as Edison's very own, and whether her presentation is that of a coquette or "character," it is bound to be good. While being a coquette is quite a natural process for Mary, character work would seem to call for an older person. But the vivacious Mary has proved that she is "it," too, when it comes to character portrayals. She is alert and active and has the faculty of recognizing humor in whatever guise it assumes. A pretty girl is Mary, but she does not depend on good looks to speed her along the road of popular success. But she does think study a wonderful enlightener and spends much time as a student of photoplay technique. Prettiness plus photoplay knowledge multiplied by vivacity and charm, equals popularity for Mary Fuller.

Mary Fuller.

CHARLES M. SEAY claims not one but many honors. To begin with, he was born in Georgia and when he thought he knew what he wanted to do he studied medicine, but discovered after five years of its acquaintance that it wasn't at all what he was pining for, so he settled the dispute between conscience and desire by going on the stage, which gave three cheers and started him off on a five years' tour of vaudeville circuits. After that it provided him with stock work and the opportunity of appearing with William Faversham and Robert Edeson. With the thinning of Mr. Seay's front hair and the widening of his kindly smile and the horizon of his accomplishments, he made another change. And this time he transferred his talents to the Edison company. That was three years ago; since then, he has pleased many a silent audience, directed films for the Home Kinetoscope and written thirty photoplays.



Charles M. Seay.

In the Fatal Cart. From the Cines-Kleine "A Head for a Head."

Hackley, the Brute

By Opie Read in the Chicago *Press Club Bulletin.*

So often had Hackley been told that he was a brute that had he latterly been offered the courteous appelation of gentleman, he would have been shocked into resentment. But it was Hackley's fault; it is almost always the man's fault, as you of the experienced must know.

Surely it was not Mrs. Hackley's fault, for when her husband won and gave the money to her she pardoned his gambling. But upon his drinking she could not smile. With philosophic intuition she felt that there was nothing in it for her; and often she said "Alonzo, if you could only see yourself drunk I'm sure you'd never drink again," and then the wise woman repeated, "Why shouldn't he see himself in that condition? He shall."

She dialed the time of a souse of perfect abandon, and one evening when he came home there were a number of delighted neighbors to welcome him and there was also a moving picture man to film him.

Then, a few evenings later when forecast said that Hackley would be sober, he was invited, together with the social leaders of the neighborhood, to see himself as others had seen him. Of course, he was deeply humiliated, and while he groaned in ashes his victorious wife beamed upon him a charming reproach and said, "Now, dear, I know you can never drink again. Kiss me."

But among the company there was one who found opportunity, the president of a film corporation, and he said to Hackley: "Most marvelous piece of acting I ever saw. I want you."

And so he paid Hackley a big salary to play drunken shadows, and soon the mortgage on the home was lifted and thrown over the back fence. One night Hackley and his wife sat in a "movie" viewing his latest appearance.

"Dear,' she said, "you don't seem to be so artistic in this one!"

"Because I was sober at the time," he replied; and then with her cheek against his shoulder she said, "Dear you'll have to guard against that," and sweetly she sighed.

Newark Police Enforce Minor Law

At Newark, N. J., strict enforcement of the minor law is demanded by the police commissioners, who have prepared a circular letter to be sent to all the special officers at the various moving picture theaters in the city. The age at which children may attend unaccompanied is 16 years. The circular to the special officers carries with it a sort of penalty for a failure to enforce the law, in that the officer is liable to lose his commission. This action is the result of a request made by Alderman Maurice H. Walsh, who stated that, owing to the limited number of inspectors, the license committee could not handle the work alone.

"We want the law enforced," said the alderman. "Reports have come to us that many children who are under age are permitted to enter some of these theaters, and our work has been criticised."

On the Outside Looking In

By the Goat Man

I SAW an Imp at the Empress theater, Sixty-third and Cottage Grove, last Saturday night. The Empress is a 10-20-30 Sullivan-Considine house, and this Imp was used as a chaser. It should be retained in that capacity, although I would like to see it again. I've seen bad ones, but never anything to compare with this Imp. It was so wretchedly rotten that the audience fairly haw-hawed. Sorry the title was missing or I would name it. At any rate, the old folks had been served with a notice that the homestead was to be taken from them unless they came across with a thousand beans in the jerk of a lamb's tail. Tears followed and the beautiful, young female grandchild (couldn't have been the daughter) was about to sacrifice herself, when enters the vile Simon Legree with the mortgage. Gee, he was a villain alright, alright. There was hair on his teeth. Sure, he'd fix it if he could have Lucy. When the old folks protested, the bad man from Bitter Creek kicked over the table and chairs and snarled loud enough to fetch in the farm hand who had been digging for treasure under the grape arbor. The f. h. would raise the money. He lammed his left breast and hugged the girl in the presence of the guy with the mortgage. Then Lucy went out in the back yard and leaned against the corner of the house to think it over. She got restless waiting for the arch fiend and his gang to get into the picture with a piece of crepe. It was to be a kidnapping—do you get me? But grandpa was wise. He smelled the rat. He was there to knock down five husky street-cleaners and then pose till the villun snapped the trigger on four wet cartridges. Grandpap fell on the third wet one. The gun didn't fire till the fifth, but no matter. Meantime, Bill, the hero, was finding treasure by the gooseberry bush near the orchard fence. He had a ditch-digger's long handled spade and was throwing dirt for the record. Pretty soon, when you couldn't see him for dust, he struck a baby's trunk—a nice new one—filled with bundles of new blotters and sample seed bags all purporting to be the real stuff. He was terribly cool to come into such great wealth and he lugged in the whole exhibit just as the fambly were kneeling down to pray for deliverance or something. With a hero's prerogative he grabbed the mortgage and tore it up. The duck with the black curls helped himself to a pack of cardboard and beat it up stage. Hold your breath, please, for this film isn't through the mill yet—easily 150 feet to come. You remember that the trouble-maker dropped grandpa with his rusty twenty-two on the fifth trial? Well, it seems that grandpa got hurted—shot through the hand, maybe, for he had it all done up in a rag when Bill kissed Lucy in the previous scene, and

"A Heart in Rags," Oct. 30. Copyright, 1912, Selig Polyscope Co.

Waiting for Her Husband. From Eclipse-Kleine, "The Queen of Spades."

now that the mortgage had been cleared away on the records, he was free to prosecute. Mind you, this is a rustic—a real out in the country show. Well, grandpap rushes out and calls a copper, who was passing through the front yard, just under the peach tree at the right of the path. Easiest thing in the whole thousand feet—cop No. 37, N. Y. P. D.—right handy, like that. Doggondest rotten fil-lum (apologies to Fred Herrington) I ever saw. No wonder Elbert Hubbard calls 'em "movies."

* * *

There's always something steeping on the independent hearth; there is no hope of keeping those fellows on the earth. I wonder if you've tumbled to the depth and breadth and range and how they have it jumbled as respecting the exchange. The way the wind is blowing, it's ripping out the keel and there is no way of knowing where you're going to get your reel; for should you make selection, or choose from either brand, you'll meet with some objection and your order will be canned. The Universal had it, or did, as like as not until the Mutual grabbed it, to chuck into its pot, or else the Mutual fellows, tinkering with the winch, or fussing with the bellows gave the Big-U crowd the cinch. You can't tell how it's going, but you know it's on the way and the seed that they are sowing will harvest in a fray. I can't enthuse, my brother, with the scheme as it is mixed; the fire is all a-smother; it really should be fixed for the licensed bunch are resting upon their patent right, while sleuths are now infesting the independent plight. All exhibitors are crying and hoping for a mend, but what's the use of trying—there's going to be no end!

* * *

Won't somebody please steal Bert Adler's shears? Bert is a great cut-up alright, but I don't understand what grudge he holds against his still pictures.

* * *

John Rock killed a pair of fish hawks, on a recent pilgrimage to Kankakee county, and brought them back to Chicago, where he had them stuffed. John has never felt right since the eagle flew off of Montgomery Ward's tower!

* * *

Too bad that the Kay-Bee outfit didn't use a bull instead of a buffalo for their original trade-mark. We have certainly had enough bull on the subject. Everybody won.

* * *

Big Bill Sweeney was in to see me the other day, and after he had been tucked away in the big chair that I have provided for his visits, I noticed that his eyes were tear-stained. Think of Big Bill Sweeney crying! He was sorry that I had made the discovery, but it leaked out that he had been abused. He had blown up for the first time in his life and he was sore at himself. But at that, they were honest tears. I tell you the competition I am having, holding this goat job, is something fierce. Nearly everybody hands it to me all the time. Only once in a while do I get a real joy thrill. The trouble with Bill was the total lack of joy reels. He had been surfeited

with lemons till he was peeved in the body and as a result he exploded. I gave him eight new lessons in the goat business and a cigar out of the Class A customer's humidor and sent him out feeling like a wounded ex-president. By the way, you don't want to forget Big Bill Sweeney when you vote. He's piling up friends.

* * *

Can you beat it? Here comes a lawyer's statement that a certain band of independent film-makers have won their case in court; that they have had "a cash sum of many thousand dollars" turned over to them; that they have recovered "nearly a half million dollars" in stocks and bonds and that they can go right ahead and use certain trade-marked brands till they are black in the face. I wish that I might refer to four pages of advertising in the rear of this book for further harrowing details, but I can't. I wouldn't feel right about it if I could, but I'm not going to tell why—at least, not this time. But then, this lawyer got his for telling me all about it and I am supposed to treat the matter fairly. So I will. Then I find four more advertising pages, elsewhere, that tells me this lawyer-man is just like some other lawyers. His story isn't so. These same pages wind up with "Who Wins?" There are flags fluttering all around and they make me nervous. Somewhere I saw the statement that the crowd that got the hundreds of thousands in cash and stock got nothing but "ten feet of title." Mercy, how perfectly scandalous! I suppose that a good Indian—one who is actually dead, you know, would keep still in a time like this, but I'm not a good Indian. I am all het up. I can't be good. I know that the money that leaks through legal knot-holes might better be spent and spent a whole lot better in improving certain film brands and advertising them in a legitimate way in film papers that are read. There are a lot of men in New York who still think there is only one film paper. Between you and me there is only one that is being *read* and you don't have to jump up to find a copy at that. There is a vast amount of country between New York and Los Angeles, and it isn't exclusively used for railroad purposes. Occasionally you will find a picture theater and a m. p. fan who has heard the story of where the goat gets his.

* * *

To whom it may concern—particularly Calder Johnstone and C. A. Willat and the rest of the members of The Screen Club, Inc., 163 W. 45th street, New York—there ain't no Screen Club in Chicago. You see it was like this: A few of the feeble-minded who were attached to the film business in Chicago, thought they saw something worth emulating in the New York movement. They must have been mistaken, for four attempts to bring the clans together have resulted in a constantly diminishing attendance. In Chicago, we still have our beloved film factions. Everything in filmdom is measured by the almighty dollar. The other film fellow can't make up his mind to play the social game. He doesn't care to slip his feet under the table with you. You must do or be done—there is no other alternative. If Bunny and Baggot lived here they wouldn't, that's all. A Screen Club, or a Film Club, or

Frances X. Bushman, Frank Dayton and John Steppling in "The House of Pride," Essanay

a club in Chicago by any other name, purporting to uplift films, will have to stand on its own merits as a club. If it is found to be a desirable institution after it gets a going, it may find some recruits, but to start it off with a bang, there is nothing doing. There has been some misunderstanding about the functions of The Screen Club, Inc. If it is a specially God-ordained affair, hoping to reach around the world with its privileges at so much per privilege, it is a mistake. Its ambition to tax the Chicago contingent without offering anything more than club privileges when Chicago comes to New York is a joke. I am in sympathy with any effort to improve film conditions. If I am eligible and there are enterprising members of The Screen Club who dare stand as my sponsors, I will take a non-resident membership in that body. If Chicago can organize a similar club it has my application. That is as much as I can do. I am willing to be the commercial goat, but I elect not to stand hitched on a social basis. Personally, I think The Screen Club, Inc., is out of focus. It has too long a throw for good projection.

* * *

Joe Hopp and Jim Plough are speeding to New York on a limited train. Every man in Chicago is wondering why.

* * *

I heard a good exchange man say that he had to take a print the other day and it was "twice as many as I could use." I'm glad I don't have to buy paper on the same basis.

* * *

As a flattering testimonial that the Essanay plant is a slick proposition, Vernon Day fell down in it last week and broke his leg. Slipped on the floor at that. Maybe that's what he got for slicking up his upper lip.

* * *

Sometime I'm going to try for a publicity man's job with a film manufacturer. Believe me, Sarah, those fellows are the smoothest pieces of work that ever happened. And you can put it down in big letters, they all know when they didn't get theirs.

Lillian Russell in Private Motion Pictures

Lillian Russell and her husband, Alexander Moore, the Pittsburg publisher, made their debut as motion picture actors recently in Philadelphia. Mr. Moore says the pictures are for his private use.

As the guests of Siegmund Lubin, Miss Russell and Mr. Moore visited the plant of the Lubin company and were greatly interested in the proceedings. Mr. Moore suggested that he would like to have a moving picture of Miss Russell. The scene was laid in a parlor set. Miss Russell did comedy, tragedy and chorus girl parts as well as just appearing as the "greatest American beauty."

"The Would-be Heir," Nov. 21. Copyright 1912, American Film Mfg. Co.

Mr. Lubin was so pleased with the work of Miss Russell that he offered her a job on the spot. She said that she would consider it. Nearly a thousand feet of film now testify to the ability of Miss Russell. After their visit Mr. and Mrs. Moore left for Pittsburg in their touring car.

The erection of a large studio at Niles, Cal., the home of Essanay's Western stock company, is the latest project being planned by George K. Spoor, president of the Essanay company. Mr. Spoor recently returned from Niles, and reported the location one of the finest in the world for the filming of Western subjects. G. M. Anderson has built some half dozen splendid bungalows that house the players in the midst of a vast natural canyon that stretches away on every side. The new studio will be erected near the present bungalow sites, and will be complete in every detail.

The Motion Picture Exhibitors' League of America

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, Lock Box 15, Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Av., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Vice-Presidents, S. E. Morris, Cleveland, O.; Wm. J. Sweeney, Chicago, Ill.; Fred J. Herrington, Pittsburgh, Pa.; B. L. Converse, Owassa, Mich.; H. S. Dickson, Winchester, Ind.; E. W. Waugh, Huntington, W. Va.; Orene Parker, Covington, Ky.; Geo. H. Wiley, Kansas City, Mo.; Chas. Rothschild, San Francisco, Calif.; Sidney Asher, New York, N. Y.; Fulton Brylawski, Washington, D. C.; L. F. Blumenthal, Jersey City, N. J.; H. C. Farley, Montgomery, Ala.; E. V. Richards, Shreveport, La.; F. W. Young, Cedar Rapids, Ia.; W. H. Wassman, Nashville, Tenn.; Anthony J. Xydias, Houston, Tex.; Carl Gregg, Tulsa, Okla.; Paul LeMarquand, Winnipeg, Can.; M. C. Everstein, Jacksonville, Fla.; Geo. Osborn, St. Paul, Minn.

The Texas Convention

DALLAS, TEXAS, was the scene of the first annual convention of the Motion Picture Exhibitors' League of Texas, October 15 and 16. There were 450 exhibitors present, and all were enthusiastic over the league and its ever-present spirit of co-operation. T. P. Finnegan of Dallas, chairman of the committee on arrangements, introduced President M. A. Neff, of the National League. Mr. Neff delivered the following address:

This is a great day for Texas. The actions taken here today establish a record in the motion picture business in your state. The distinguished and progressive motion picture exhibitors are assembled here today in whom all the sentiment of a square deal to all with special privileges to none is manifest. We, as business men, are organizing for the purpose of protecting an industry which is educating and amusing the world. In view of the fact that a large number of exhibitors have come from a long distance is evidence of the great interest taken in our organization and the necessity of co-operation. The thing that we most desire as motion picture exhibitors is a thorough, honest understanding with those with whom we have commercial and other dealings, the most priceless blessing for which we contend and seek is harmony, co-operation and a square deal. We extend a hand of good fellowship to all, asking for nothing only that which rightly belongs to us, co-operating together that all may be benefitted and receive that which we are commercially entitled to. We are all dependent one upon the other, for the things that have caused us so much worry and money heretofore we wish to eliminate, just as we wish to eliminate those injustices which have crept into the business and force themselves upon us as exhibitors, without our consent. We are doing millions of dollars worth of business a year, a great army of people are engaged in our line of business, and as the days go by our trade relations become more entwined with our other relations in the commercial world, binding us closer together, and only through co-operation and organization can we stimulate sentiment in favor of the motion picture and bring about a condition that will be just, honest, fair and profitable to all concerned. There is not only a potential influence of mutual gain to be derived from a thorough organization for ourselves but for every manufacturer, film man and all others with whom we have business relations.

We believe that we are justified in thinking that we are worthy of a commercial place upon the map and we believe that we, as exhibitors, should not be forgotten in the great commercial world: A line of business that employs over 200,000 people directly and indirectly over a half million and does a business of over $500,000,000 a year, should be recognized as a potential factor in the calculations of every state in this Union.

We believe in the uplift of cinematography, we believe that the councils and legislatures of every state should protect our interests the same as other commercial interests; we believe that the scheming politician should not be allowed to interfere with our individual rights; we believe that there should be a censor board created for the protection of the exhibitor, as well as the public. We believe that no man should be employed to operate a motion picture machine unless he is competent; we believe in giving the public every safeguard possible. We believe that every exhibitor should conduct his theater in a pleasant, efficient manner, always looking to the comfort and welfare of the patrons. We urge and demand that all members of our organization conduct their theaters on the highest plane and that where a certificate of membership is hung that it is a guarantee to the public that nothing will be shown suggestive or immoral and that the proprietor is working to place cinematography on the very highest plane.

We desire to have it distinctly understood that our organization takes sides with neither the licensed nor independent film manufacturers or exchanges only in so far as it is to the best interest of our members and the public in general. We also desire to have it understood that we are not organizing for the purpose of co-operating together to the detriment of others who are engaged in our line of business, but for the purpose of creating a healthy sentiment in favor of the greatest and grandest educational business that has ever heretofore been established. While there are some fanatics who do not and will not understand cinematography and the aims and objects of the exhibitor, however, in the near future the light will dawn upon the most skeptical and like others who have heretofore frowned down upon it, they will become strong and staunch friends of the motion picture and our organization.

After Mr. Neff's address was completed he took the chair and called for membership, and the following members were enrolled as they came forward and paid their initiation fee, and they all expressed their desire to assist Texas by joining the league that has shown such ability in the past, and had made such marked progress:

Thomas D. Garner, L. M. Levine, E. O. Kirkland, J. C. Couch, E. J. Lampkin, W. D. Neville, E. S. Sittel, O. O. Benfer, J. M. Lewis, J. H. Snively, Mrs. W. R. Fairman, J. S. Bonner, M. H. Goodman, H. F. Groene, Don E. Lewis, C. M. Watson, William Eppstein, C. M. Blanchette, A. Rashio, J. C. Clemmons, J. I. Pittman, W. S. Wood, Jim B. Wilson, George P. Brown, J. H. Fisher, B. J. Parker, Phillip Rich, L. J. Allen, Ed. Beserer, Dave Goodlet, C. W. Halley, L. S. Trammel, E. N. Mooreman, T. A. Thomas, G. W. Crawford, E. Burkwald, G. L. Wallace, D. O. Reese, W. A. Fairman, J. M. Robb, Maurice Woolfe, Paul Barraco, Moye Wicks, C. E. Morris, William Geibig, H. Mulkey, Charles Kilball, R. F. Cornes, B. C. Bell, M. Englebrecht, J. M. Morris, Jr., Theodore Clemmons, C. A. Gardner, E. R. Russell, R. A. Cunningham, John Cole, R. A. Dalton, P. G. Cameron, W. O. Joergeson, L. J. Locke, T. P. Finnegan, F. W. Peters, J. C. Penn, M. C. Witcher, J. T. Edmondson, O. J. Anderson, E. C. Robinson and F. A. James.

E. V. Richards, Jr., of Shrevesport, La., who is taking a great interest in the league, and who is now president in Louisiana, was appointed by Mr. Neff as temporary secretary. The convention was enthusiastic throughout. The first day's meeting was closed on adjournment to meet on Wednesday the 16th at 1:30 p. m. Immediately after the adjournment the delegates assembled and a picture was taken by the representative of the Universal Animated Weekly. This picture will be a big drawing card throughout Texas, as the exhibitors through the state are very enthusiastic; and while they could not all come to Dallas, they are with the league and the movement to bring about better conditions for the exhibitor

Texas is thoroughly organized, and the effect of the organization will be felt in every part of the country.

After the pictures were taken the delegates were given a sight-seeing automobile ride through the city of Dallas, and to many it was a revelation to see the magnificent buiudings and the well paved streets and fine residences. On returning to the hotels the delegates, film men and newspaper men assembled in the spacious banquet hall at the Oriental Hotel, where a banquet was served.

The spacious dining room was filled to overflowing and everybody had an elegant time. A talented orchestra was engaged by Chairman Finnegan and rendered catchy selections during the repast. James B. Kelly of the Consolidated Film and Supply Company, was chosen as toastmaster, and Mr. Kelly's ability to pick out the right person at the right time for a toast was remarkable. Among those who addressed the large gathering were Tom Finnegan, William Oldknow, William Fairman, Bert Lewis, J. C. Clemmons, J. T. Ezell, B. J. Parker, George Joergeson, Jay Robbins, E. L. Lampkin, Frank Dalton, O. W. Blankenbeckler, Theodore Clemmons, L. J. Locke and N. E. Depinet.

A selected solo was rendered by D. Orville Reese, an address on "Motion Photography," by Miss Martha Russell, and speeches by M. A. Neff, national president M. P. E. L., and Anthony Xydias, national vice-president M. P. E. L. Everything went off smoothly and each and everyone left with the feeling that a great cause had been born in the city of Dallas.

On the second day the convention was called to order by President Neff. The National Cash Register Company's representative asked for a few minutes to make an announcement in regard to a new register machine which is being sold to the exhibitors. Mr. Pyle, husband of Martha Russell, also made an announcement in regard to his posters. The representative of the Universal Film Company announced that the independent manufacturers had come to an agreement and had settled all their difficulties. The convention was then called to order and went into executive session. The following officers were elected:

T. P. Finnegan, national vice-president, Dallas; Maurice Wolf, president, Houston; C. M. Blanchette, first vice-president; L. J. Locke, second vice-president; Moye Wicks, secretary; J. C. Penn, treasurer.

After discussing many subjects the convention adjourned to meet in Houston at the call of the president. The representatives of the independent film exchanges were there at all times and never lost a chance to entertain the visiting exhibitors and make them feel at home and to encourage and assist in making the convention a success.

The members of the two Dallas film exchanges and their representatives were at all times mixed with the delegates and a strong friendly feeling was manifested at all times which will no doubt redound to the great good of the business in general.

On his way home Mr. Neff stopped off at St. Louis to confer with C. M. Christenson, national secretary, and William J. Sweeney of Chicago on matters pertaining to the league. They met at the Planters Hotel.

"His Wedding Eve," Nov. 1. Copyright 1912, Selig Polyscope Co.

The Making of a Great Animal Picture

"Kings of the Forest"

A WOMAN impressed with the horrible, haunting thought that a hungry lion has carried away her child, pursuing the bloody spoor of the savage beast through the tangle of the jungle—that is the keynote of the Selig Polyscope Company's "The Kings of the Forest." The story was told in the September 14th number of MOTOGRAPHY.

The offerings of this enterprising concern in the matter of animal plays have ever been leading and notable, and this latest product, done in the open on its famous California animal park, easily surpasses all predecessors in the animal play line. Only a concern tempered by long experience would dare attempt a production of this nature, so fraught with big risks.

The ordinary plays embracing animals are so palpably artificial that they are seldom convincing—in fact, the bills have a monopoly of the sensation. In "The Kings of the Forest" the case is distinctly different, for

Kings of the Forest.

the province of the bills is quite inadequate to impress the big motive or the thrilling sensation that outdoes ordinary realism.

Naturally the big crux of interest in "The Kings of the Forest" is invested in the lions, the leopards and the great carnivora family that play parts in its vivid and thrilling story. The surroundings of these scenes have been devised and selected with the greatest possible care. There are great expanses of lonely veldt, dense interlacing brakes along the waterways, charming vistas of sunlit glade and peeps of primeval forest, as well as the vast distances of the lonely desert. The play not only has the Cape country atmosphere and environment, but fine sentiment and a strong emotional drift to comport with the big drift of its daring and adventure.

There is a big gripping romance coupled in with excursions into the wild which lead to adventures of the most sensational character with the man-eating lions and leopards that, emboldened by fear, leap from the jungle into the camp of the travelers. Never before has a wild lion been shown attacking and carrying away its victim as it has in this picture. The journey of the animal through the jungle with its prey in its dripping jaws is sufficient to make the bravest quail. Happily, the

The Leopards Make a Killing.

romance works out well, and the tragedy of the lost child is averted.

It has been the enterprise and good fortune of the Selig Polyscope Company to advance the animal play into its highest estate as a product of nature that has never been criticised as a fake. W. N. Selig long ago determined that the good things of moving pictures were the real ones, so that neither time nor expense should be spared to make the accessories of the Selig Polyscope productions rich, natural and impressive. When it came

The Lion and His Prey.

to the matter of introducing wild animals, he was equally careful and exacting, wisely concluding that animals to be truly shown in their best estate should be presented in their actual surroundings rather than the cribbed and cabined conditions of the ordinary menagerie. Through

The King Guarding His Family. An Unusual Pose.

the wise mediumship of "Big Otto" he secured one of the largest menageries in the country and then planted it upon a 300-acre animal farm near Los Angeles, surrounding the various animals of the big family exactly as they were in their wild state.

This procedure gave opportunity for the actors to become familiar with the animals and their habits, so that natural results in acting could obtain. The ordinary firebrand blank cartridge shooting episodes that stir up the lymphatic beasts of the ordinary menagerie cramped in their little cages are far and away from the fine, big results secured by working with animals in the open where the big man-eaters have a chance to stalk, to run and leap, as they do in nature—where the stealthy leopards creep along the shadowy lanes, and the treacherous tigers thread their way through the jungle.

There the elephants, the camels and the zebras graze in the open, while the carnivora are housed in great open dens like those of the famous zoo of Hagenbeck of Hamburg, where all the environments are exactly those of their native haunts. Such surroundings tend to keep the animal and all its instincts like those of nature, instead of being housed up in small cages and fed until they grow lethargic and uninteresting.

The big Selig successes in "Back to the Primitive," "Captain Kate," "Lost in the Jungle," and others of less pretension, have inspired more interest in their release than any polyscopic plays ever produced. The experiences of the past have led to a more daring diversion in "Kings of the Forest," which is said to have reached the acme of sensation, not in the mere exhibit of trained animals, but in their habits as they kill and forage in the jungle.

The story has a big heart throb based upon the mother's love for her child, that is quickened to a tremendous degree through the foray of a man-eating lion that visits the wagon where the lone child is sleeping on the edge of the desert. The idea of a lion stalking its prey is interesting in itself, but the sight of it leaping upon the quarry and dragging it away to its cave is something difficult to describe. This is one of the big episodes in this new wonder from the Selig company.

The great popular animal writer, H. Seton-Thompson, has justly declared "every wild life ends in a tragedy," and it is just this spirit of expectancy, the morbid element of human nature, that prizes the sensations invested in daring and danger of the man-eaters. The life and death acts in the circus are the most highly paid, and the animal trainer is the king of them all for his risk in venturing into the cave of the powerful-pawed lion or the treacherous tiger. The adventurous young mind is ever interested in the tales of the hunter and explorer in the wilds where man has to fight for supremacy.

For the innate love of adventure in the heart of every normal human being is deep, but it only has opportunity to exercise itself in rare and remote emergencies. Very few men have the chance to explore the Rockies or hunt among the great barrens of the Hudson Bay country, and far less to penetrate the primeval forests of South America or follow the big game in the jungles of India or under the scorching sun of equatorial Africa. In a

remarkable way the moving picture has revived the spirit of adventure and given romance a reality in the wild animal picture play.

Nature stories have been well up among the best sellers for the past decade, the public seemingly taking a new interest in animal life just as civilization pines for the wholesome and invigorating romance of the vanished frontier. The writing about animals as individuals has become an interesting phase of fine arts. Everyone can recall Jack London's big-hearted romance, "The Call of the Wild," the thousand and one interesting observations of H. Seton-Thompson, graphically illustrated with his own facile pencil, or, in similar measure, enjoyed the excursions of Charles Livingston Boll on "The Roof of the Jungle." But, interesting as are the dramas and the books, the practical part of the photoplay serves a deeper and more intense interest in making wild animal life very intimate and singularly fascinating.

As it would be impossible to remark the influence that the exposition of wild life has made upon the literature

The Reunion Scene in "Kings of the Forest."

of the decade, so that the lives of the far-away wild animals have taken on an almost human interest through the clever recitals of writers that have studied their habits and revealed them in most fascinating form, so the new brand of enterprise and intrepidity which brings wild animals in their true environment in touch with human beings in photoplays has an influence, educationally, not to be overestimated.

The two-reel "Kings of the Forest" release is scheduled for November 11.

Lubin Explains About "Betzwood"

Articles and notices have appeared in many papers which do not correctly quote Siegmund Lubin's purchase and intentions regarding the future of his recently acquired property of Betzwood. Mr. Lubin says, "I have bought the estate of the late John Betz and am very proud of it. It is a beautiful property and must have cost the former owner at least over a half a million dollars. I can see in it a wonderful advantage to beautify my pictures, and that is the ambition of my life. The manor has a beautiful mansion, conservatory, half a dozen farm houses and other buildings, including stables and paddocks for live stock. I have a water front of nearly two miles on the Schuylkill River with a boat house, ponds for ducks, a deer park and about 500 acres of the most picturesque land in the state of Pennsylvania. I did not buy this property to live on, neither have I any idea of building a factory for manufacturing raw material like celluloid film, but solely to get atmosphere to beautify my moving pictures and have them true to nature. I have already hundreds of workmen building a big gallery and other additions and have given orders for a large number of horses, steers, cows, sheep, pigs, deer, dogs, pigeons, chickens, and shall also acquire an aeroplane of the latest and best make. The demand for moving pictures all over the world has grown big; I think I am safe in estimating that there are 180 reels made every week and still more are demanded. But the exhibitors will have the best. The time of indistinct and flickering pictures has passed and bad stage setting and bad photography will not now be accepted. Acting is also demanded and the best players in the world are not too good for moving pictures. We also must offer good stories and plays and have to retain very excellent writers. I am one of the pioneers of the art and love it, and when I see the entertainment it gives millions of people I am willing to spend many hundred thousand dollars on my property and plant to beautify my films. Not only is my beautiful Betzwood an ideal manor, but it is situated right near Valley Forge, one of the historical spots of America. Here is the spot where Washington camped through the terrible winter to hold the Britishers in check. The beautiful surrounding country is admirably adapted for the work which is my heart's happiness. I am only telling you all this to correct the many mistakes that have appeared in print. I have no idea in moving or giving up my Philadelphia studio. I could not do without it, but Betzwood will be a valuable annex."

In addition to the Pennsylvania railroad depot, which is located on the estate, the Reading railroad has built a station near Betzwood at an approximate cost of $1,000,000, thus supplying ample transportation to the city.

Welch Artist Honors American Cowboy

Visitors to the South Wales Art Academy, at Cardiff, particularly Americans, are much interested in a large and beautiful painting, typifying the American cowboy which was recently accepted and hung upon its walls.

Mounted on a little pinto, so familiar to our Western ranges, against a background of eternal mountains that fade off into the distance with his face turned toward the West, is the figure of a perfect specimen of manhood. The visitor, regardless of his nationality, gazes at the picture with a growing sense of familiarity, a feeling of having known or seen the subject somewhere. Few, however, arrive or even guess at the truth. As a matter of fact, they do know the face and have seen it countless times in motion picture theatres. The painting is a masterpiece of a famous London artist and in looking about for a suitable model for his study, he chanced into a motion picture theatre in London and witnessed a picture by the "Flying A" company, entitled, "The Call of the Open Range." Jack Kerrigan appealed to him as typifying the true cowboy, as he has also appealed and endeared himself to countless thousands throughout the civilized world. The artist lost no time in communicating with Mr. Kerrigan through the London office of the American Film Manufacturing Company. Upon request, Mr. Kerrigan forwarded a photograph of himself which the artist used for his model, the rest of the picture being purely imaginative with the artist, but wonderfully true to life. Today, it hangs in this hall of fame, representing that almost extinct class of men of our Western plains, the American cowboy.

Opie Read Addresses Chicago Press Club

On Tuesday evening, October 15, at a private entertainment given at the Chicago Press Club, Mr. Read spoke in highly commendatory terms regarding "The Starbucks," of which he is the author, and which has been produced in motion pictures by the American Film Manufacturing Company, Mr. Read appearing as Jasper Starbuck. Mr. Read said:

"I wish to say something about the photoplay that is to be presented. On an eminence, the drama stands looking back on a long roadway of production. The moving picture camera stands on the crest of today, ticking off the moments of the present. You will observe in this play that Mr. Doud has prepared his scenario more from the book than from the play that was presented at the Daly Theater some years ago, but I wish to thank those people who worked so devotedly to put these pictures in motion. I never have been associated with more capable or more earnest co-players and I wish to thank them.

" 'The Starbucks' was played a number of times and I never could get an actor to understand that this old man was a typical mountain character—a big, laboring soul, always struggling to conceal his emotions, barely able to control his impulse to kill when aroused to righteous anger, but restrained by love for his family. I wish you to observe that this character is more pathetic than humorous."

Opie Read is like no one else in the world. His very presence lends a strange enchantment to his stories. You may have enjoyed his books or clever character sketches in the solitude of your library; perhaps you have been moved by his plays; perchance you have sat within the sound of his voice and heard from his own lips the quaint tales that originate in his brain, but you do not appreciate his splendid genius until you have witnessed on the screen his wonderful self-composure and natural acting as he impersonates the character of Jasper Starbuck in his own story, "The Starbucks." So realistic that with but little stretch of the imagination you can hear his utterances as you see the action of his expressive countenance, all combining to weave the magic spell that will hold you enthralled—a most wonderful delineator of character and an artist in the interpretation of his own work.

Can you imagine a more perfect delineation of any character than that given by the person whose brain has given birth to it? Opie Read conceived the person of Jasper Starbuck, he lived his life, fought his battles, adjudicated his difficulties and settled his feuds. He plays the part as no one else could—he is inimitable in his subdued rendition, which is conspicuous because it is natural.

Pictures for Institutions

Prisoners at the Cooley farms, the aged at Warrensville and boys at the Hudson farm at Cincinnati, O., will enjoy motion pictures this winter, as Harris R. Cooley, director of charities and corrections, announces that moving picture entertainments will be provided at the city institutions. A moving picture machine, belonging to the park department, will be used. H. W. Stillman, secretary to Director of Public Safety Stage, will be the operator.

Essanay's "The Moving Finger.

Sans Grease Paint and Wig

by Mabel Condon

Beverly Bayne.

"LET'S sit over here on the sofa and put the candy between us and then we can chat all we want," Miss Beverly Bayne suggested, as her dressing-room door shut us in from Augustus Carney, Francis X. Bushman and other Essanay admirers of the pretty Miss Bayne.

"Um-m! Try one like this—it has nuts in it; isn't that nice?"

"'Licious!"

"D'ye know, I just get dreadfully candy hungry," went on the dainty figure in green satin as she viewed a chocolate cream at various angles before sampling it. "A little while ago I felt that I couldn't live another minute unless I had some, so I rushed out to go to the candy shop, and in front of the studio I met one of the men on a horse and right away I said, 'I'm dying for some candy—simply *dying!*' Of course he volunteered to go for it and I let him dash madly away, and—here's the candy!"

After negotiating with a caramel for half a minute, she continued: "Don't you think our room lovely? Four of us share it, and it's the nicest dressing-room in the place. Whenever visitors come to the studio, they are sure to be shown 'the girls'' room."

"See that gas-light green wall covering?" A hint of green was discernable in the half-inch spacings between photographs. "We put that up ourselves, and this, too," and she indicated a rose-bordered drape which ran the distance of the "dresser"—a shelf that extended along two sides of the walls. At equal intervals on the dresser stood four white-framed mirrors and in front of each were make-up creams and powders and things.

"Sometimes this room looks simply awful; that's when we're all getting ready at once, and it makes me shudder to think of coming back to it and hanging things away; but we manage." And Miss Bayne passed the candy and took a piece herself with the remark, "You just ought to taste my divinity fudge; it's delicious. Look just back of you there, in the corner—that's our kitchenette. 'Net' is out, but the kitchen is there, and often, when it rains or is too hot or too cold, we get up a chafing-dish luncheon and have lots of fun over it."

"Yes, and sometimes we just have a soda for lunch," put in a voice whose owner was opening the door.

"Oh, Prouty, dear, come here; I want you to meet some one," and Miss Bayne introduced Miss Evabelle Prout, whose round blue eyes apologized for her round little mouth's speech made before she knew there was "company" in the room.

"Prouty and I are great chums," explained Miss Bayne.

"Yes, 'Beansy' and I go together," added Miss Prout with the cutest little lisp as she settled herself on a low chair in a distant corner and proceeded to wait for whatever might happen.

Miss Bayne is so prettily girlish and young that it was difficult to think of her as a leading lady. When I told her so she laughed and said she wasn't used to the idea herself and then told me that she had never been on the legitimate stage in her life, and that all the stage experience she had had before coming to the Essanay company last February was in private theatricals.

"When I came here and applied for a little place in the company I was scared stiff when Mr. Weber said, after he tried me in a scene, that I was the type he wanted, and got out a contract for me to sign right then. I called mother up first, and she said she was satisfied to have me sign, so I did right away, and I've been wild about the work ever since.

"I have all varieties of roles assigned me, and they try to blow me up every couple of weeks, but I like being so many different people and don't mind the dangerous parts, as I always come out all right. The other day, though—see that mark?—I got my hand burned with acid. You'd think I was trying to show off these twin rings, the way I'm exhibiting that hand, wouldn't you? They belong to Mr. Calvert and I'm acting as a safety vault for them until he's ready."

The door opened and closed with a bang and Miss Ruth Stonehouse was with us. "Girls, I'm in a tearing hurry; I have to be a'wap'in five minutes!" Her waist landed in a chair, her skirt in a heap on the floor. "My short skirt—where *CAN* it be?"

"Never mind, dearie, I'll loan you that little short white one of mine; I know just where it is," volunteered Miss Prout as she hurried over to the side of the room that served as a clothes press with a curtain across it.

"It'll be just the thing for you and—Beverly, do you happen to know where that little short white skirt of mine is? I was sure it was right here, but now—"

"Yes, it's over on this side, dear. No—I'll get it for you; there it is over on your side under that little dress of Ruthie's."

"Oh, so it is; thanks, so much! Here you are, Ruthie, dear."

"It's an eternal scramble for clothes here," sighed Miss Bayne as she resumed her seat on the divan, and then acted as overseer for Miss Stonehouse, who demanded to know if her hair was on straight and if her red waist and brown skirt met at the back. "Nobody'll notice in the picture," consoled Miss Bayne as the garments in question resisted all overtures toward a reconciliation. "There! you're the wappiest looking little 'wap' ever," she complimented as Miss Stonehouse made for the door with the startling remark, "Doesn't make much difference whether I look nice or not, as I have to get down on the floor and be kicked!"

Miss Prout followed in the wake of the "wap," and Miss Bayne resumed her comments on the work of a motion picture actress. For the first time she was really serious as she declared her possession of an ambition, and that the desire to mount higher and higher in her work and to be worthy of the nice things people say about her.

"Maybe you think we get so used to the remarks

about us that we don't mind them; but we do. I love to get criticisms about my work. The good ones are nicest, of course, but the others are acceptable because they help me to do better. Whenever I'm not satisfied with what I do, it makes a little dent here," indicating a curly lock of her brown hair just over her forehead, "and I never make that mistake again.

"In my home town, Minneapolis—though I think of Chicago as my home town now—the manager of one theater there always announces, on 'Bayne' nights, that I used to live in that city, so I have quite a following there," and the pretty eyes lighted up with new pleasure.

In a flash she was off on another subject. "I had the dandiest horseback ride today. Time for it? I make time by getting up early. I paint a lot, too, in my spare moments—maybe I'll paint you a head or something, if you'd care for it! Of course, they do keep us pretty busy here, but, at that, we don't always work every day. We never know, though, until the last minute whether or not we will be needed.

"Sometimes four or five of us sneak off to a matinee downtown, and between the acts we call up as though from the corner and ask if the director is ready for Miss So-and-So yet. When the answer is "No, not yet; but I might need her about four o'clock," we sit and shiver through the rest of the play and call up when it is over, for then we know it's too late to use us, so we go over to Plows and have a soda.

"But there's really no excitement; just the commonplace, ordinary things of life occur and I flit through them like a little butterfly," and she "flitted" a step or two just to show that she meant it.

We were ready to go upstairs when Miss Cassinelli entered with a yellow-tied, brocaded white satin waist, suspended between her thumb and forefinger. The waist was duly admired. Not that Miss Cassinelli liked it; she didn't. It wasn't suited to her complexion, so she was willing to sell it to the first bidder. Accordingly, the waist was left in its tissue-paper wrapping for an early try-on by the four occupants of the prize dressing-room, each of whom, it seemed, had previously expressed a mad longing to become its possessor.

"Oh, Mr. Calvert, here're your rings!" Miss Bayne sang out as we passed that gentleman's dressing-room and then proceeded upstairs—Miss Bayne to join the "bread line" outside the cashier's window and I to catch a loop-bound train, though I had to sprint for it.

Lighting Picture Theaters a Specialty

The Louisville Lighting Company, Louisville, Ky., has been conducting a special campaign to secure the business of motion picture theaters. As a result, it has closed contracts with twenty customers of this class and is furnishing electrical energy both for lighting and for motor service for the fans and ventilators. The motion picture theater managers in Louisville are believers in advertising, and every theater served by the Louisville Lighting Company is prominently featured by an electric sign. The Ideal heater, at Twenty-sixth and Market streets, is the company's latest acquisition

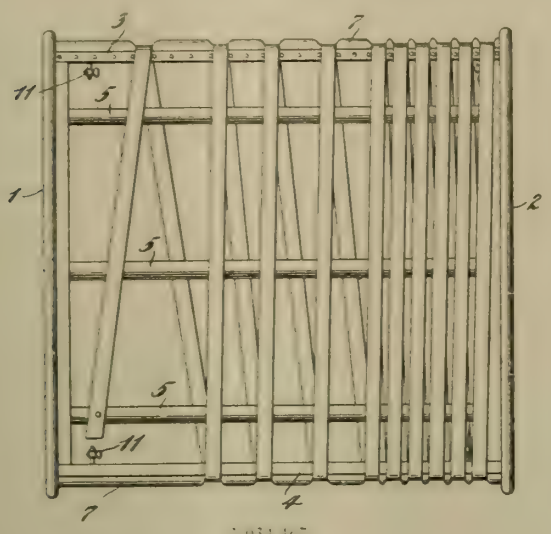
"Jim's Vindication," Oct. 29. Copyright 1912, Selig Polyscope Co.

Recent Patents in Motography

By David S. Hulfish

UNITED STATES patent No. 1,034,467. Supporting Frame or Rack for Film or Film-Like Material. Karl Kieser, doctor of philosophy, chemist, citizen of the German Empire, residing at Dusseldorf, Germany. Assignor to Farbenfabriken vorm. Friedr. Bayer & Co., Elberfeld, Germany. Filed October 24, 1911.

The invention relates to improvements in supporting frames or racks for films. It is well known that



1,034,467.

celluloid film and to a still greater extent non-inflammable films made from acetyl-cellulose have the quality of expanding in contact with water solutions, such as the sensitized emulsion, the developer, the fixing bath, etc., and that on drying they shrink and assume their original length, or may even become smaller. The expansion of celluloid films is generally not great enough to cause disturbances, yet it is advantageous to give a certain elasticity to the developing frames or developing drums, etc., so that they yield a little when the films shrink and dry.

Mr. Kieser provides the developing or drying frames or similar appliances, upon which the film is wound, with tubes filled with air, so that the gradual expansion of the films in watery solutions can be adjusted by compressing air into the tubes, and when the films are drying, the shrinking is taken care of by the elasticity or compressibility of the air tubes.

It is not necessary that means be provided for supplying compressed air to the tubes, nor is it necessary indeed that air-filled tubes be used at all, substitutes being possible and yet falling within the scope of Mr. Kieser's claims. In the illustration, which accompanies this review, there is shown a rack suitable for tank development of motographic films. In this figure the frame is comprised of end pieces *1, 2,* separated by braces *5, 5, 5,* and having the film-carrying frame members *3* and *4*. Upon the members *3* and *4* is placed a highly resilient strip *7*. For the strip *7* Mr. Kieser prefers to use a thin rubber hose filled with air, the hose being connected to the cock *11*. The film when it contracts in drying will pull tight upon the air tube and draw it down as shown in the figure, where the film shows that the tube *7* has been compressed until the film nearly touches the cross bars *3* and *4*. If desired, a portion of the air within the tube may be allowed to escape through the cock *11* and thus the tension upon the film may be reduced.

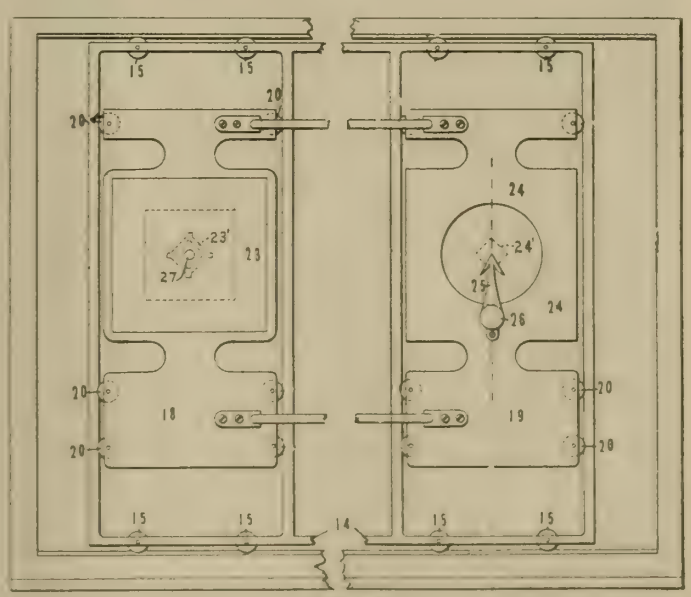
The slats of a developing drum or drying drum may be similarly faced with an air tube.

The cushion upon the bars which carry the films may be of any yielding substance which resists the action of the solutions into which the film is to be immersed, being an air tube or a thin rubber strip, similar to a window squeegee, or even may be made of two slats, of which one is fixed and the other is movable under spring tension when drawn by the shrinking film.

When the carrier is wound with a strip of film which is to be wet subsequently, the film may be wound very tightly so that it compresses the elastic member while dry and will be kept taut by the expansion of the elastic member as the film expands under the influence of the water. When a wet film, as a film just coated with emulsion in the factory or a film developed and washed in the studio, is wound upon a carrier, when it is to be dried, it is wound under but slight tension, and as it dries and shrinks the elastic members yield.

Patent No. 1,034,833. Projecting Apparatus. Arthur G. Previn, New York, N. Y., assignor to Baseballeon, Inc., a corporation of New York. Filed March 7, 1911.

This invention relates to the stereopticon branch of the art of projection. The key to the improvement is the combination of two slides in the same lens field at the same time upon the same screen, one of the slides being fixed and the other being movable or having a movable part upon it. For instance, there may be placed in the slideholder a fixed slide showing a baseball diamond and over this slide may be placed a small movable disk



1,034,833.

representing the baseball. The baseball may be mounted upon a transparent carrier which may be moved as desired. Thus upon the fixed baseball diamond a movable ball may be shown in any position, so that its total movements through the game may be shown by a continuous projection upon the screen before an audience.

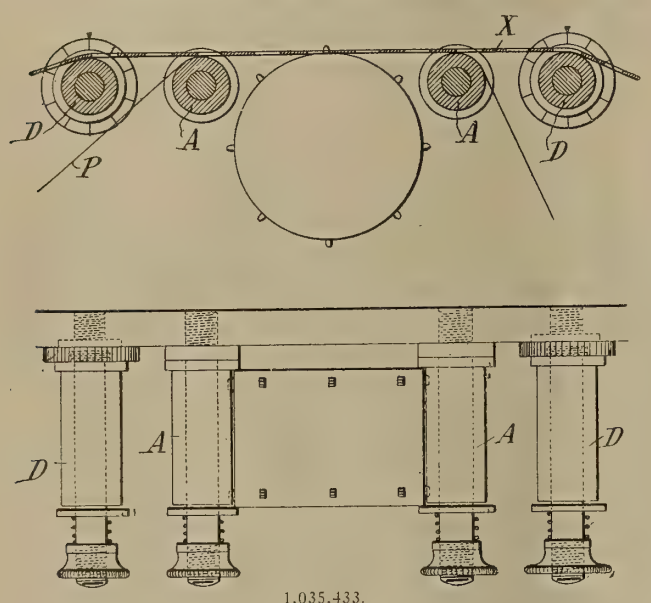
It becomes obvious that the movements of base runners also may be shown at the same time.

The position of the movable index may be determined by a guide chart upon the slideholder outside the projecting lantern.

In the illustration, the part *18* is the part which is in the field of the lens and which is projected upon the screen. The field of the lens is shown at the label *23* and in it is seen the fixed image *23'*. The movable image representing the baseball as shown at *27*. The guide outside the lantern is shown at *19*, with a representation at *24'* corresponding to the fixed slide. The pointer *25*, pivoted at *26*, locates the position of the baseball image *27*, and the pointer and image are so connected by wheeled carriers running in frames that the position of the movable image *27* upon the master image *23'* always corresponds to the position of the tip of the pointer *25* upon the image *24'*.

Patent No. 1,035,433. Apparatus for Coloring Kinematographic Films. Leon Gaumont, Paris, France, assignor to Societe des Establissements Gaumont, Paris, France. Filed July 5, 1910.

In machines for coloring kinematographic films the



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most delicate operation is that of obtaining perfect registration between the stencil and the film. The non-registration of these two bands arises from the following causes: (1) the edges of the bands are not absolutely straight, (2) they are not all of the same width, and (3) finally, and this is the most serious defect, the stencil undergoes contraction which in certain cases amounts to a large fraction of a millimeter. Obviously, in this case, with a lateral support common to the two bands, the images will be correctly superposed on one side but in proportion as they approach the opposite side of the bands the registration will be imperfect, and this to an increasing extent.

In order to diminish the effects resulting from this cause, Mr. Gaumont devises a method of distributing or dividing these defects in taking into account the contractions of the stencil. He produces an exact superposition in the axis of the two bands, the differences being thus located on either side of this axis, so that their value is one-half of what it formerly was; also the exact registration is secured in the center of the picture upon the screen, the aberration being at the edges of the pictures where it will be less noticeable.

This method is applicable only to films and stencils produced from one and the same negative, and in the manufacture of which care has been taken to cause one of the sides to coincide with the same side of this negative.

The sprocket wheel in the figure drives both the stencil and the print to be colored. The print is to be colored is held by flanges of rollers *A* and *A*, while the stencil *X* is held by flanges of rollers *D* and *D*. In this manner, each is held from shifting laterally as they pass together over the sprocket wheel, and their axes may be brought together by shifting one of the pairs of flanged guide rollers.

Pueblo Schools in Line for Pictures

It is probable that Pueblo schools will be equipped with moving picture paraphernalia within the next six months if the plans provided for at the regular meeting of the board recently materialize. The action came as the result of a message received from the Mothers' congress through Superintendent Keating. The board decided favorably regarding the proposed innovation, and appointed Mr. Keating and Mr. Wheeler as a committee of investigation.

"We have been using stereopticon views in the schools for many years," said Superintendent Keating. "A regular exchange system exists, by means of which the expense of obtaining new views is reduced to a minimum. But the time has come, in the estimation of the members of the board, when the magic lantern bears the same relation to the moving picture as the old stage coach to a modern Pullman."

The motion picture, as it is proposed to have them installed, will be purely of an educational and cultural character. If the expense is found to be fairly reasonable by the investigating committee, a projector and screen will be installed in the gymnasium of the old Central high school as an experiment. Later more equipment will be added, until all the larger schools of the city are provided. The committee will put in the next week or two corresponding with school heads of other cities where the system is already in operation, to learn what success is being experienced.

Thanhouser's "Star of Bethlehem"

Announcement that a special passenger coach was added to the 8:32 morning express train from New York to New Rochelle on the New York, New Haven & Hartford Railroad for several mornings last week brought out that the Thanhouser Company was staging the most pretentious picture in their history. Fully 200 extra players were engaged in New York City for the film, which will cost more to produce than even "Jess" and "Lucile," with their big casts of photoplayers. The new picture is "The Star of Bethlehem" and will likely be the most expensive and impressive biblical subject ever undertaken in this country. The release date has not been made known yet. The subject has been the main topic of conversation at New Rochelle for a number of weeks, as preparations for it have been going on at a great scale for that period. With an impressive result in mind, the producer's expenditure on "The Star of Bethlehem" has been little short of lavish, according to the cash books of the company. A special scenic, costume and property department was organized in the sole interests of the picture, and no detail was overlooked that made or increased excellence in the quality of production.

Photoplays From Essanay's

Some Coming Features

FILM bookings for the first two weeks in November reveal some excellent Essanay subjects. G. M. Anderson appears in a number of fine "Broncho Billy" films throughout the month. On Tuesday, November 5, the company releases "Chains," a masterpiece of dramatic construction portrayed by a cast of artists whose interpretation is par excellence. The story concerns the love of Ruth Keene, a beautiful young girl, for Harry Madden, a handsome and presumably upright and conscientious fellow. On the eve of their engagement Madden becomes entangled in a card game with some dissolute companions in the loft of a barn, detects one of their number in the act of cheating, a quarrel ensues and Madden, in the struggle, kills the man with his own revolver. Crazed with fear, he attempts to escape and is captured in Ruth's home, where he seeks protection. The result of the trial is a sentence of fifteen years in the penitentiary.

Ruth's innocent love now causes her to do a strange thing. She marries Madden in the jail, in spite of the protests of friends and the clergyman, and swears to be ever faithful until he comes back to her. Securing a position in the office of Robert King, a wealthy young lawyer, Ruth finds that King loves her dearly and desires to make her his wife. Gradually a kindred love springs up within her—a love that she battles against desperately, but in vain. King reveals his love, and the wretched girl is forced to confess her marriage and the fact that her husband is a convict serving time for murder. King begs her to divorce Madden. With a new hope for freedom, Ruth journeys to the penitentiary and is shocked to find Madden now a degenerate, brutal creature, who coarsely refuses to consent to a divorce under any conditions and becomes so violent that the guard has difficulty in removing the girl from the cell. Returning to King, she hysterically tells him the hopelessness of their love and he heartbrokenly allows her to go. Chained to the degenerate who languishes in his cell, Ruth stumbles from the room, and, with the awful truth ringing in her ears, "Until death do us part," gropes her way blindly into the unknown future that stretches blackly before her.

Cutting California Redwoods.

Miss Ruth Stonehouse, whose portrait adorns the cover page of the present issue of Motography, and who is said to be the youngest leading lady appearing in photoplays in this country, gives a fine emotional portrayal in the role of the wretched girl. Miss Stonehouse is a beautiful young woman, and her treatment of the many exhaustive scenes throughout the film is superb, and stamps her as a dramatic actress of wide range and remarkable individuality. Francis X. Bushman renders Miss Stonehouse excellent support in the role of the young lawyer, and his many film admirers will see much to appreciate and remember in his interpretation of the character. Bryant Washburn handles the difficult role of Madden splendidly, and his slow degeneration from a handsome, care-free young chap to the creature of the prison cell is a fine piece of work. The other members of the cast are capable.

"When Wealth Torments," released November 8, is a fine bit of comedy with a novel plot. Mrs. Mahoney has a charming daughter, Maggie, who is loved by Jim O'Brien, a stalwart young chap. Mrs. Mahoney is only too glad to accept Jim's attentions to Maggie, until one day she receives a telegram stating that a deceased uncle has left her a fortune of half a million. Immediately Jim is ordered to keep away from the house, and Mrs. Mahoney moves both herself and Maggie into a fashionable hotel. Maggie is heartbroken at the loss of Jim,

Francis X. Bushman as the French Count in "When Wealth Torments."

Ruth Stonehouse and E. H. Calvert in "From the Submerged."

and secretly manages to see him on several occasions, but always to be found out by her watchful mother, who drives poor Jim away. A friend now proposes a scheme to Jim to cure Mrs. Mahoney of her airs. Jim has heard her declare that Maggie shall marry a foreign title, so he sends his friend to her as a matrimonial agent representing a French count and a German baron, both of whom Mrs. Mahoney is eager to see. Thereupon Jim disguises first as the count and calls. Maggie is disgusted with his actions until he reveals his identity, then she aids him in carrying out his plan. Jim's manners are shocking, and Mrs. Mahoney finally orders him out. Rigging himself out as the baron, Jim calls an hour later and proceeds to still further disgust the frantic Mrs. Mahoney with his actions until she drives him away and bemoans the fact that poor Jim is now lost to Maggie forever. Removing his disguise in the hall, Jim quickly returns in his true character, and Mrs. Mahoney is so thoroughly cured of desiring foreign titles that she readily consents to a renewal of the engagement, entirely unsuspicious of the trickery that has been played on her.

Francis X. Bushman portrays the witty Jim. His work in the characters of the two foreigners is splendid, and shows his remarkable versatility. Mildred Weston is charming in the role of Maggie, and her many scenes with Mr. Bushman are captivating. Helen Dunbar is splendidly cast as Mrs. Mahoney.

A good Western drama is "An Indian's Friendship," released November 9, with G. M. Anderson in his world-famous role of "Broncho Billy." Broncho is instrumental in saving Yellow Wolf, an Indian, from the wrath of Dan Runnion, a surly cowpuncher, and Runnion swears revenge. His chance comes when he sees a notice from the county sheriff advising that cattle rustlers are at work and for ranchmen to watch their stock. Finding one of Broncho's shirts out on the clothesline, Runnion places an incriminating note in the pocket and steals away. Getting the ranchman, he returns to Broncho's shack and accuses him of being one of the rustlers. The ranchman finds the note in the pocket of Broncho's shirt, advising Broncho to come and get his share of the proceeds from the stolen cattle. In a rage he summons his cowboys and Broncho is led away to be hanged. Meanwhile, Yellow Wolf, who has witnessed Runnion writing the incriminating note and heard his threat to get even with Broncho, rides madly to town, summons the sheriff, and they arrive in time to prevent the hanging of Broncho. Yellow Wolf tells his story and the guilty Runnion tries to escape, but is captured and meets his just desserts, while the boys gladly congratulate Broncho on his narrow escape. G. M. Anderson is dominant, vigorous and powerful in his role of Broncho. Frederick Church gives a fine portrayal of Yellow Wolf, and Brinsley Shaw does the villainish work in the role of Runnion.

"From the Submerged," released November 12, is another dramatic masterpiece from the Essanay Chicago studio, and contains an undercurrent of deep heart appeal. The Man, a poor vagrant, is about to cast himself into the river when he is stopped and started upon the right road by the Poor Girl, a pitiful character, who begs him to face the future with a stout heart. He does so, discovers his father is advertising to learn his whereabouts, returns home, is forgiven and finds a fortune at his command. Some time later he is engaged to the Rich Girl and a slumming party is made up one night. They visit Chinatown and pass the well-known bread line, at which the Rich Girl sneers and laughs. Realizing how little of real life she knows, the Man, disgusted with the social whirl of her class, dons his old attire and wanders down by the river for a breath of fresh air. Here it is that the Poor Girl, more wretched and ragged than ever, comes to cast herself into the black waters. As she had saved him once, so now does he prevent her from carrying out her design, recognizes her and leads her tenderly to his beautiful home as his wife for all time. The union of two hearts that have arisen from the submerged is made complete. Ruth Stonehouse, in the role of the Poor Girl, gives a beautiful portrayal of a character entirely submerged in the despair of life's bitterest hour, and the scene of her regeneration is particularly fine. E. H. Calvert gives a striking study of the Man, and his big scenes are splendidly done. Dolores Cassinelli is dashing and beautiful as the Rich Girl, and the other members of the cast give good accounts of themselves.

In "Cutting California Redwoods," an Essanay educational subject, released November 14, the spectator is transported by train to the wonderful Redwood district

G. M. Anderson as Broncho Billy in "An Indian's Friendship," Essanay.

Augustus Carney in "Alkali Ike's Close Shave," Essanay.

of California, and many scenes en route are vividly pictured. Reaching the lumber camps, an immense giant of the forest, fourteen feet in diameter at the base and towering three hundred and sixty feet tall, is shown about to be felled. With double-headed axes the men hack the base nearly through from one side, then the undercut is finished from the opposite side with a saw. For a moment the giant totters, then falls with a crash. Next the bark is peeled, the tree cut into logs, and these logs are yarded out by means of a donkey-engine and conveyed on flat cars to the river, where they are launched into the water and yarded down to the main landing. This, together with magnificent views of hundreds of cleared acres of timber land, makes as interesting a full-reel subject as is often seen. The production is a distinct feature.

Picture Houses in North China Scarce

Consul General Samuel S. Knabenshue of Tientsin, China, says there is but one moving picture supply house in his district (Pathé Phono-Cinema-Chine, 16 Rue de France, Tientsin). The moving picture business is in its infancy in China, or at least in North China. There is one house there (the Arcade), which obtains its patronage almost entirely from the white population, including the soldiers of different nationalities stationed there. Several efforts have been made to establish a moving-picture house in the Chinese city to cater entirely to Chinese patronage, but such efforts have been only moderately successful; that is to say, the proprietors have not been able to establish a house permanently. Undoubtedly the taste for moving pictures will grow with the Chinese as it has in South China. At present the Chinese who wish relaxation in the evenings patronize the Chinese theater. There are a number of them in the native city of Tientsin, and all are well patronized.

New Haven Exhibitors Form League

The exhibitors of New Haven have formed an association known as the Motion Picture Exhibitors' League of New Haven. The officers are John Gentile, president; James J. Cannon, vice-president, and Mr. Fahy, treasurer. It is the intention of the New Haven association to interest the exhibitors of other Connecticut cities. The New Haven men have made a good beginning and will be a nucleus for a state organization. The immediate object of the organization is to make a strong stand before election and force the various political candidates to declare where they stand in the matter of Sunday opening.

Reliance Doing Industrials

The Reliance Company has entered the industrial film field on a large scale and has already secured contracts from several large advertisers. The first release will be called "From Cow to Consumer," and will cover the milk supply of a large city from the milking of the cow through all the various operations until it is placed upon the table. C. Lang Cobb directed the picture.

Current Educational Releases

Cotton Industry and Reunion Week.—Gaumont. Covers the cotton industry in the south and in New England, and gives views of the recent reunion week in New Haven, Conn.

Panama Canal.—Gaumont. The views are probably the best that have ever been obtained on the isthmus, and show work on the canal within a few months of the opening of the "Big Ditch." The enormous landslides at Culebra Cut are clearly indicated and give a comprehensive idea of the immensity of these cave-ins. With this film is given the visit of the United States battleships to New York harbor. Thirty-two titanic fighting craft are shown, more than a hundred million dollars worth of steel and iron collected within a comparatively small space. The Gaumont operators have accomplished remarkable results in photographing the battleships, many views being obtained in close proximity.

Straw Hats Made in Florence, Italy.—Cines. An interesting subject showing the selecting of the straw, plaiting of the straw by hand or machine, drying the hats, shaping and ironing, and the last finishing touches to place them in readiness for the market.

Reviewing French Troops by Airship.—Eclipse. "All aboard!" The ropes are released, and the great dirigible arises skyward. With her propellers revolving rapidly the huge craft soars over the beautiful parade ground where the army is maneuvering. After witnessing many interesting military scenes, we are taken over the city of Paris, which is spread before us in a series of panoramic views in which a splendid idea of the city is obtained, for the photography in the film is marvelously clear.

Life and Industries in Aden Campo, North Africa.—Cines. A fascinating travelogue, spreading before us many places of interest in and about the town of Aden Campo. We are shown the Square, the Marabut Shrine, the monument to Queen Victoria, many queer types of Arabs, Indians and Negroes, and several delightful views of the town and the picturesque bay.

The Town of Cognac, France, and Its Brandy Industry.—Eclipse. After viewing many picturesque scenes of this town on the River Charente, we are taken through a large brandy distillery, in which every step in the process of manufacturing the famous cognac is clearly shown.

Scenes of Irish Life in Dublin.—Vitagraph. The

Courtesy of the Edison," Nov. 2. Copyright 1912, S. A. P. Co.

characteristics of Dublin and its people, once seen, are not easily forgotten. The city and its outskirts are seen by the tourist from the vantage point of the tram-car, a two-story affair and very much different from an ordinary railway conveyance. At the Glondalkin Inn, the traveler is served by a pretty barmaid and is entertained by her Irish wit. The poor people of the city's outskirts farm their "bit o' land" and seem blessed with exceptional health and happy hearts.

Sulphur Industry in Sicily.—Eclair. Shows how these richest of all sulphur mines are worked and by the still primitive means it is done. Illustrates how it is run into trenches, then burned to a liquid state, which takes weeks of time. It is then run into moulds and in that shape is carried by mule-packs to the steamship docks.

Zoological Specimens of the Pond and Bruges.—Gaumont. From the Venice of the north come pictures of under-water life: the family affairs of the inhabitants of that world, their strong spirit of fight, which calls for the making and wearing of armor against attacks of enemies.

The Noodle Industry.—Lubin. An interesting industrial picture showing the process of making noodles. The scenes are taken in one of the largest baking plants in the world and located in Philadelphia. The clean atmosphere of the factory is a very agreeable information and will please the millions who enjoy the American macaroni.

Mosques and Turkish Palaces in Northern Africa.—Cines. Many beautiful edifices of the Church and palatial homes of the rich in the cities of northern Africa are spread before us in an unusually attractive manner. We are shown in turn the "Palace of the Bey," the "Palace of the Padro," the "Lion's Staircase," the "Kuba," the "Mosque of Padro Bey," and several other interesting buildings. Close views of the mosaic walls and columns are indeed remarkable and cause us to marvel at the designs and workmanship of these master builders of the east.

Specimens of Lizards and Frogs.—Eclipse. An interesting as well as instructive nature study, showing wall lizards, young alligators, queer creatures called geckos and monitors, and many specimens of frogs.

Venetian Lace Makers.—Cines. Every woman knows the beauty and value of hand-made Venetian lace, and will be delighted with this opportunity to witness the various processes of its manufacture. We are shown close views of the lace in actual making—every movement of the workers' hands can be followed in bringing the patterns to completion under their deft fingers.

"The Idyll of Hawaii," Nov. 23. Copyright 1912, American Film Mfg. Co.

The Geisha Girls of Japan.—Selig. A remarkable educational picture, taken in sunny Japan, showing the life and customs of the Geisha girls.

Biwa Canal and Shooting the Rapids of the Katsuragawa, Japan.—Selig. Another remarkable educational subject in which many points of interesting Japanese life are recorded for the first time.

Golden Shell of Palermo.—Cines. We are taken on a delightful trip along the poetical Palermo shores, during which we are able to view many of the most beautiful sights of the island, culminating with a glorious sunset scene in the "Golden Shell" on a summer evening.

Of Interest to the Trade

Nixon Talks on Photoplay in History

The forty-first anniversary of Chicago Day was celebrated in unusually impressive fashion on the evening of October 9th. It was observed in all the public schools of the city; neighborhood festivals were held at all the social settlements, together with the imposing exercises at the massacre monument on Eighteenth street and the lake by the Daughters of the War of 1812 and the Irish Fellowship Club, while in the evening the Society of American Research and the Chicago Historical Society had exercises at the beautiful home of the Historical Society on Dearborn avenue, the Selig Polyscope Company being the star guest of the night.

"The Thief's Wife," Nov. 18. Copyright 1912, American Film Mfg. Co.

Mayor Harrison presented a greeting, Thomas Dent of the Historical Society made an address, and Franklin Shepardson of the University of Chicago spoke of the scarcity of historic relics in this city. Charles E. Nixon, author of "Red Jacket," "Osceola," "Cortez the Conqueror," "The Coming of Columbus," and other historical plays and pageants, addressed the society on the possibilities for history in moving pictures, the address being followed by a display of 3,000 feet of film on historical subjects that had recently been made by the Selig Polyscope Company.

A portion of Mr. Nixon's remarks will be interesting to everyone interested in photoplays:

The vast, varied and potential possibilities of motion pictures may be cited as one of the absorbing interests and scientific problems of the time. The latter term is used advisedly, for although the photoplay has invaded a large space in the realm of popular amusements that have served the centuries, it has far from reached its acme as an art. If it has attained phenomenal popularity as a medium in serving the general public, its earnest, serious, scientific projectors aim at far more accurate and astonishing results. It mirrors, as it were, the very motions of nature and vividly impresses the emotions. One of the great considerations is to secure the sculptural values of life in the round and giving the moving picture stereoscopic solidity. Another aim is to synchronize it with sound—so that it will become wedded with the tonal engraving of the phonograph to vocalize the impression of life; and finally, when the colors of nature are incorporated, the illusion will approach perfection.

This is neither the time nor the place to elaborate upon the aims and ambitions of a new art and a great industry that even its best expositors admit has not yet sounded either its depths or exploited its infinite variety. It is the only form of legitimatized amusement enterprise that has voluntarily submitted to a board of censorship to keep its channels clean, to make it genuinely wholesome. The public owes a debt of gratitude to John L. Stoddard as a progenitor in the illustrated lecture field, likewise to his successor, our own Burton Holmes, and his stalwart and artistic elder brother from the City of Churches, Dwight Elmendorf. These distinguished gentlemen, who have long occupied a unique position in the esteem of the thinking public, would undoubtedly give meed of praise to moving pictures as a most valuable adjunct for the perpetuation of their popularity.

Aside from the almost universal vogue of animated photography as a current factor of amusement in the vitalization of stories grave and gay, in the dramatic and spectacular forms, it has a far higher rating in the informing and scientific values that is already attracting the attention and approval of educators. The materialization of the big events of history is both a difficult and delicate operation, and the earlier efforts in this direction should be viewed with patience and liberality rather than too closely criticized—for historians, as well as doctors, disagree.

When William N. Selig, head of the Selig Polyscope Company, saw opportunities for pictorially reproducing the greatest event since the beginning of the Christian era, in "The Coming of Columbus," there was no immediate response upon the part of the public conservators to aid such a movement essentially educational, because it was merely a private enterprise. It was only after tireless work in the missionary and monetary way that the crux of the picture—the original caravels that came to Amer-

ica as the gift of Spain were secured, that the work became possible and since has twined its films around the world as the greatest picture play of the time.

The informing value of such subjects as the great work of the Panama Canal Zone, the making of steel, the art preservative, as illustrated in the government printing offices at Washington, the securing of the habits and customs of the Indians, showing the homes and the industrial work of the vanished races of cliff-dwellers, and other useful arts embodied in pictures, but faintly show the vast range of activity of service performed by the Selig Polyscope Company. The accurate and tireless eyes of their camera have preserved for posterity the quaint picturesque customs and industries of old Japan and have followed Professor Starr, of the Chicago University, along the wilds of the Amazon and through equatorial Africa into the homes of the cannibals and the haunts of the pygmies. In the natural history line their industry has been equally useful and astonishing in recording such remarkable plays of wild animal life as "Back to the Primitive," "Lost in the Jungle," Captain Kate" and "Kings of the Forest." This sort of entertainments really disarm the fond grandparent of the time-honored excuse of "taking the children to the circus," in order to see the menagerie.

The excursions into history, under these auspices, have been most carefully studied and environed in the most consistent manner. The possibility of reproducing great historic events has been in their power because all the energies of highly trained specialists are called into play to work for ends that command respect of those who believe in the proper impressions of great historical matters of moment that have changed the tides of nations.

At the conclusion of the lecture and the display of pictures the chairman of the meeting asked for a rising vote of thanks for the Selig Polyscope Company—and the officers of the Society of Historical Research expressed their heartiest interest in the new departure that promised so much in the educational line.

Moving pictures have been made a prominent feature of the religious services of the United States army posts during the summer, and word comes from Boston, Mass., that as the plan has worked so well, Biblical stories will be illustrated in such manner during the winter.

Health Department Warns by Film Story

Moving pictures will be used in an educational campaign soon to be conducted by the Chicago health department for the purpose of establishing a better system of birth registration. Importance of this parental duty to the baby, it is believed, can be brought home more sharply through films. Dr. C. St. Clair Drake of the health department has written a scenario portraying the obstacles that may be thrown in the path of a man through the failure of his parents to register his birth.

Birth registration, according to Dr. Drake, who is editor of the health department bulletin, is, in spite of its importance to the individual and to the sanitarian, notoriously imperfect in this country. No state in the country has anything resembling a complete registration and the entire nation is declared to be behind Europe in this respect. It is believed that an active campaign, by health officials will produce great results and prompt instant registration after the birth of a child.

"Jim Bentley's Adventure," Nov. 16. Copyright 1912, American Film Mfg. Co.

Teachers Plan Educational Film Exhibit

Every school will have its moving picture machine some day, the modern schoolmaster believes, and to encourage this up-to-date method the Brooklyn Teachers' Association will give a special exhibition at the Brooklyn Training School for Teachers on October 31, and possibly on November 1 as well. The idea originated with Frederick W. Memmott, principal of Public School No. 2 of Brooklyn, and chairman of the Brooklyn Teachers' Association's committee on school problems, and a comprehensive programme is being arranged for the evening, which will show how motion pictures can teach literature, history, geography, agriculture, bird and insect life, botany, zoology and chemistry.

Some of the pictures which may be exhibited that

evening are: "Hiawatha and Minnehaha," "From Moth to Butterfly," "Wonders of Plant Life," "From Egg to Chick," "The Animal Kingdom," showing sea lions, Indian elephants, and the animals trained by Hagenbeck in Hamburg; a model farm in Argentina; On the Bank of the Ganges; Chemical Action Upon Aluminum, Magnesium, and other metals, and boys at drill at Reedham, England.

Mr. Memmott believes that it will not be very long before the moving picture machine will be a necessary adjunct to every well-equipped school, and it will add vividness and interest to the lessons and impress upon the minds of the pupils ideas that will not soon be lost.

Safeguard Picture Patrons in Ohio

Ohio Factory Inspector Kearns of Dayton has started a movement to further protect the safety of the many thousands of people who daily throng the moving picture shows in the state of Ohio. He has issued a general order for the stringent enforcement of the law prohibiting the turning of motion picture reels by motors or other devices, and the department's inspectors will make an immediate examination in Dayton and other cities to see that this law is obeyed. It is declared that when automatic devices are used to turn the motion picture reels, the operators are apt to leave the booths, and, in case of fire, the blaze gains much headway before discovered.

Selig Offered Use of War Relics

Through the courtesy of Charles F. Gunther, who has the distinction of owning the largest collection of Spanish American and Civil War relics in this country, the Selig Polyscope Company will be enabled to use any and all of Mr. Gunther's various historical chattels that they desire, in the production of historical pictures. The original flag of the Merrimac will be borrowed from Mr. Gunther and utilized in a forthcoming production by the Selig Company.

Newman Very Busy

The Newman Manufacturing Company, Cincinnati, Ohio, and New York City, has contracted to furnish all of Jake Wells' circuit of theaters with all their brass work, which contract represents quite a tidy sum. This firm is the largest manufacturer of this kind of goods, making a specialty of brass poster and photo frames, brass push plates, brass rails, and brass program signs. Business is so good that the company is of necessity compelled to operate the plant until 9 every night. The New York plant, in charge of S. and E. C. Newman, at 101 Fourth avenue, has lined up quite a number of theaters during the past month in the Eastern and New England states. This firm furnished all brass rail work and brass lobby display frames and easels for the new Colonial theater in Dayton, Ohio, one of the prettiest theaters in the country. The Newman company was selected to do this work on account of the high class of work it turns out and the excellent reputation it bears, having had thirty years' experience.

"Intrusion at Lompoc," Nov. 14. Copyright 1912, American Film Mfg. Co.

King Alfonso in Many Picture Poses

King Alfonso of Spain has gone cinematograph mad. Formerly he kept at his various palaces four court photographers, whose business it was to snap his majesty at all times and in all postures. He has now installed a moving picture operator at the palace at Madrid, and he seldom lets a day slip without looking in at the royal bioscope theater, a converted billiard room. Here are thrown on the screen daily the very latest pictures of the monarch.

Film Advertising and Educating Abroad

According to Deputy Consul R. J. Novakovitch, Belgrade, Servia, American fashions seem to have become suddenly popular in Servia. Within the last half year one frequently sees in Belgrade men—and more particularly young men—with their hair cut in American fashion, while their clothes bear unmistakable signs of the local tailor's effort to imitate American styles.

These facts, and the unprecedented demand at the stores there for hats, boots, and other wearing apparel of the kind in vogue in the United States, make one, out of pure curiosity, seek the reason for this newly evinced taste for things American; and investigation seems to point to the cinematograph show, especially the production of moving pictures depicting life and events in the United States, as the main factor in creating this demand for American goods. American films are the chief attraction of the cinematograph shows there. The scenes greatly appeal to the people, so much so that the younger generation, as already said, try to imitate the actors in outward appearance. This circumstance in itself suggests the possibility of utilizing the Servian liking for moving-picture shows to boom American manufactures by cinematograph.

The Servian tradesman is very much inclined to conservatism, especially in opening up new relations with a distant country whose language, currency, weights and measures, and commercial usages are all strange to him and all so much at variance with his accustomed mode of dealing with producers in Austria, Germany and Italy. The surmounting of these obstacles would best be served by developing the public taste for American goods to such an extent that the demand for them becomes so constant and general that the Servian merchant must of necessity keep a stock on hand, and the moving-picture film seems to be, at least so far as Servia is concerned, a most admirable means to achieve this result.

The adoption of this suggestion does not seem to present much difficulty. It is to be expected that proprietors of existing shows would be only too glad to enlarge their regular programs by a few reels attractively depicting the manufacture or utility of this or the other American article, especially if the necessary films were placed gratuitously at their disposal by the interested firms. The risk, as some might contend, that the likely scope of business to be done in the country (roughly 3,000,000 inhabitants) would not warrant the expense of having the films made could be practically eliminated by arrangements for their display in other cities of the Balkan Peninsula—Sofia, Adrianople, Constantinople, Saloniki, Athens, Bucharest, etc.

Fairs and agricultural exhibitions offer, incidentally, good opportunities for direct cinematograph advertising by showing to those interested modern agricultural implements and machinery in actual use and operation. As few Servian farmers have as yet had opportunity to visit moving-picture shows, the novelty of the thing could not fail to leave a lasting impression. Agricultural machinery and implements have been mentioned only as an example. There are many articles which, though in general use in more advanced countries, are as yet practically unknown there. Railroads are being built just now throughout the Balkans, opening up new territory and creating new or modernizing existing industries. Woodworking machinery and mine equipment are two other classes which have a bright future in the Balkans and offer good reward to the enterprising business man. Leaflets giving the more important data about the article shown, also price, name of nearest agent, etc., could be distributed to advantage while the various advertising films were being thrown on the screen.

Cinematograph advertising seems to recommend itself especially for those cities where the establishment

"Man's Calling," Nov. 11. Copyright 1912, American Film Mfg. Co.

of a commercial museum does not appear sufficiently attractive to the American shipper, for it shows the practical working or use of any article, no matter how large or small; it entails no cost of maintenance; it can conveniently be moved from place to place by mail; and there is no risk that an article lent for exhibition purposes, as in a commercial museum, be damaged or lost.

Consul General R. M. Bartleman, Buenos Aires, Argentina, reports that for the enlightenment and education of the newly arrived immigrants lodged at the government's hotel in this city it has been decided to install the moving-picture plant which was used in Argentina's display at the Turin Exposition. It is expected that the views of the country and its agricultural and cattle industries will be a help to the immigrant in adapting himself to his new surroundings.

There are 55 moving-picture theaters and 45 cafes showing moving pictures in Buenos Aires. In 1911 nearly $850,000 United States gold entrance fees were collected, but this amount does not take into consideration the returns of the cafes. The Republic imports about 2,000,000 meters of films annually, the duty on which is 27 per cent on an appraised valuation of $4.83 (United States gold) per kilo (2.2046 pounds), a film 2,000 feet in length weighing about 4 kilos. At the present moment dramatic films of a comic nature have the run. Western (American) cowboy films are also great favorites, as well as industrial films, but comedy, magic, trick, fantastical, allegorical, and sensational films with plots are all well liked in South America. The average bill at a theater is consistent with the size of the programs given in the United States.

Consul F. B. Keene, Geneva, Switzerland, says there are in Geneva (a city of 132,000 inhabitants) not less than ten permanent cinematograph shows, several cafes where occasional presentations are given, and two or three places where the display of films partially serves as an advertisement. It is said that each day 140,420 feet of films are unrolled before the eyes of the public in Geneva.

The Department of Justice and Police and the Department of Public Instruction are about to prepare a ruling (1) to regulate discipline of public school children when out of school, following other Swiss cities in this line relative to home-going time, smoking, public spectacles, etc., and (2) to forbid entrance to public places where cinematograph views are shown to children not accompanied by their parents or guardians, exception being made in the case of films prepared for school children and approved by the department of public instruction.

A new film company has been organized in Topeka. It is called the United Film Company. The members are O. T. Crawford of St. Louis and S. R. Wells, Jack Truitt and Nate Erber of Topeka. The firm has secured the exclusive rights of the Atlas Manufacturing Company of St. Louis. The Atlas releases in Kansas will be controlled by the new company.

Motography Publication Dates

Since MOTOGRAPHY has changed its publication date from the first day of each month to every other week, there has been more or less confusion regarding the time when advertiser's copy should be in our hands. This table will supply the information:

Publication Date	Closing Date
November 9	November 4
November 23	November 18
December 7	December 2
December 21	December 16

A Remarkable Cut-Out Poster

An extremely elaborate piece of advertising matter for the use of exhibitors is the twelve-sheet mounted cut-out on Selig's "Kings of the Forest." The design and construction of this work was very expensive, as

Selig's Cutout Poster for "Kings of the Forest."

might be supposed. The frame upon which the poster is mounted is heavy and substantial and folds in three sections. The poster is varnished and a shipping case included with each cut-out. It really makes a very striking display.

The Selig Polyscope Company acted as host at its mammoth plant on the northwest side of Chicago during the forenoon of Wednesday, October 16, to nearly seven hundred members who were attending the seventh annual convention of the American Meat Packers' Association of the city. The visiting body made their trip to the plant in some hundred and fifty automobiles with pennants flying and banners waving. At eleven o'clock, as the packers arrived at the Selig plant, a moving picture was made by the Selig cameras of their approach, two hours later, this same picture was exhibited to the meat barons at their banquet at the Rienzi cafe.

The Essanay Company is arranging to send a company of players to Ithaca, N. Y., for the purpose of securing some corking good football pictures at Cornell University. Theodore Wharton, director of the company, returned the past week from the East, after completing arrangements for the trip. Mr. Wharton has a number of excellent football scenarios on hand.

DAILY "FILM SUPPLY" RELEASES

(Independent)

MONDAY: American, Comet, All Star.
TUESDAY: Thanhouser, Majestic, Gaumont.
WEDNESDAY: Reliance, Solax, American, Gaumont Weekly
THURSDAY: American, All Star, Gaumont.
FRIDAY: Thanhouser, Solax, Lux.
SATURDAY: Great Northern, Reliance, Comet.
SUNDAY: Thanhouser, Majestic.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Champion.
TUESDAY: Gem, Bison, Eclair.
WEDNESDAY: Powers, Nestor, Animated Weekly
THURSDAY: Rex, Imp, Eclair.
FRIDAY: Victor, Powers, Nestor.
SATURDAY: Bison, Imp, Milano.
SUNDAY: Eclair, Rex.

Brevities of the Business

PERSONAL NOTES.

Messrs. Verneau and Cohl have come from France to aid in the further producing of Eclair's films. Mr. Cohl, before taking up directorate work in the picture field, was a foremost cartoonist in France. He will put original ideas into effect in his production of animated cartoon drawings.

M. J. Jourgon, of Excelsior, is successor to Harry R. Raver, who resigned as member of the board of directors of the Motion Picture Distributing and Sales Company.

Frank Egan, of Los Angeles, Cal., has arranged with James K. Hackett for the latter, with his entire company, to present "The Bishop's Candlesticks" for film purposes.

Charles Giblyn and William Clifford have been added to the Bison's staff of directors. Giblyn was formerly with Oliver Moroscoe and Clifford is from New York.

Henry Stanley, who is Orlando Pegran in real life, is with the Melies people in Haiti. He was formerly with the Bison company.

Thomas H. Ince and Fred J. Balshofer are among the prominent picture people who organized the Broncho Company which is making western and military life pictures at the Bison "101" ranch studio at Santa Barbara, Cal.

Lillian Hayward, of the Selig Edendale plant, was the latest hostess to the company's "500" club.

True Boardman is a new leading man with the Essanay Film Company at Niles, Cal. He is with the Arthur Mackley company. Mr. Boardman was a one-time leading man in stock in California.

Charles G. Husted has returned to New York and the Reliance Film Company after a visit to the Pacific coast.

R. C. Rabey, the travel-lecturer, will describe a number of film scenes of Texas in various cities in New York and New England. The films will be furnished by the Southern Pacific advertising department. Pictures of the cotton, rice and oil industries will be among the principal ones to be shown.

Edward Roskamp is general manager of the newly opened offices of the World's Best Film Company.

Joe Welch, the clever character portrayer, has arranged with the Universal Film Company to play the lead in a reel production to be called "The Peddler."

C. B. Clapp is a new member of the Biograph forces. He formerly was motion picture editor for the *Mirror*.

Harry Warner will be the western manager of the Warner's Features Company.

C. A. Willatt is arranging to go to Los Angeles, where he will reorganize the Bison plant. Mr. Willatt is general manager of the New York Motion Picture Company.

Mae Hotely of the Lubin company is playing juvenile and heroic leads in contrast to the character parts she formerly played.

Isabel Lamon and Mathilde Baring, 'tis said, are deserting the Eclair studio for that of the Lubin company.

David Miles, Joseph Le Saint and Frank Woods are in charge of the Kinemacolor company which has gone to Los Angeles for the winter.

Romaine Fielding, directing the productions of the Lubin stock company at Prescott, Ariz., has received the appointment of deputy sheriff.

E. B. Lockwood, Kinemacolor's publicity man, came to Chicago to be in charge of the opening at the Fine Arts theater.

Russell Read, of the Thanhouser company, and Rhea Eline, nine years old, and also a member of the company, met with an accident recently while enacting a rescue scene among the wrecked cars at Saugatuck, Conn. Read was carrying the little girl, when he tripped over some wreckage while escaping through the window of an overturned coach, and fell with his girl-burden beneath him. Rhea was painfully bruised and cut, but Read's only injury was a sore knee.

William J. Burns, the noted detective, has been secured by the Kalem company, it is claimed, to appear in a film entitled "Detective Burns in the Exposure of the Land Swindlers." The story will tell an actual experience of Detective Burns.

To B. N. Judell is accorded much of the credit for the rapid progress made by the new Mutual Film Corporation office in Minneapolis, Minn. He left the Milwaukee office of the Western Film Exchange to assume his present office, and is living up to his reputation as an excellent booking agent.

George Nicholls, producer, whose specialty is stupendous military pictures, has resigned from the Gem management.

Florence Barker will join the other players at the Universal plant at Los Angeles soon, and looks forward to the event, as it will mean a winter's stay with her mother and sister, who make their home in that city.

H. E. and Roy Aitken, representing the Mutual-Majestic Reliance companies, are arranging for feature subjects in Europe.

Barry O'Neil, general director of the Lubin company, has brought the troupe back to Philadelphia after thirteen successful weeks of picture taking at Cape Elizabeth, Portland, Maine.

K. W. Linn, after a three months' tour of Europe, expects to arrive in New York about November 1.

Major J. A. McGuire, for many years in the motion picture business, will be assistant director to Rollin S. Sturgeon for the western Vitagraph company at Santa Monica. Occasionally he will appear in pictures.

William C. Dowlan has succeeded Jack Conway as leading man in William H. Fahrney's company at the Universal's western plant. Louis Fitzroy is a new character man in the same company.

F. C. Gunning, a newspaper and advertising man, has taken charge of the publicity work of the Universal Features Company and the Pictorial Film Publicity Company. He will also do some special work for the Eclair Film Company.

Charles G. Husted, secretary of the U. S. Film Company, en route to the City of Mexico with a company of thirty-six players, has reached Los Angeles. The travelers left New York August 18; they are taking a circuitous route and many pictures.

Joe B. Warshauer has left New York to represent the Great Northern Special Feature Film Company throughout the south.

William B. Ranous is again on duty at the Vitagraph plant after a serious illness.

Miss Lily Branscombe, who for the last year has become popular wherever motion pictures are shown, by her splendid taking of leads for one of the troupes at the Essanay's eastern plant, has left the company to take a rest which is the first indulged in for three years. She claims to have no definite plans for the future beyond complete enjoyment of her vacation, which is to be of indefinite length. The well wishes of the Essanay company and of the many friends Miss Branscombe has made during her year in Essanay pictures will accompany her in whatever work she undertakes.

W. C. Robinson, a well-known motion picture man of the west, who for the last seventeen months has been connected with the Moore & Green Amusement Company of Denver, Colo., has assumed the management of the Lyric theater at Cheyenne, Wyo., succeeding Mr. Farnsworth, who is now in California, and who it is understood will engage in business there for himself.

Siegmund Lubin, the moving picture capitalist, accompanied by his son, called upon Superintendent Robinson recently and after congratulating him upon his promotion as head of the police department handed him a check of $100 to be applied to the Philadelphia Police Pension Fund.

William J. Bauman is meeting with remarkable success as a producer for the American Film Manufacturing Company. Mr. Bauman played leads in many of the most successful plays on the legitimate stage; he shared with Miss Adelaide Keim the honors in "Prince and Pauper," in stocks such as Keith's and Albee's. His reputation as a playwright is of no mean proportion, as he is the author of "Twenty Minutes for Lunch," and "Little Mother." He wrote and produced "The Devil," "The Servant and the Man." Together with J. K. Friedman he wrote "The Family Entrance," and for a long time directed Clay Clement. His grandest success in moving pictures is the production of Opie Read's "The Starbucks." As Mr. Bauman is still a comparatively young man he bids fair to acquire a most enviable career. The American Film Manufacturing Company is to be complimented on securing so capable a producer.

William Ham of Linton, Ind., and A. Stewart came to Chicago to book "Gypsy Blood" on the Illinois state right basis. Both men were pleased with Chicago courtesy and surprised at the beauty of Chicago's picture theaters.

Nicholas Power has returned from his six months' stay in Europe and is again at the head of affairs at the Power's plant. His trip is said to have renewed his health and energy and furnished him with some new ideas as regards projecting machines.

King Baggot will appear shortly in three new releases, which are, "King the Detective and the Opium Smugglers." "The Necklace," and "John Smith, Alderman."

George H. Wiley presides in the office just opened in Kansas City, Mo., for "Warner's Features." Room 305, Shubert building, is the address. Mr. Wiley is president of the Missouri branch of the Motion Picture Exhibitors' League of America.

President Goebel, he of the St. Louis Motion Picture Company, made a recent business trip to New York.

Theodore Wharton, Essanay director, will have charge of the troupe of players to be sent to Ithaca, N. Y., to secure football pictures at Cornell University. The Cornell team will cooperate with the troupe in making the pictures a success.

J. Roy Hunt, who, as a camera man, has been representing the Gaumont Company in the South, went aboard the Hamburg-American steamship, the Cleveland, October 19, for a cruise round the world. On this voyage he will expose, exclusively for the Gaumont Company, about twenty-five thousand feet of film. Many of these views will appear on the Gaumont Weekly. Another Gaumont Weekly operator is touring the world westward.

B. E. Clement has opened an office at 634 Marquette building, Chicago, where he will talk New York feature films to all comers. Headquarters are in New York City, in the Marbridge building.

Mabel Trunnelle and Herbert Prior will feature in the two-reel release being prepared for the Majestic Company by Oscar C. Appel. The film is Steele Mackaye's "Hazel Kirke."

Harry Harvey has withdrawn from the directorate of the Solax Company. He has had sixteen years' general experience in the film game and has several propositions under consideration at present.

Edgar Jones comes from the Liebler and Company players as one of the newest recruits to the art of photoplay acting. He has played important roles with Kyrle Bellew, Harry Miller, Viola Allen and other noted stars. He is affiliated with the Lubin Company at Philadelphia where he is qualifying as a rough rider and a generally fine actor.

D. Mundstuk and H. B. Fitzpatrick are the owners of the M. and F. Feature Film Service Company which has fitted up quarters in Room 1005 at 167 West Washington street, until their permanent suite at 805-06, the same building, shall be ready. Both men are exhibitors with wide experience. Among their first releases will be a three reel film telling a story, the original happening of which was seen by Mr. Mundstuk, himself. It will be entitled, "Sentenced to Siberia."

Lawrence Grant gave his first explanation of the pictures, "Yellowstone National Park and Crow Indian Celebrations." for the Kinemacolor company, on October 21 at Tremont Temple, Boston. Mr. Grant, to whom such work is especially familiar, was engaged by Henry J. Brock, president of the company, who feels that motion pictures in the color of nature have a big field.

Chester Barnett, who attained much honor on the legitimate stage, has joined the Crystal Film Company. He played to Miss Frances Starr's lead in "Rose of the Rancho," under the direction of David Belasco and was a member of Ben Greet's company, famous for its portrayal of Shakespearean plays.

Mr. Beck is westward bound in the interest of the Special Event Company. He will take a number of special pictures for large railroad companies in California, spending his time en route on the observation car, from which flying view point he will take many educational picture series.

Warren Kerrigan was the model for the painting typifying the American Cowboy, which was recently hung in the South Wales Art Academy at Cardiff. The painter is a London artist who, seeing Kerrigan in the film, "The Call of the Range," pronounced him a perfect specimen of manhood and representative of the true cowboy. He procured a photograph from Kerrigan and from this perfected the figure of the cowboy on a spirited little pinto.

Arthur D. Hotaling has taken the Lubin Comedy Company to Jacksonville, Fla., for the winter, where a studio will be built and the company given every advantage necessary for the making of successful southern pictures. Among the twenty-six people in the troupe are the two Misses LeMoyers, George Reehm, May Hotely and Walter H. Stull, who are among those of the old company to be retained.

M. Neilan has succeeded Ed Coxen in the Kalem camp at Santa Monica, Cal.

Ella Hall is now a player of ingenue roles with the Oak Crest, Cal., Pathe Company. She formerly was with the Bison and Nestor companies.

Harold Lockwood has resigned as leading man with the Bison Company to assume a like position with the Selig people at Edendale, Cal.

V. R. Day, manager of Essanay's Chicago office, is confined in the Park Avenue Hospital, suffering from a broken ankle bone. Mr. Day sustained the injury during a visit to the Argyle street plant last week and, though extremely painful, the break is knitting nicely and Mr. Day expects to be back at his desk very shortly.

Edna Maison who formerly played leads at the Pathe studio at Edendale, Cal., has joined the Nestor Company, at Oak Crest, where she is taking leading roles.

George K. Spoor, president of the Essanay Company, returned from Philadelphia last week. Two days spent in the Quaker City were plenty, according to Mr. Spoor's reports, and he slept soundly all the while. Great place for insomnia.

ROLL OF THE STATES.

ARKANSAS.

The Arkade moving picture theater at Arkadelphia, owned by F. A. Saunders, has moved its place of business to new quarters at Seventh and Main streets.

CALIFORNIA.

A week-old motion picture theater at Gridley was damaged by fire recently, when a film burned. The operator and patrons of the theater escaped unhurt and the fire was soon under control. The cause of the explosion is not known.

A new moving picture theater will be opened at Orange in the Moore building on North Glassell, which has been leased for that purpose by B. W. Maxwell, a San Luis Obispo man. The building is to be lengthened by 40 feet, and the entire front remodeled in regular theater style.

A moving picture house will be opened in the Strifler at Pasadena.

A contract has been let for the erection of an open-air theater for Ganesha Park, Pomona; cost $40,000.

COLORADO.

The illumination of the new $300,000 Paris moving picture theater, 1751 Curtis street, was a recent event in Denver. The electric candle power of Curtis street, considered the best lighted thoroughfare in Denver, was increased from 250,000 to 286,000 by the illumination. The lighting of this new structure is credited to be the most beautiful Denver has ever seen. Five thousand lamps, giving a candle power of 36,000, were used on the building. The theater is strictly a home product and every bit of material used in its construction was made in Denver or Colorado. Only steel, brick and cement were used, which makes it absolutely fireproof. It has a seating capacity of 2,300 and is beautifully appointed.

KANSAS.

The new Jewel motion picture theater on East Main street, Independence, formerly the Lyric, has opened under the management of F. L. Smith.

KENTUCKY.

The Cardome School, near Georgetown, has installed a moving picture apparatus.

IDAHO.

The Princess theater, a moving picture and vaudeville house at Kellogg, has been sold by L. O. Beyer to G. M. Wilson and F. F. Moe of Harrison, who took possession of the business October 10. The purchasers are well known business men of Harrison and have been owners of a theater there.

J. W. Chittenden will erect a new moving picture house at Lapwai.

ILLINOIS.

A. E. Long, formerly of Galena, has opened a moving picture theater at Mendota. Alfred Dockstader of Savanna is operating the machine.

A motion picture house to be occupied by A. C. Woodyatt, who now is proprietor of the Lyric theater on Sixth avenue near Fifteenth street, will be erected at 1611 Fifth avenue, Moline. The dimensions of the building will be 125x35 and the seating capacity will be 700. It will have a sixteen-foot ceiling and will be modern in every particular. The approximate cost will be $12,000.

At 1616 Devon avenue a one-story brick theater and stores will be built by C. Grady, 1500 Republic building, Chicago.

A contract has been let for a theater building for the Metropolitan Amusement Company, at Madison near Forty-fourth avenue, Chicago. C. W. Christensen, architect.

Earl Scott, son-in-law of ex-Mayor Burkholder, has purchased the Marrymore theater in Moline. Mr. Scott will redecorate and refurnish the theater throughout after which he will convert it into a moving picture house. The theater has a seating capacity of 1,200.

Barron Brothers will be the owners of the three-story theater store and loft building to be erected at a cost of $16,000 at 1911-13 West Van Buren street, Chicago.

A new moving picture theater will be opened on First

between Joliet and Marquette streets, La Salle. Peter Mackiney and Thomas Whitfield, managers.

The National Moving Picture Manufacturing Company has been incorporated at Chicago with a $5,000 capital, by Archibald McKellar, Henry Eckhardt and Frederick H. Kay.

Bids are being received for a new theater building for the North Shore Investment Company at Chicago. C. W. and George L. Rapp, architects.

William Morse has reopened the old Star theater in the Hunt block in East Main street, Aurora, with complete new fixtures. Charles Cope is operator of the motion picture equipment. A thorough fireproof iron cage for the operator has been built in the theater and the place otherwise improved. An orchestra furnishes music at all regular performances.

A contract has been let for the erection of a new moving picture theater for Percival W. Jones, owner, at Chicago; cost $50,000.

Popular Theater Company, Chicago; $2,500; management of five-cent theaters; Louis D. Levi, Wladyslaw Pawerewski, Wenzel J. Leve.

INDIANA.

The Home Motion Picture Company has incorporated at Muncie, Ind.; capital stock, $30,000. Directors, Harry R. Wysor, Burt H. Whiteley, C. Ray Andrews.

The Hamilton Amusement Company, a new organization incorporated for $10,000, has begun work on the erection of a $10,000 moving picture theater at 2114 East Tenth street, Indianapolis. The theater will have a seating capacity of 600, and will be opened about November 20 as a five-cent showhouse. Members of the company and the incorporators are: Charles A. Allen, William E. Deno and William C. Allen. Mr. Deno is an experienced moving picture theater operator.

The Olympic Theater Company of Churubusco has filed articles of incorporation at Indianapolis with a capital stock of $5,000, and with F. C. Ort, F. M. Sonday and W. Z. Smith as the chief stockholders. The new building was erected during the past summer by popular subscription and is a model structure in every respect.

A new moving picture theater will be opened at South Bend by John G. Berschiet of Aurora, Ill.

IOWA.

L. J. McClinton will be manager of a new theater to be opened up in Cedar Falls.

The grand opening of the Davenport theater at 1119 West Third street has taken place. It is declared to be one of the finest picture theaters in the state and is open every evening, with Saturday and Sunday matinee. William Reimers is proprietor.

Manager B. F. Wright sold the Gem theater at Charles City to Misses Ella and Maud Spensley of Independence.

MICHIGAN.

A contract has been let for the erection of a new motion picture house at Menominee. Harry Cohodas of Houghton, manager.

J. T. Starks of Grand Rapids, proprietor of the Ideal theater, will erect a new building directly across from the present location of the Ideal. It will be constructed of concrete, with a stage 23x14. The seating capacity will be for 500.

LaVerne Lavanseler of Royal Oak is building a moving picture show on the Poppleton property at Birmingham.

Harry L. Johnson, Antigo, Wis., has purchased the Princess theater at Muskegon and will remodel same.

With the culmination of plans now under way and nearly perfected, Kalamazoo will in a few months have the finest animated picture and photoplay theater in the United States, with the exception of New York city, costing $100,000, and a house, too, where the admission price to see the very latest, costliest and most perfect films, depicting the noted actors and actresses of the world, will be but five cents. Although, for business reasons, the name of the promoter of the newest theater undertaking is withheld from publication, he is a well-known Kalamazoo financier.

MINNESOTA.

The Lyceum theater, which was opened to the public at Thief River Falls, cost $13,000, complete with chairs and stage scenery. It is 25 feet wide by 140 feet long, and has a seating capacity of 500. The latest convenience for heating, lighting and ventilation have been installed. Roy Morgan is the owner of the building, which is claimed to be one of the finest of the kind in the state, as far as interior appointments are concerned.

H. B. Hanson has opened the Star theater at Maurek's, Austin.

MISSOURI.

American Feature Film Company, St. Louis; capital $6,000. Incorporators, M. J. Miller, John Ellman and Charles Werner.

Charley Jackson has rented the Dr. Sargent room and has opened a moving picture show. He will run three nights out of the week, using the other three nights at Bolckow and some other town on the Creston branch.

NEW JERSEY.

A large addition is soon to be made to the recently completed moving picture theater at 990 South Orange avenue, Newark, which is owned by the Hope Amusement Company. Plans for the improvements, which will involve an expenditure in the neighborhood of $18,000, have just been drawn by Romolo Bottelli. The work will consist of additions to the side and area of the present structure, which, when completed, will cover a plot 42x125 feet. It will have a balcony, which will be constructed of reinforced concrete, as will the roof, so as to provide a roof garden. The building will have a seating capacity of 850.

All theaters in third-class or frame buildings at Atlantic City have been notified to cease showing moving pictures. Eight of these were notified to close their doors by the Building Department under orders from Commissioner Bartlett. All these places will remain closed so far as the moving picture business is concerned until the buildings in which the shows are given shall be made fireproof or at least of the slow-burning type.

NEW YORK.

The Dreamland Motion Picture theater at Oneida is closed for a few days while a new fireproof steel operating cage is being installed. The house is being rewired throughout.

The Mutual Film Corporation Missouri, New York city, capital stock $5,000, has incorporated to acquire and operate motion picture films and exchanges. Incorporators, H. O. Coughlan, Joseph F. Curtin, New York city.

Plans for a pretentious moving picture theater which A. E. Wheeler is to build in Syracuse at the corner of Lexington avenue and Cherry street have been practically completed. Erection of the building, which will have a frontage of twenty feet on Lexington avenue and a depth of ninety feet, marks the moving picture show invasion of the Seventeenth ward, which at present has no minor playhouses.

William H. Farnum announces that he has made arrangements for the building of a new moving picture theater on his lot in Genesee street, north of the St. George Hotel, Avon, and that he has leased it for a term of years to a Rochester operator. The building is to be fireproof.

Quadruplex Safety Picture Machine Company, Inc., Manhattan, has been chartered to deal in picture machines; capital $500,000. Incorporators, E. B. Biedler, A. E. Sunderhauf, W. Biedler, New York city.

The Van-Halstead Amusement Company, Amsterdam; theaters, opera houses and moving shows; capital $10,000. Incorporators, Charles I. Halstead, Mary B. Halstead, both of Rochester; George H. Van Demark, of Elmira.

NORTH CAROLINA.

The Edisonia motion picture theater has reopened under the management of Mr. J. W. Anderson, a well-known motion picture man of Birmingham, Ala. The theater has had a thorough overhauling and a new front and lobby have been installed. The Edisonia is one of the oldest and best-established of Charlotte's picture houses.

NORTH DAKOTA.

The new moving picture show at Hettinger has opened. The local house is on a regular moving picture house circuit, including Montevideo, Aberden, Lemmon and Miles City.

OHIO.

Woodward Theater Company is erecting a brick picture theater building at Main and Webster streets, Cincinnati, to cost $10,000.

A new moving picture theater will be opened in Toledo. Walter B. Moore is the manager.

Dr. Edward Behymer, 3848 Eastern avenue, will build a concrete and brick picture show building at Cincinnati, to cost $7,000.

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Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date.	Title	Maker.	Length.
10-2	The Pirate's Daughter	Selig	1,000
10-3	A Feud in the Kentucky Hills	Biograph	
10-3	The Redemption of Silvers	Essanay	
10-3	The Physician of Silver Gulch	Lubin	
10-3	A Western Coquette	Melies	
10-3	The Great Drought	Selig	1,000
10-4	A Ship Boy's Grit	Pathe	1,000
10-4	The Village Vixen	Kalem	1,000
10-4	Her Spoiled Boy	Vitagraph	1,000
10-5	The Usurer's Grip	Edison	1,000
10-5	His Life	Lubin	
10-5	A Redman's Loyalty	Pathe	1,027
10-5	The Confederate Ironclad	Kalem	1,000
10-5	The Red Barrier	Vitagraph	1,000
10-7	A Curable Disease	Edison	1,000
10-7	The Last Rose of Summer	Lubin	1,062
10-7	When Youth Meets Youth	Kalem	1,000
10-7	How the Cause Was Won	Selig	1,000
10-7	As You Like It	Vitagraph	3,000
10-8	Under False Colors	Edison	1,000
10-8	The Moonshiner's Daughter	Lubin	
10-8	A Motorcycle Adventure	Selig	1,000
10-9	A Roman's Conversion	Eclipse	700
10-9	Passing Gypsies	Pathe	1,000
10-9	The Belle of the Beach	Kalem	650
10-9	When Edith Played Judge and Jury	Selig	1,000
10-10	The Chief's Blanket	Biograph	1,000
10-10	The End of the Feud	Essanay	1,000
10-10	The Players	Lubin	1,000
10-10	Forgive Us Our Trespasses	Melies	1,000
10-10	The Horse Thieves	Pathe	1,000
10-10	Euchered	Selig	1,000
10-10	As Fate Would Have It	Vitagraph	1,000
10-11	The Charge of the Light Brigade	Edison	1,025
10-11	Not on the Circus Program	Essanay	1,000
10-11	His Country Before All	Pathe	1,000
10-11	His Mother's Picture	Kalem	1,000
10-12	Trailing the Counterfeiters	Cines	1,000
10-12	A Fresh Air Romance	Edison	1,000
10-12	The Shotgun Ranchman	Essanay	1,000
10-12	The Cringer	Lubin	1,000
10-12	The Redskin Raiders	Kalem	1,000
10-12	When California Was Young	Vitagraph	1,000
10-14	In the Aisles of the Wild	Biograph	1,000
10-14	The Combination of the Safe	Kalem	1,000
10-14	The Uprising	Lubin	1,000
10-14	Monte Cristo	Selig	3,000
10-14	Every Inch a Ma	Vitagraph	1,000
10-15	The Adventure of the S	Cines	1,000
10-15	Gentleman Joe	Lubin	1,000
10-15	The Opium Smugglers	Selig	1,000
10-15	Mrs. Jumper's Lodgers	Vitagraph	1,000
10-16	The Missing Locket	Eclipse	1,000
10-16	The Lass of Gloucester	Pathe	1,014
10-16	The Shuttle of Fate	Selig	1,000
10-17	The Square	Essanay	1,000
10-17	Red Saunders' Sacrifice	Lubin	1,000
10-17	The Judgment of the Sea	Melies	1,000
10-17	Where Love is, God is Also	Selig	1,000
10-18	The Foundling	Edison	1,000
10-18	The Warning Hand	Essanay	1,000
10-18	The Plot that Failed	Kalem	1,000
10-19	A Soldier's Duty	Edison	1,000
10-19	The Outlaw's Sacrifice	Essanay	1,000
10-19	The Rival Engineers	Kalem	1,000
10-19	Misleading Evidence	Pathe	1,030
10-21	The One She Loved	Biograph	
10-21	The Lion Tamer's Revenge	Cines	1,000
10-21	The County Fair	Kalem	1,000
10-21	Just Mine, Eh	Lubin	1,000
10-22	At the Masquerade Ball	Edison	1,000
10-22	The Tapestry of Rue "Z"	Essanay	1,000
10-22	In the Service of the King	Lubin	1,000
10-22	Sa-Jun-Wah and the Tribal Law	Selig	1,000
10-22	The Spirit of the Range	Vitagraph	1,000
10-23	The Pearl of the Cliff	Kalem	1,000
10-23	Tempted by Necessity	Selig	1,000
10-24	The Painted Lady	Biograph	1,000
10-24	A Son's Example	Melies	1,000
10-24	Little Rayen's Sacrifice	Pathe	1,000
10-24	The Awakening	Pathe	1,000
10-24	The [illegible]	Vitagraph	1,000
10-25	The Affair at Rayner's [illegible] "What Happened to Mary"	Edison	1,000
10-25	Smashing	Essanay	1,000
10-25	The Girl in the Cabinet	Kalem	
10-25	Faithful Unto Death	Vitagraph	1,000
10-26	Young Mrs. Lattimer	Edison	1,000
10-26	The Ranch Girl's Trial	Essanay	1,000
10-26	A Tale of Two [illegible]	Cines	1,000
10-26	Death Valley Scotty's Mine	Kalem	1,000
10-26	The Forest Ranger	Lubin	1,000
10-26	In the Fireman's Fire	Vitagraph	1,000

COMEDY.

Date.	Title.	Maker.	Length
10-11	Mr. Fixit	Lubin	
10-11	The German Singers	Lubin	
10-11	An International Romance	Selig	1,000
10-11	Mammoth Life Savers	Vitagraph	1,000
10-11	Her Father's Hat	Vitagraph	1,000
10-12	Naughty Marietta	Pathe	1,000
10-14	Outwitting the Professor	Edison	1,000
10-14	My Wife's Bonnet	Selig	1,000
10-15	The Widow's Second Marriage	Edison	650
10-15	A Mistaken Calling	Essanay	1,000
10-15	Max Fights a Duel	Selig	686
10-16	Like Nights of Old	Edison	
10-16	The Grassville Girls	Essanay	1,000
10-16	Paying the Board Bill	Kalem	
10-16	An Elephant on Their Hands	Vitagraph	1,000
10-17	A Limited Divorce	Biograph	
10-17	Like the Cat, They Came Back	Biograph	
10-17	The Striped Bathing Suit	Pathe	807
10-17	Father's Hot Toddy	Vitagraph	
10-18	The Convertible Auto	Pathe	210
10-18	Meeting Mamie's Mother	Lubin	
10-18	Rube's Mistake	Lubin	
10-18	Subterfuge	Selig	
10-18	A Mistake in Spelling	Vitagraph	1,000
10-19	An Abbreviated Honeymoon	Cines	650
10-19	Caught Blushing	Lubin	
10-19	The Sporting Editor	Lubin	
10-19	Bunny All at Sea	Vitagraph	1,000
10-21	Kitty at Boarding School	Edison	600
10-21	Mother Goose in a Sixteenth Century Theater	Edison	350
10-21	A Sad Devil	Selig	1,000
10-21	Four Days a Widow	Vitagraph	1,000
10-22	The Invited Guest	Cines	740
10-23	The Boy Rangers	Edison	600
10-23	A Persistent Fly Swatter	Eclipse	300
10-23	Bringing Father Around	Essanay	1,000
10-23	The Simple Life	Pathe	
10-23	An Expensive Shine	Vitagraph	
10-24	The Old Chess Players	Lubin	1,000
10-24	The Thrifty Parson	Essanay	1,000
10-25	Down With the Men	Lubin	
10-25	Getting Atmosphere	Selig	

EDUCATIONAL.

10-17	Evening Parade and Gun Practice at Fort Hamilton	Vitagraph	
10-17	Submarine Fauna	Pathe	210
10-18	The Geisha Girls of Japan	Selig	
10-22	The End of Louis XI	Pathe	
10-23	Scenes of Irish Life at Dublin	Vitagraph	
10-23	At Home in the Water	Edison	400
10-24	Olympic Games	Pathe	3,000
10-25	The Hermit Crab	Pathe	
10-25	New York Public School Drills and Dances	Kalem	
10-25	Biwa Canal and Shooting the Rapids at Katsuragwa, Japan	Selig	

TRICK.

10-25	Tom Thumb	Pathe	

SCENIC.

10-15	Glimpses of Bermuda	Edison	350
10-15	Valley of Chevreuse and the Vaux de Cernay	Pathe	295
10-16	Central Park, New York	Kalem	
10-19	Among the Mountains of Calabria	Cines	350
10-22	Ascoli Piceno, South Italy	Cines	260
10-22	Old Toledo	Pathe	
10-23	In the Ossau Valley, Pyrenees, France	Eclipse	370

INDUSTRIAL.

10-18	The Rubber Industry in Malaysia	Pathe	817
10-23	Making Briar Pipes	Eclipse	330
10-25	The Noodle Industry	Lubin	

TOPICAL.

10-14	Pathe's Weekly, No. 42	Pathe	1,004
10-16	Removing Sunken Vessels	Edison	300
10-21	Pathe's Weekly, No. 43	Pathe	
10-26	The United States Armada	Pathe	

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.

TUESDAY: Edison, Essanay, Cines-Kleine, Pathe, Selig, Vitagraph.

WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Lubin, Pathe, Selig, Vitagraph.

THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date.	Title.	Maker.	Length.
9-23	White Treachery	American	1,000
9-23	Reaping the Harvest	Comet	1,000
9-24	The Hidden Trail	"101" Bison (N. Y. M. P. Co.)	
9-24	The Word of Honor	Eclair	
9-24	The Heart of a Red Man	Gaumont	
9-24	The Butterfly	Majestic	
9-24	Undine	Thanhouser	
9-25	Bad Pete's Gratitude	American	1,000
9-25	His Better Self	Broncho	
9-25	The Geranium	Reliance	
9-26	The Old Clock on the Stairs	Eclair	
9-26	The Stolen Cub	Gaumont	
9-26	The Old Organist	Rex	
9-27	On the Firing Line	"101" Bison (N. Y. M. P. Co.)	
9-27	The Fugitive	Solax	
9-27	And the Greatest of These is Charity	Thanhouser	1,000
9-27	The Advent of Jane	Victor	
9-27	Her Ambition	Powers	
9-27	Only a Private	Lux	970
9-28	The Rustler's Treachery	Comet	1,000
9-28	At Old Fort Dearborn	Bison	2,000
9-29	Love and Science	Eclair	
9-29	The Hidden Bonds	Rex	
9-29	Please Help the Poor	Thanhouser	1,000
9-30	Calamity Anne's Ward	American	1,000
9-30	Her Whole Story	Champion	
9-30	A Cruel Stepmother	Imp	
9-30	The Old Prospector	Nestor	
10-1	The Old Doctor's Humanity	Eclair	
10-1	The Convict's Band	Gaumont	
10-1	The Convict's Return	Gem	
10-1	The Call of the Blood	Majestic	
10-1	Letters of a Lifetime	Thanhouser	1,000
10-2	The Renegade	American	1,000
10-2	For the Honor of the Seventh	Broncho	
10-2	Earley's Awakening	Powers	
10-2	Brothers Under the Skin	Reliance	
10-2	The Bowstring	Ambrosio	
10-3	Father's Favorite	American	1,000
10-3	A Country Girl	Imp	
10-3	Bob's Deception	Rex	
10-4	The Medallion	Lux	983
10-4	Hearts and Skirts	Nestor	
10-4	Two Women	Powers	
10-4	The Warning	Thanhouser	1,000
10-5	Love Will Find a Way	Comet	1,000
10-5	An Alpine Tragedy	Milano	
10-5	A Day in an Infant Asylum	Imp	
10-5	Time Avenges	Reliance	1,000
10-6	An Old Tune	"101" Bison	
10-6	The Lock of Hair	Eclair	
10-6	The Little Music Teacher	Majestic	
10-6	The Winnings of Silas Pegg	Rex	
10-7	Jack of Diamonds	American	1,000
10-7	To Err is Human	Champion	
10-7	"'Ostler Joe"	Comet	1,000
10-7	The Wreckers	Imp	
10-7	Romance and Reality	Nestor	
10-8	Indian Raiders	Bison	
10-8	Love's Test	Gaumont	
10-8	Orphans	Gem	
10-8	The Winner and the Spoils	Majestic	
10-9	A Sister's Devotion	American	1,000
10-9	An Indian Legend	Broncho	
10-9	His Only Son	Nestor	
10-9	Guy Mannering	Reliance	2,000
10-10	Reformation of Sierra Smith	American	1,000
10-10	The Tie Eternal	Gaumont	
10-10	The Bridal Room	Imp	
10-10	If Dreams Came True	Rex	
10-11	The Sergeant's Boy	"101" Bison	
10-11	Evading Justice	Lux	
10-11	On the Danger Line	Powers	
10-12	The Tattoo	Bison	
10-12	The Double Debt	Comet	1,000
10-12	The Gypsy Spy	Milano	2,000
10-12	Peddler's Find	Reliance	1,000
10-13	The White Bonnet	Eclair	
10-13	The Simple Life	Majestic	
10-13	When Twenty is in Love	Rex	
10-13	Dotty the Dancer	Thanhouser	1,000
10-14	The Girl in the Gingham Gown	Champion	
10-14	The Old Sweetheart	Imp	
10-15	Star Eyes' Strategy	Bison	
10-15	What the Bell Told	Gem	
10-15	All for Jim	Majestic	
10-15	When Mercy Tempers Justice	Thanhouser	1,000
10-16	The Border Detective	American	1,000
10-16	The Sheriff's Adopted Child	Broncho	
10-16	The Golden Rod	Powers	
10-16	Does It Pay	Powers	
10-16	Mission Maestro	Ammex	
10-17	The New Cowpuncher	American	1,000
10-17	Caprices of Fortune	Eclair	2,000
10-17	The Legend of Cogliastro	Gaumont	
10-17	The Fugitives	Imp	
10-17	The Wedding March	Rex	
10-18	His Nurse	Lux	918
10-18	The Sealed Envelope	Powers	
10-18	The Maverick	Solax	
10-18	For the Mikado	Thanhouser	1,000
10-18	The Vengeance of Fate	"101" Bison (N. Y. M. P. Co.)	
10-18	The Cross-Roads	Victor	
10-19	Early Days in the West	Bison	2,000
10-19	A Romance of the Rockies	Comet	1,000
10-19	A Modern Cinderella	Gaumont	
10-19	The Postman	Imp	
10-19	The Blind Man's Dog	Milano	
10-19	The Organ-grinder's Ward	Reliance	1,000
10-20	Captain Ben's Yarn	Majestic	
10-20	Leaves in the Storm	Rex	
10-20	Petticoat Camp	Thanhouser	1,000
10-21	The Best Man Wins	American	1,000
10-21	Thy Will Be Done	Champion	
10-21	Betty's Bandit	Nestor	
10-22	Hunted Down	Bison	
10-22	The Home Coming	Eclair	
10-22	A Country Scandal	Gaumont	
10-22	The Woman in White	Gem	2,000
10-22	Love and War	Majestic	
10-22	Through the Flames	Thanhouser	1,000
10-23	The Way of the Transgressor	American	1,000
10-23	The Story of the Savage Modock Mine	Broncho	
10-23	The Border Parson	Nestor	
10-23	The Skeleton	Powers	
10-23	A Redeemed Reputation	Ammex	
10-24	The Wooers of Mountain Kate	American	1,000
10-24	The Hidden Trail	"101" Bison (N. Y. M. P. Co.)	
10-24	King the Detective and the Smugglers	Imp	
10-24	A Kentucky Feud	Rex	
10-25	The Colonel's Ward	"101" Bison (N. Y. M. P. Co.)	
10-25	The Lady Barber of Roaring Gulch	Nestor	
10-25	Just a Woman	Powers	
10-25	The Idol Worshipper	Solax	
10-25	In a Garden	Thanhouser	
10-25	The Angel of the Studio	Victor	
10-26	A Daughter of the Redskins	Bison	2,000
10-26	Sue	Champion	
10-26	The Mule Ranch Mystery	Comet	1,000
10-26	Joe the Pirate	Imp	
10-26	A Wireless Miracle	Reliance	1,000

COMEDY.

9-28	Lie Not to Your Wife	Imp	
9-28	The Mysterious Auto	Milano	
9-28	Curing Hubby	Imp	
9-28	Honesty Punished	Milano	
9-29	Belligerent Benjamin	Majestic	
9-29	A Garrison Joke	Majestic	
10-2	Si's Surprise Party	Solax	
10-3	The Lucky Loser	Eclair	
10-3	Nigoto to the Rescue	Gaumont	
10-4	The Retreat From Eden	Solax	
10-4	Tangled Relations	Victor	
10-5	I Am Going Out for a Shave	Great Northern	726
*10-5	The Tramp's Revenge	Great Northern	253
10-5	Zigoto Drives a Locomotive	Gaumont	
10-5	He Had But Fifty Cents	Imp	
10-6	The Girl in the Next Room	Crystal	
10-6	The Man From the North Pole	Crystal	
10-6	Too Many Children	Itala	
10-7	The Beating he Needed	Keystone	
10-7	Pedro's Dilemma	Keystone	
10-8	All on Account of a Ring	Eclair	
10-8	Surprising Eliza	Eclair	
10-9	Good Snuff	Powers	
10-9	Canned Harmony	Solax	
10-10	A Choice by Accident	Eclair	
10-11	Love and a Lemon	Nestor	
10-11	A Fool and His Money	Solax	
10-11	Betty's Nightmare	Victor	
10-12	A Bronx Cocktail	Imp	
10-12	A Bad Tangle	Imp	
10-13	McQuirk the Sleuth	Crystal	
10-13	Her Dressmaker's Bill	Crystal	
10-14	Taming a Bachelor	Comet	1,000
10-14	A Stolen Glory	Keystone	
10-14	I Owe You Ten Dollars	Nestor	
10-15	The Hoodoo Letter	Eclair	
10-15	One on Jones	Eclair	
10-16	Patsy's Mistake	Nestor	
10-16	On Account of a Handkerchief	Reliance	500
10-16	The Gold Brick	Solax	
10-16	The Bug and the Count	Reliance	500
10-18	Her Friend, the Doctor	Nestor	
10-19	Eventful Bargain Day	Imp	
10-20	Bella's Beaux	Crystal	
10-20	The Only Woman in Town	Crystal	
10-20	The Old Professor	Eclair	
10-21	She Married a Hero	Comet	1,000
10-21	The Pickaninnies and the Watermelon	Imp	
10-21	The Ambitious Butler	Keystone	
10-23	Johnny on the Spot	Reliance	500
10-23	How Jack Won Out	Reliance	500
10-23	The High Cost of Living	Solax	
10-24	Making Uncle Jealous	Eclair	
10-24	Love and Calino Marries a Suffragette	Gaumont	
10-25	Stick it John	Lux	445
10-25	All Through a Bank Note	Lux	524
10-26	Zigoto Has a Good Heart	Gaumont	
10-26	Early in the Morning	Imp	
10-26	Kelly Goes to War	Milano	
10-26	A Three-Cornered Wedding Journey	Milano	
10-26	The Angling Widow	Great Northern	976

EDUCATIONAL.

10-15	Beethoven	Gaumont
10-19	The Panama Canal	Gaumont
10-20	Sulphur Industry in Sicily	Eclair

TOPICAL.

10-16	Animated Wekly	Universal
10-16	Gaumont's Weekly No. 32	Gaumont
10-23	The Animated Weekly No. 33	Universal
10-23	Gaumont's Weekly No. 33	Gaumont

SCENIC.

10-23	New Messina	Powers

VOL. VIII. NOVEMBER 9, 1912. No. 10

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

JESSALYN VAN TRUMP
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MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. VIII CHICAGO, NOVEMBER 9, 1912 No. 10

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CHICAGO, NOVEMBER 9, 1912

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OPENING THE SCHOOL DOORS.

HOW can the motion picture be advantageously incorporated into the school course?" asks Josephine Redding in the *School Board Journal*. The fact that so much interest is being shown in the question by that and other educational publications is an assurance that it will be so incorporated in time. The matter of ways and means, however, is a little puzzling at present.

Here are some of the views of the writer above referred to:

The child's unappeasable delight in pictures that move indicates how potent a method of school education it can become if and when it is properly systematized. And in this connection it is interesting to note that a very comprehensive movement is already under way, the purpose of which is to develop through the motion picture machine a series of practical school room studies covering a large number of branches. Experienced educators who have at their command immense sums of money on call from private sources are interested in the movement which, when its plans are thoroughly worked out, will largely revolutionize the methods of study in private as well as public schools. This constitutes the first practical effort ever made in this country to meet the inquiry, "How can the motion picture be advantageously incorporated into the school course?" For years school authorities and civic workers here and in Europe have realized the immense possibilities of the motion picture machine in school work, but the task of working out a practical system has been stupendous from the financial standpoint. No school board in this country has set aside a fund for experiment along this line, and film manufacturers, who have never posed as philanthropists and who are reaping a harvest from the general public, could hardly be expected to finance this untried phase of the motion picture machine possibilities.

Any educator who knows anything of child psychology will appreciate what it will mean to its mental development to have a dozen or more school studies, now largely abstractions, vitalized for him through persistence of vision applied to the motion picture. The screen brings the textbook into intimate relation with actual life. For example, the chief products of a country will no longer be a matter merely to be memorized, but the actual processes of agriculture, industry, the operations of manufacture, those of transportation will be shown exactly as they are operated. Vivid interesting images will be presented to the child instead of words, only words.

The intensified interest stimulated in the child not only makes for better discipline (since a larger part of restlessness and mischievousness than is always realized is caused by the children being bored as well as uncomprehending), but it will augment the child's power of assimilation and shorten the time he need spend upon individual study while not impairing thoroughness.

Already pictures are being used in an attempt now under way to impart certain simple moral truths to school children in some parts of the country. The medium of the story has been selected for this purpose, the subject being the actual every-day experiences that befall children, presented, of course, in dramatic form. The start has been made with stereopticon illustrations of the incidents used in these stories, especially designed to point a moral. It might as well be a Jarley Wax Work show, however, so far as the child gets any sense of actuality from a fixed picture where the girls and the boys are merely posed. On the other hand, by means of the motion picture machine, the boy caught stealing at marbles, or the one who stops a bully from inflicting unmerited punishment on those smaller and weaker than himself, become to the school child actual boys

engaged in real and very interesting activities. The influence of what appear to be excerpts from actual life will naturally be many times stronger than when the events simply go by in panoramic fashion.

Until educators and manufacturers get down to working out together all the practical details of a carefully developed plan, it is not possible to dogmatize as to how many subjects in the wide field of knowledge can be better taught with the aid of a motion picture machine than at present. But even lacking an intelligently thought-out system of combining the motion picture machine and the courses of study in the schools, any who give the matter thought will realize that the teaching of literature, hygiene, physiology, history, geography and the natural sciences especially, can be greatly helped by this modern device.

The motion picture machine has arrived at the school house door. Will this be opened to it?

The co-operation of educators and those who make and dispense films will solve the problem. It will not be necessary for the industry to finance the new adaptation. It is true that no school board has at its disposal an experimental fund which can be devoted to this purpose; but funds are available for innovations which are not experiments.

The educational value of the motion picture is not experimental. It is established. Thorough conviction of this fact on the part of those in authority is all that is necessary. This is a matter of educating the educators —a work which the specialists of the industry are amply able to handle. A persistent, earnest and enthusiastic campaign of the right sort of publicity will do much to open the school doors to the motion picture.

STEREOSCOPIC PICTURES

STEREOSCOPIC motion pictures, by which is meant pictures that stand out on the screen in natural relief just as do the twin photographs that are viewed through the familiar hand stereoscope, have come in for considerable discussion of late. Several inventors have gone so far as to claim that they are near the solution of the problem. Without wishing to belittle the work of these investigators, many of whom are undoubtedly entirely honest and earnest in their belief that the feat can be accomplished, it may be well to point out just why no one is apt to invent or discover such a system in the present state of the art.

The common hand stereoscope has two lenses, one for each eye. The photograph which is viewed through it has two pictures, one for each lens. These two pictures are not identical. They are taken by a camera with two lenses, whose centers are approximately as far apart as the two human eyes. The pictures are taken, therefore, from two diffrent viewpoints, which vary by about two and one-half inches.

Imagine, in such a picture, two trees, one directly behind the other. Placing the stereoscopic camera so that in the image made by the right lens, the rear tree is barely hidden by the other. Then the image made by the left lens will show a portion of the rear tree. This is just what the human eyes do; and it is by this phenomenon that we are able to judge distance. Gaze at an unfamiliar vista with one eye only, and you will find it very difficult to form any accurate conception of the location of objects.

Stereoscopic vision, therefore, depends upon the use of two eyes; and furthermore, it depends upon the image formed by each eye being different from the image formed by the other eye. When both eyes receive the same image, as they do when regarding a picture, no stereoscopic effect is possible.

At present no method is known of presenting a different picture to each eye simultaneously except by the use of dual lenses, as in the stereoscope. This was the principle of the early system in which the two pictures were superposed on the screen, but one in red light and the other in green. No stereoscopic effect was visible until the observer was provided with a pair of spectacles with one green and one red glass. Looking through these, of course one eye saw only the red image and the other eye saw only the green image. The two images being different according to the rules of stereoscopy, a true stereoscopic image resulted. Furthermore, the red and green colors blended so that the resultant picture in the eye was black and white.

Developments of this scheme are simple enough; but they involve the objectionable use of special eyglasses by the observers. How to make each eye receive its own image, and keep it from perceiving the image intended for the other eye, is a problem not likely to be solved in the immediate future.

FILMS ON "NOT NECESSARY" LIST

It was formally written in a decision of Supreme Court Justice Bischoff that motion-picture shows and the distribution of their films could not be included in the general category of "public utilities." The occasion for this decision, which will prove startling to many of the faithful, was offered by the petition of the Majestic Motion Picture Company to constrain the Motion Picture Distributing and Sales Company to handle its films in its general business.

Justice Bischoff denied the petition and declared: "The plaintiff asserts its right to compel the concerns in a private lawful enterprise to receive it as an associate and to give to it the benefit of a trade built up through efforts which it has not seen fit to make for its own independent benefit.

"In the matters closely touching the public interest, a monopoly of trade to the exclusion of one whose services might further the public good may be regulated or restrained. But the subject of this action—distribution of motion picture films—is not within the class of public utilities."

PLAN SHOW FOR RAILROAD DEPOT

Kansas City's new passenger station probably will "have it on" any other station in the country when it comes to entertaining passengers while waiting for trains. For in addition to everything else that is known in union station accessories, Kansas City probably will have a moving picture show in her new station building. The directors of the Kansas City Terminal Company are contemplating such a move. There will be ample room in the station for such an innovation, and it is believed moving pictures would prove profitable as well as entertaining.

WARN BOYS FROM FILM BOOTH

Every moving picture machine operator in Newark, N. J., has been notified by C. Albert Gasser, superintendent of the Bureau of Combustibles and Fire Risks. that no person under the age of eighteen years is permitted to act as assistant in a moving picture booth. Although this has been a rule of the bureau, Mr. Gasser took occasion to remind the operators, because a fourteen-year-old boy was burned to death in a picture booth in Jersey City October 5. A postal card, sent to the operators, gives this warning: "If you, personally, violate these, or any of the Newark regulations, your license will be instantly revoked and canceled by the bureau."

The Gateway to Selig's Big Wild Animal Farm at Los Angeles, Cal.

Maintaining a Wild Animal Jungle for Pictures

The Diamond-S Farm

A GREEN tract of far-stretching acres in which animals,—wild animals—will have the right of way, is the latest dream of W. N. Selig, which has come to pass. The permanent home of the jungle beasts is already being made ready. The accompaniment will be the jingle of more than one hundred thousand dollars. The location is the vicinity of Los Angeles, Cal., which will add to the name and fame of the wonder city.

With him in the venture of forming the world's greatest collection of wild animals, Mr. Selig has chosen Otto Breitkreitz, famed as probably the world's greatest animal trainer and breeder. "Big Otto," he is called, and "Big Otto," he is known to all showmen. He is king in his particular line of work. He is big in stature, weighing three hundred and fifty pounds, and is big in heart and policy. He formerly owned and conducted shows in which wild animals were the chief attraction, and has to his credit the training and breeding of the animals used in the majority of American shows. He has retired from the show business, however, and devotes himself to just the rearing and training of animals which, to him, are pets, but to outsiders, are just brutes.

For years "Big Otto" has been in charge of the Selig wild animals. He is the genius of the farm where they are at present, in the city of Los Angeles. Here the big trainer, his family, his employees and their families, have

Some of the Guests at the Farm

His Majesty the King.

The Animal Quarters from the Grounds.

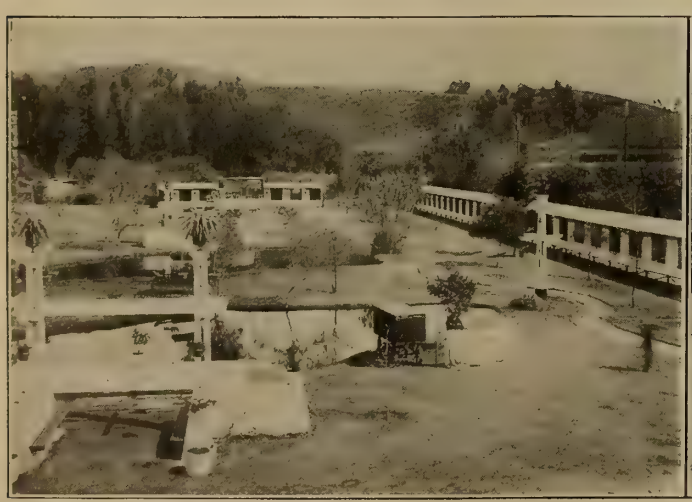
Front or Outside View of the Cages.

their homes. They are pretty little cottages with wide verandas on which baby lions and tiny leopards play. Lion kittens which, having been deserted by their own mother, were adopted by a dog and thus fondly cared for, have been the pets at Foreman Sanders' cottage for the last several weeks. They consider themselves in duty bound to keep at the heels of Mrs. Sanders and when that busy housewife thoughtlessly goes beyond their range, she is reprimanded for her violation of the cub speed law, by a heart-rending series of meows, for all the world like those of protesting kittens. A baby leopard, beautiful in the markings of its velvety coat, is the cage companion of the cubs.

The jungle wilds of all the world have furnished the specimens of which the Selig farm already boasts and which, in its present consignment, is the biggest and most complete of any individual picture company; and the same jungle wilds will be visited for future additions to the without-the-city-limits tract, to be sacred to bears, tigers, elephants, pumas, camels, hyenas, horses, mules, monkeys, ponies, wolves, dogs, wild goats, jaguars, sacred cattle, raccoons, guinea-pigs, ant-eaters, parrots, geese, ducks and various hybrids.

A recent photograph-day at the animal farm put most of the animals on their good behaviour. "Kitty," the puma, however, wasn't inclined to be good even with the incentive of company present. Olga, the adopted daughter of "Big Otto," and who is professionally known as the Princess Cecelia, entered the cage wherein the puma was housed and was forcibly greeted by the occupant, which sprung at her and, before two attendants could come to the rescue, had torn her tailored suit almost to pieces. Three times the puma renewed the attack on the girl and each time the force of her whip drove him back. When help came, she had driven the animal into an adjoining compartment of the cage.

The remainder of the farm specimens, though, were quite agreeable to the suggestion of being photographed. The dog-wolf stood erect and looked into the face of the camera; lion cubs, eight months old, stood side by side and calmly awaited the momentous click; the fierce laughing hyena pointed its ears and showed all its teeth; the sacred ox nibbled amiably at a proffered delicacy; the jaguars rolled over and stretched themselves and one allowed Miss Olga to recline against him and fondle his ears; Duke, the great African lion, selected a pose which showed to best advantage, his massive head and mane, and Toddles responded to Miss Olga's voice and obediently stood with uplifted fore-leg and trunk until the photographer had finished.



The Pool in the Grounds, Also the Totem Pole.

The Training Stage for Animals.

More of the Cages.

Toddles is a big fellow, despite his name, and is a faithful actor in whatever part he is cast. His meagre requirement is two bales of hay, daily. Toddles was the star performer in the film, "Lost in the Jungle," in which, during his wanderings through the forest, he found the heroine lying exhausted on the ground and, kneeling, he lifted her to his back and thus bore her to safety. While not acting he stands patiently day after day, chained to a tree, appreciative of meal times, and the fragmentary conversation of the keepers.

The lion, Duke, who weighs six hundred and fifty pounds, is said to be the largest in captivity, and is a splendid beast. He is the father of several dozen cubs which vary in age from four weeks to eight months. Many of the animals answer when called by name.

The proposition of the keep of the farm's wild inhabitants is a big one. For the carnivorous ones, two horses are slaughtered daily as the meat has been found to be preferable to beef. For the young or sick creatures, ducks, geese and rabbits are raised as food.

The animals are divided into groups, there being five trainers and each trainer has his own particular set of animals which obey him implicitly.

The enlarged animal farm, soon to become a reality, was sought for by San Diego. But the house of Selig is partial to Los Angles on account of its large plant already near there; so the Los Angeles neighborhood it is to be.

"Forest Rose" by Thanhouser

Friday, November 29, has been selected by the Thanhouser Company as the release date of its "Forest Rose," in two reels. It is stated that the New Rochelle producing firm has made a stirring picture from Emerson Bennett's story of early days in the great West, and that the Indian and pioneer life of the period has been accurately reproduced. A large company spent a week and a half in the mountains making the subject. The principals of the company were Marguerite Snow, Jean Darnell, James Cruze, William Russell, Fred Vroom, David Thompson, Harry Markes, and of the juveniles the "Thanhouser Kid," the "Kidlet" and Leland Benham.

The big situation of the subject is, as any who have read the original story may remember, where the "Forest Rose" aids Wetzel and Albert to outwit the Indians who are on their trail, and reach the fort in safety. The whole story is replete with situations that thrill, and the feature should add zest to any program.

The American Film Manufacturing Company has changed its release days from Monday, Wednesday and Thursday to Monday, Thursday and Saturday. The new order went into effect in November's first week.

View of the Animal Yard or Enclosure.

Method of Removing Animals from the Enclosure.

"A Man Among Men." Copyright 1912, Selig Polyscope Co.

A Film Study of Street Conditions

At the Cities Exposition held recently in Duesseldorf, Germany, the perils of street traffic were illustrated in a convincing manner by means of kinematographic pictures made by the Duesseldorf Street Railway Company. Everybody knows that it is dangerous to board or to alight from a moving car. Statistics show that nearly fifty per cent of all street railway casualties are due to this foolish practice. One film showed a woman alighting from a slowly-moving car in the usual careless manner and coming to grief in consequence. In contrast was exhibited a film bearing the device "The Left Hand on the Left Handle," and showing a woman alighting properly and safely. A third film illustrates the danger which a person walking, driving or cycling behind a car incurs by shifting to the other track without assuring himself that his new course is clear. The film shows a bicyclist turning to the left from behind a car and colliding with an automobile moving in the opposite direction. Another film illustrates the notorious bad habit of truckmen and hackmen, who persist in obstructing the tracks in defiance of the warning gongs and whistles of overtaking trolley cars. This obstructive policy of drivers should be combated by energetic measures. It is intolerable and absurd that thousands of persons should be delayed daily in this age of haste by the selfish obstinacy of a few drivers. The time-saving and other advantages of the new type of street car, in which the exit is separate from the entrance, are also shown by comparative kinematographic studies.

The Selig Parrot Gives Advice

While the Selig western company was producing a picture entitled "Object Matrimony," recently, the producer had occasion to use a talkative parrot in some of the scenes. Miss Myrtle Stedman, playing the part of an eccentric old maid, was supposed to fall violently in love with a young cowboy. The cowboy, in his efforts to escape from the old maid's clutches, placed her and her parrot in his single seated rig and started to drive at a break neck speed for his ranch. As the buggy rounded a sharp turn and came into full view of the camera with Miss Stedman clinging madly to the neck of the cowboy, the producer and other members of the company, watching the scene, were suddenly convulsed with laughter. The parrot had inspired the mirth by shrieking at the top of his squeaky voice, the advice, "Cut it out, you dam fools,—cut it out!"

Railroad Teaches Firing by Pictures

A moving picture show, operated by the Union Pacific railroad in the local yards, was the Mecca of employees of that road in Omaha, recently. Model methods of firing locomotives are shown by the films, which show pictures taken by the educational department. Good and bad practices are illustrated side by side, and firemen are expected to glean knowledge by the comparison. The moving picture car has been traveling over the Harriman system and with excellent results, according to officials.

Sans Grease Paint and Wig

by Mabel Condon

Francis Xavier Bushman.

FOR goodness sake, where was everybody?

Mr. Steck didn't know, but for the honor of the Essanay company, he tried awfully hard to find out by serenading long and vociferously outside various dressing-room doors. No answer forthcoming, he left me standing in the middle of space with the injunction to "wait." I did; first on one foot, then on the other. Years came and went, but they brought no Mr. Steck.

A long, thin man in knee breeches and a red-striped blouse glided past me and I removed myself to the top of a trunk where I could keep out of the way, swing one foot to keep myself company, and wonder where in the world Francis Xavier Bushman was, anyway?

The red-striped gentleman, followed by a monk, paraded back and through a doorway and along about New Year's, 1915, Mr. Steck hove in sight with the joyful tidings that he had located Mr. Bushman; so I slid off the trunk. Mr. Steck knocked at the door of the only dressing-room he had neglected to serenade, and there stood Mr. Bushman.

He was in the act of putting on his cuffs, but let them dangle while he shook hands and invited me to be seated. The cuffs safely adjusted, the wearer took the only other chair the long, narrow little room afforded and then he asked that awful question, "What do you want me to tell you?" And I made the usual awful reply, "O, about whether you like motion picture acting better than the legitimate, and whether you're married, and—everything."

He told me all of that, and as he talked with his mouth, his hands, his eyes, his eye-brows and pivoted from the edge of his chair to its very furthest inch, I tried to find a resemblance between the speaker and some of the pictures I had seen of him. But I couldn't, for he is so much better and younger looking than any likeness of him I had ever seen.

He is full of life and motion; his mouth turns up at the corners because he laughs so much and his eyes are brightly blue and shining because they are full of smiles. His hair is glossy and wavy and is the almost-brunette kind that doesn't get itself all mussed up but stays just the way that its owner puts it and that all the girls are crazy about.

"Of course, now, I'm all enthusiasm for film acting," Mr. Bushman was saying as my gaze descended from his shiny head. "I like the out-door life it gives me, the horseback rides, the tramps through the woods, the time for my gymnasium, the association with the pleasant people here, the year's fifty-two weeks of work, and, most of all, the fact of playing to millions of people yearly. Why, I've made thousands of friends I never could have reached on the legitimate stage. I like to think that people like me, and nothing pleases me more than to hear that they do."

"Letters?" I suggested.

"Yes, stacks of them."

"Answer them all?"

"Every one."

I sat back, prepared for the worst. It came. "See those photographs?" as he pointed to a string of girl pictures on the mantel—or dresser, as he called it. Yes, I saw them. "Well, they all came from admirers of my work. Each means that I have made a friend, and I'm proud to have received them. That's why I answer every letter sent me; I think that if the writers like my work well enough to tell me about it, I ought to take time to acknowledge their appreciation. I like to get their letters; everybody does. If anybody says he doesn't, why, he is not telling the truth."

Mr. Bushman was very much in earnest. I sneaked my pencil and made a note of the fact. He resumed, "It is natural for one to like to receive compliments, but it is caddish to get the swellhead about them."

"Not caddish," my pencil recorded in the secrecy of my handbag.

"If there is any criticism to be made about my work, I want to hear it."

"How about the director's remarks?" I wanted to know.

"Oh, I don't pay any attention to him—not while I'm working," he supplemented. "The first time I played, the way the director kept bawling at me through that megaphone made me think I was doing it all wrong. I found that I wasn't and after that I just worked right ahead, keeping the preliminary suggestions of the director in mind and doing the rest of the interpretation as I saw it. For"—and I took this verbatim—"the director can give you the business, but you have to put the personal touches in your role yourself. That's what makes your acting yours. See?" I saw. "My big desire is to put on my own scenarios and I want to accomplish it sometime soon.

"But I still have a warm spot in my heart for the legitimate," and the fervor with which Mr. Bushman's right hand located the upper left pocket of his coat, as he leaned forward and smiled a big smile, could leave nobody in doubt as to that. "I miss the lights, the music, the faces of the people. They are the inspiration the legitimate actor has. The first time I looked in the face of the camera and acted, I felt foolish. But nothing short of a Belasco contract could tempt me from the film world now. Lucky Mary Pickford! Belasco has signed her for next season, and motion pictures will lose one of their best actresses."

"What a shame! I just love Mary."

"So do I, though I've never seen her except in pictures. But she appeals to me as a delicious baby that I'd like to take a big bite out of." And Mr. Bushman's pantomine of taking a big bite out of little Mary Pickford was so funny that the laughs which followed would have reassured even the most timid eavesdropper.

"Doesn't the absence of lines in picture acting make it difficult for you?" I questioned when we had satisfactorily disposed of Mary Pickford.

"Well, it would; only I insist on lines. You have to consider that part of your audience will comprise lip-readers, and they know in a minute what the people in the picture are saying. You know"—but I didn't, it was news to me—"that there was so much profanity used by actors that the lip-readers made an awful complaint and so it has been practically eliminated.

"For instance, instead of one man's coming in and saying to another, 'Can nothing save the old homestead?' he'd probably extend the greeting, 'Hello, there, you blankety-blank old scout! How'd you like to have a drink about now?' And just then, as though in answer to a call, Howard Missimer, in high silk tile and frock coat, sought entrance with the quest of a silver mounted revolver as an excuse. Mr. Bushman could give him but an ugly black one, so Mr. Missimer took his disappointed fastidiousness elsewhere.

Reference to a picture of two athletes on the spaceless wall brought forth the information that Mr. Bushman had been the model for the figures and that for five years he had posed for every sculptor and painter of note in the east. At one time, he confided, he had thought of becoming a sculptor himself, and so "sculped" for an entire year with Isadore Konti. But the stage, which had known him since he was nine years old, called him back, and he went.

And how old do you suppose Mr. Bushman is? Twenty-nine, and unmarried. Perhaps, though, he wouldn't tell if he were, because he believes that the fact of an actor's being married hurts his popularity. He thinks that about Maurice Costello. Most of Mr. Bushman's pictures make him look much older than he is, so he said he'd give me his very best and newest one, and he did—one for the office and one, nicely autographed, for myself.

Norfolk, Virginia, that's where Mr. Bushman was born, is awfully proud of Francis Xavier, and "Bushman night" is a big feature there. Francis Xavier loves Norfolk, of course, for Bushmans have lived there for three hundred years, and he kind of feels that he owns some stock in the city.

"And maybe Norfolk wouldn't be tickled to death to donate some to him—just for the sake of bragging about it," I guessed as I left Mr. Bushman to take off his eyebrow make-up.

The Cinematograph in German Schools

The German Ministry of Education proposes to introduce the use of the cinematograph in various courses at institutions of higher education. Films for courses in anatomy, biology and bacteriology are already available in Germany. A leading philanthropist has presented two fully equipped moving-picture machines to the schools of Berlin, one of which is to be used in the higher normal schools and the other in the high schools.

Napoleon Commanding His Army. From the Kleine-Cines Feature "At Napoleon's Command."

On the Outside Looking In

By the Goat Man

TONGUE-TIED integrity never lugged anybody very far. I know some film men who can't look you in the eye. I know others who are afraid to serve you in their own interests. Take "Motography's Hand Book and Film Record," for example. It is now being distributed to every film man in North America. It lists all the films of all the makers—the product of an entire year. It is an eighty-four page booklet, and it is free for the asking. We know that this is a useful and necessary work. The demand for it is constant. Country exhibitors tell us it is the only convenient thing they have to check their service. Manufacturers use it to trace titles; scenario writers want it to help them determine upon new subjects. We have had telegraphic requests for the book. Some of the city exhibitors use it to keep tab on the stuff their competitors are showing. There are many substantial ways that the "Film Record" serves the trade. And yet the manufacturer, some of him, turns a deaf ear to our appeals for co-operation in making this book. They fear that the doing of this favor for us—checking up their own record—would place them under some obligation. It would be quite the contrary. When you get your copy of the "Film Record," be sure to observe who helped in the revision. When you see every length given, you will know that that manufacturer "came through" with his corrections—that he was big and broad enough to help himself. When you see the right hand column of the page putting on a raw-edged expression, you will understand that some more of our good stationery was filed in the waste-paper basket! In the years to come, these details will all be remedied. Men who are now "busy in the head" will look back upon these mute pages with a trace of shame in their face as they shove their shrunken fingers through their gray locks. I want to repeat that tongue-tied integrity isn't worth very much. It pays to tote fair. It is sad to have to apologize when you do your best.

* * *

C. Lang Cobb has quit his job—he is not with Reliance; he spent their gold,* so I am told, and now he is looking for another connection.

* * *

King Baggot is getting along with his Screen Club, if all the reports are true. Merely as a matter of record, I cheerfully give space to his life class. Paste it in your hat: Both Kessels—Charley and Ad; Bill Bechtel; Pat Powers; J. V. Ritchey; Bill Steiner; Carl Laemmle; J. S. Dawley; Hector Dion; Charlie Baumann; C. J. Williams; Herb Miles; G. M. Anderson; Ed O'Connor and Mark Dintenfass.

"Jock's Word," November 25. Copyright 1912, American Film Mfg. Co.

* * *

I have been asked why I ripped up a certain film two weeks ago. The answer is the easiest thing I know. That film had it coming to it. If I ever see another that approaches it half way—no matter who turns it loose—me for my pot of vitriol. There is no excuse for such rough work nowadays. Manufacturers of films have no right to inflict bad subjects upon an unsuspecting public. The film I saw was awful. I couldn't help saying so. I am sorry I said so little, but words failed me. If I could

*That souvenir stuff he scattered around the conventions. Billy for a baby cutting teeth.

"The Lost Inheritance." Copyright 1912, Selig Polyscope Co.

find other films of like kind, I would always have something to write about.

* * *

Speaking of quality films, I guess I will have plenty of backing when I say that they are getting better. There are more scenarios than ever before and the bugs are getting their work down to a fine point. Ask any director. The directors all agree that the scenario is the real foundation for the reel.

* * *

Men who buck human nature, buck themselves. I am reasonably sure that I have served my journalistic apprenticeship in the film business. I have been at it for four years. I am deeply interested in the game. My business isn't selfishly my very own business. My interest is in other men's businesses. I have a selfish interest in wanting these men to succeed. Film men are prospering. I know that nothing is so sure as evolution, and nothing quite so slow. Four years' experience is enough to prove this. I am constantly looking forward to something quite substantial for myself. I am getting closer up to the men worth while. I am making a place for myself by playing square. Slowly but surely every obstacle is being overcome. The goat must have his fodder and he will get it. The getting will be better as I go along. I know, because I've been going over my subscription ledger!

* * *

Twenty-five dollars seemed to be the stumbling block to a Chicago Screen Club. Oh, very well. Some of these fine days we'll start something at a hundred. Who should worry?

* * *

The newest of kinks in this big kinky mess that bothers me greatly, I'm here to confess, is the passing of Freuler—a bully good scout—who was anchored for keeps before he blew out. Loan me a handkerchief, please, while I cry! They've left a good Indian out there to die—a man who has boosted and plugged right along in a game that is far from being a song. I'm fussing with this thing far into the night; I wonder if everything doing is right; I'm blinded and battered and bleeding and sore. What's the matter with Freuler; why didn't he score? I've wanted the good ones to rally around to keep the old ship from going aground. I've counted on Freuler as one of the crew to leaven the loaf and season the stew. Perhaps he will fool me and take a new tack and meet me a-smiling, upon his way back. Whatever's the matter, I'll make a loose bet we haven't lost Freuler, already, not yet. But I'm crazy to get it—a new, modern map, that'll show we are through with all the clap-trap. A map that is warranted never to tear and one that will keep me from pawing the air.

* * *

Wouldn't it be great, if all of us exhibitors were doing business in our own little restricted zones, where we could each have the pick of our own exclusive programs at about thirty-seven cents a week? How easy it is to dream! But there is something in the zone theory of operating—something that the exhibitor himself should undertake to solve. An exhibitor who has fought his

way into the good graces of his neighborhood and won his prestige and patronage by the hardest kind of work, day in and day out, week in and week out, year in and year out, including the nights and Sundays, should not be made to suffer the ill effects of a split program. There should be substantial reward for his energies and there is no better solution for it than the zone theory. Get into this, you fellows and don't waste time.

* * *

The affairs of the Motion Picture Exhibitors' League are very satisfactory. The organization grows. There is no let up. I see that the tall, curly-headed blonde president is calling four more state conventions. Nebraska is about the limit of the lot. The exhibitors out there play all their music in the lobby. They have big houses and never know when to stop showing reels. If there was time enough in an evening, they would fall for twenty reels—all for a nickel. When President Neff goes to Nebraska, he should take a club and leave all his spread eagle dope at home. Nebraska needs splints instead of superlatives.

* * *

They are whispering it low in the dark places that Charlie Hite and this Christmas star film of his are inseparable.

* * *

When a producer gets married he makes a permanent engagement with his leading lady. What did they say when Edna Fisher hooked Rollin Sturgeon? Some regular little fisher maiden, I take it.

Los Angeles is threatened with a Screen Club and I'm sure it will take. As a film center, Los Angeles looms large. Why, they even pinch the crooked promoters out there and that means they've got 'em to spare. H. J. Brand and Fred Osborne were arrested, not long ago, for alleged swindling in their zeal, to form a moving picture company. Think of it!

Riley Chamberlain.

Marie Eline.

Appearing in Thanhouser Films.

* * *

Now that election is over, let's all get down to four more years of good film business. That's our concern, after all.

"The Saint and the Siwash." Copyright 1912, Selig Polyscope Co.

Otis Skinner Professes Faith in Camera

Otis Skinner, the eminent actor, now playing a prolonged engagement in the Arabian Nights spectacle "Kismet" at the Illinois Theater, Chicago, was an enthusiastic spectator at the Selig Chicago Plant last week. Mr. Skinner was the personal guest of W. N. Selig, president of the company. In Mr. Skinner's party were his business manager and his stage director. The party spent all morning at the plant watching the many interesting intricacies of motion picture production. Mr. Skinner was especially enthusiastic over a scene being then produced by Oscar Eagle, whom he has known for some time. Before leaving Mr. Skinner stated that in his opinion, "the motion picture was destined to make as wonderful an advancement in the future as it has in the past."

Pictures for Mayors' Convention

Efforts are being made to use motion pictures as a feature of the annual meeting of mayors and other city officials. The first was held in Walla Walla, Wash., October 24 and 25, under the direction of the newly organized League of Pacific Northwest Municipalities. Secretary Charles G. Haines, professor of political science, in Whitman College made an effort to secure all of the health and civic films possible.

Settle Sunday Picture Show Question

The question of permitting motion picture shows to open on Sunday was settled at Ashland, O., by the passage of Ordinance No. 40, which prohibits the opening of these places of amusement on Sunday, and provides a fine for the violation of the ordinance of from $25 to $100. The ordinance received yea votes of all the councilmen. The question was not debated and was settled in ten minutes' time.

Vigilant as to Shows' Minor Attendants

City Clerk Monaghan of Lackawanna, N. Y., advertised an addition to the city ordinances, which provides that no person under the age of 16 years shall be permitted to attend any moving picture show or exhibition unless accompanied by his or her parent or guardian. This provision was presented to the common council by Corporation Counsel Short and were to become part of the city ordinances after it had been advertised three times.

Poster Design by American

The American Film Manufacturing Company is placing on the market a three-sheet panel poster as an aid to the exhibitor in advertising "Flying A" films. It is in the form of an elaborate and ornate frame, with the center panel just the right size for the regular one-sheet poster. Altogether it makes a very attractive piece of publicity.

"Bludsoe's Dilemma," December 7. Copyright 1912, American Film Mfg. Co.

Others Interested in Motor Drive

Our article on "Motor Driven Projectors Made Safe," in the last number neglected to mention the fact that John McFeely and Luther Schaefer are entitled to credit in the designing of the system. The original patent on the electrical part of the equipment was issued to Mr. McFeely, while Mr. Schaefer did considerable toward perfecting it.

American Film Manufacturing Company announces that it will very shortly release split reel comedies. This line of subjects has been given most careful consideration and the results secured are highly pleasing and will no doubt add considerably to the exclusive variety now being offered by this company.

Motion Picture Possibilities

By H. Bedford Jones*

THAT is a great word, a wonderful word: "Possibilities!" It contains all the essence of dream-stuff, all the lure of the unachieved and unthought-of things that never were. I do not know that moving pictures are the greatest things in the world today; but I do know that by applying to them this one word they easily seem to become the greatest things in the world tomorrow.

The moving picture business is yet in its childhood. Like all healthy children, it will have a hard time going to the bad. It contains elements both of good and evil, but in this case the good elements—which stand for companies—are so aggressive, broad-minded, receptive, that their power is fast becoming absolute over the child. In pictures—and substantial ones, too, not cigar ashes. Take advertising. Here is an auditorium, a joint advertising medium where admittance is free. You may see here anything from views of summer and winter resorts or publicity seeking municipalities to views showing how a cement house is poured into shape. You may see your pears or pickles processed, from the soil to the bottle. You may see your underwear evolved from the sheep's back or the cotton field to the box. You may see the latest fiction or the world's greatest newspapers grow from proof sheet to final condition. You may see almost anything the advertisers want you to see—but there will be a pure-film inspector insuring against the reels being doctored.

"For Her Own Country," November 28. Copyright 1912, American Film Mfg. Co.

the sense of quantity, there are more possibilities in a very bad child; in the sense of quality, there are more in a very good child—if he be not too good! We can all get along very comfortably with a slight admixture of the bad; it keeps us well balanced and prevents us getting over-lazy, as it were.

What of possibilities? So much, that we can only glimpse the outer edge. There is always a horizon beyond our reach. Some men who search for possibilities are like Ol' Bob Warde. They show you a magnificent plate-glass cabinet, point to a bushel basket within, and to a second. Then, with solemn tones and awe-filled faces, they say: "This is the largest and most wonderful collection of cigar-ashes in the world!"

It is not hard to imagine the possibilities of motion

Take education. Not the education of the schools, but the higher, greater education of life. Here is a building devoted to immigrants, from all quarters of Mother Earth. In this Government building they may see how to govern themselves under new conditions; how to come into the world, get married, and die in strict accordance with the laws. Here they may be warned of traps and pitfalls, of gold bricks and labor agencies, of loan sharks and penitentiaries.

Even today picture shows are being used in the penitentiaries, by the way. Their influence is staggering, when the moral is not made too obvious, and the opportunity for character building is tremendous. After all, is this not the real mission of the motion picture in this world of ours? All character building is education—although it is equally true that all education is not character building—and education covers a multitude of

*Chicago Press Club Prize-Winning Article, Selig Contest. Copyright 1912, by Selig Polyscope Company.

"The Stain," Essanay.

things. Being educated really consists in making over all that one sees and hears into part of oneself. That does not mean the adoption of a general ball-bearing view of life, by any means; least educated of all men is he who hitches his trolley to the line of least resistance.

"Possibilities!" There is a dangerous allurement in that word. Somewhere under that fascinating rainbow lies a pot of gold for him who can temper his imagination with realities. What could not Jules Verne have done with the motion picture to work on and with? But there is no lack of prophets in Israel; we do not need the Jules Verne type, and we do need the Edison type. It is easy to leave your brain with the world, like Verne, and it is easy to leave your hands with the world, like the man working in the street; but it is hard to leave both brains and hands, as Edison will do. The man who can do this thing will find no lack of opportunity in the picture field.

Come down to concrete facts—give a specific instance? Very well. The first that comes to mind is a chance that is open today. Many people of culture and some of no culture whatever have a passion for oriental rugs. They know little about rugs, of course, and that is why they have a passion for them. As they come to know more, the passion becomes a love. Well, give lectures, private lectures, on oriental rugs. Use colored pictures—motion pictures, mind—showing the making of a genuine Shiraz or Saruk, showing the Ghiordes and Senna knots, showing the general designs; showing, in a word, the thousand and one minutiae that appeal to rug devotees.

But, you argue, that is not leaving both brains and hands with the world; that is merely making money hand over fist. You are quite right. But if I knew how to do this bigger thing, if I were able to leave with the world my own brains and my own hands, I would be doing it instead of talking about it.

If, today, some producer were to stumble across a film showing the old buildings, costumes, and plain every day life in the streets of Washington forty years ago, we would flock as eagerly to see it as we do now to see a farcical comic picture. A hundred years hence the people of tomorrow will hear the embalmed voices of Nordica, Caruso, and the rest. Why should they not witness our daily life? Not that it is anything to be proud of, but it might at least be instructive. Why should not the state archives contain sealed reels to be given to the public at specified periods by the government? The art of Bernhardt, Beerbohm Tree, Dusé, is being preserved in motion pictures, but is it being logically preserved?

"Possibilities" is as risky a word to use as "socialism"; both are firmly believed in by a great many people and openly professed by a very few. Whether or no the mission of the moving picture be education, in the broadest sense of the word, remains to be seen. Not "higher" education, though; for to admit that there is such a thing tacitly implies that there is a "lower" education, which is impossible. Education is largely a matter of personal experience, applied. Those who cannot go to seek this experience must have it brought to them, and this, I affirm, is the business of the moving picture, and

of nothing else. Books cannot do it. Only a writer of great genius can "present a picture" and writers of great genius are as rare as lilies of the field, in this country of ours.

On the other hand, we must remember that education cannot be an obvious, straight from the shoulder thing, especially when it is to be brought about by motion pictures. It must be suggestive; a brutally frank education is only repulsive. It must be compelling, powerful, but in an extremely subtle way. We all are perfectly willing to be educated, just so long as we do not know that we are being educated.

"But," you argue, "films of that nature would lead nowhere! To have power, a moving picture must be brutally frank! The system you propose would not come to anything. It doesn't bring you anywhere!"

For the matter of that, neither does the "Ode to a Grecian Urn," nor the Symphony Pathetique. The scent of a violet does not bring you anywhere, nor does the Dance of the Nymphs. Nevertheless, Keats and Tschaikowsky and Corot were men who left both brains and hands with the world. They were educators, being creators. And who is more of a creator than the producer of the moving picture? So much for your argument.

We lose half of the force of history and all of its lessons through having to read of it in books, through having it dinned into us day in and day out, until we curse it and shun it forever after. Personally, instead of having to stumble through a mass of text and notes. I would much prefer—in fact, would like nothing better than to see the actual scene in the Senate House, see honest old Chick-pea thunder forth his *"Quo usque tandem, oh Catilina, nostra patientia abutere?"* and all the rest of it down to the last scene among the northern hills where the stolen eagle reeled into ruin. It would be a tremendous object-lesson to our anarchistically inclined youth—as well as to our ditto foreign population!

Still, I admit that this is hardly a possibility, except as applied to and by our boards of education. For all I know, the Selig people may be getting out the Cicero-Catiline debate now. Someone once said that people repent of their sins because they did not enjoy them as much as they expected to. Whether the said people enjoy their repentance or not, I do not know; I do know that this remark hits the keynote of education, and perhaps comes close to that of religion.

The danger to America lies in her battle-cry, "Getting a living is living!" That is what is thundered out on all sides of us today. As long as we know it is false, there is no harm done. When we come to believe it, danger threatens, for then we cease to believe in anything at all. Is it a far cry from moving pictures to slogans? I am not so sure of it! Once let this battle-cry of business thunder tacitly forth through our motion pictures, as it is tempted to do, and we are lost. This because the motion picture is the greatest power in the country today.

Yes, greater even than our much-vaunted newspaper. We go to our newspapers for the news, and we believe possibly half of what we read. But we go to our theaters for amusement, and believe all we see—without knowing it. The lesson taught by the pictures, whether for good or evil, is one of auto-suggestion pure and simple. That is the responsibility resting on the shoulders of the picture producer, and he is responsible to the future alone. Today is built on the ruins of yesterday.

And in any case, little enough of our education is gained from books. We seldom read, and when we do, we prefer a "Diamond Dick." If the Diamond Dicks can educate us through amusing us, so much the better for us. If we succeed in keeping a love for reading in spite of our school and college course, the struggle for existence and need of more practical education drives it out of us. But, and a very large but it is, we are all and

"The Hidden Treasure," November 30. Copyright 1912, American Film Mfg. Co.

always children enough to love pictures. From the farmer's green plush album to the tourist's collection of foreign postals, the trait shows everywhere. It is at once our curse and our blessing, according as we use it or abuse it.

The value—by which I do not mean the commercial value—of a motion picture lies in the ideals which it expresses. The great motion picture is that which shows us how to get into touch with our ideals, every day in the year. That is a large theme, but it would grip life at more points and control our minds more than any other. It would be an Open Sesame to the ideal. Best of all, we would enjoy seeing it over and over again.

That is the test of a motion picture, as it is the test of a book or a picture or a symphony. What is evident and patent we tire of at once. What is imaginative, appealing, subtle, suggestive, we never tire of. There are few moving pictures today which we care to see more than once. That is why the film people have to turn out from three to seven new ones per week. We do not find new suggestions, new ideas, new turns of thought in them with each repetition, as we do with the Ninth Symphony, for example. Yet there is no reason why we should not. And we do with a few, a very few.

"Possibilities!" Do you see any in all this? Or do you, after all, view the rainbow with a skeptic's eye? To me, a really good moving picture is like some great musician. He is not a mere man making a tune to amuse people with. The great musician is he who sings the most themes together in his playing. He blends the notes of his instrument, the heart of his audience. And the very soul of the composer into one. The blending produces a message that goes home to his audience. And the effect of this blending is what we call art. No one, specific, tangible thing is art—merely a surge of feeling, an ideal, an inspiration that is nameless and therefore all the more powerful. And this, it seems to me, is the possibility of the moving picture.

Feature Child Riders in Films

Marshall Stedman has just finished the production of a series of thrilling western subjects featuring a small boy eleven years of age. One of the pictures will be entitled "Roderick's Ride." In this production the boy rode seven different horses and all of them at a tremendous rate of speed, making some truly wonderful flying dismounts. The lad is claimed to be the world's youngest daredevil horseback rider. He rode a total of over twenty miles during the making of the different scenes. In another picture entitled "A Little Hero," a professional child rider four years of age is used in many of the scenes.

Madame Andre Presented to Napoleon. From the Kleine-Cines Feature "At Napoleon's Command."

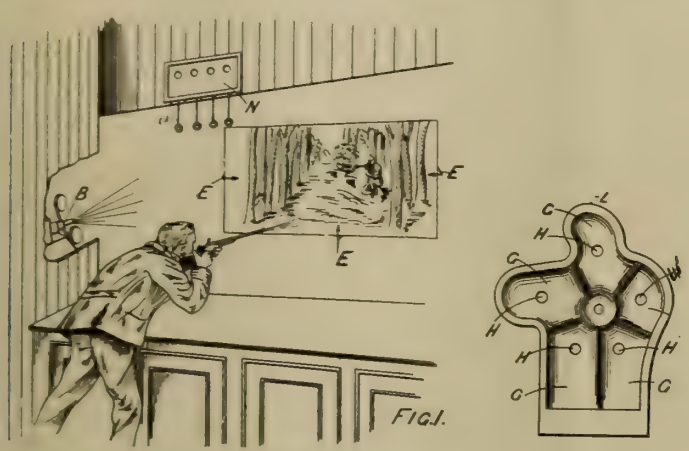
Recent Patents in Motography

By David S. Hulfish

UNITED STATES Patent No. 1,035,811. Shooting Range for Rifle and Revolver Practice. James Paterson, London, England. Filed February 8, 1912.

The invention relates to ranges for shooting practice in which a kinematograph picture forms the object to be fired at. It refers particularly to the provision of a traveling metal target arranged behind or as a part of the picture screen, and to the provision of hit recording devices for announcing when the moving target has been struck by a marksman's bullet.

In the illustrations which have been chosen to accompany this review Fig. 1 represents the interior of a shooting gallery equipped with Mr. Paterson's improved motion picture target. The arrangement of the picture



1,035,811.

screen *E* and the projecting lantern *B* are clearly shown, as well as the annunciator *N*. Fig. 4 shows the actual target upon which the bullets of the rifleman strike. In Fig. 4 each of the sections *G* is cupped and an electrical contact device is placed at *H* at the bottom of the cup. It is not necessary to strike the exact center of any area to ring the bell or record the shot in any way, but merely to strike within the designated area.

At *N* in Fig. 1 is shown an annunciator which indicates the result of each shot, the target of Fig. 4 being connected electrically with the annunciator *N* of Fig. 1.

Motion picture targets or targets combining kinematograph with other devices to obtain a moving object which may be fired upon, have been described and patented heretofore. The present invention refers to the combination with such a target of means for causing the shot recording mechanism to keep in motion and to keep in register the moving image of the kinematograph projection.

To obtain the movement, the recording target of Fig. 4 is connected to wires or cords which are passed around suitably arranged pulleys and are led to the firing point or to the kinematograph projection point, where they are operated from a hand wheel by an attendant. As a means of indicating that the moving tarket is in register with the picture, the target is provided with indicator points shown near the letters *E, E, E,* of Fig. 1, and it is the duty of the attendant to keep the indicator points in register with the kinematograph image.

There are two claims in the patent, and in the second claim the invention is described as follows:

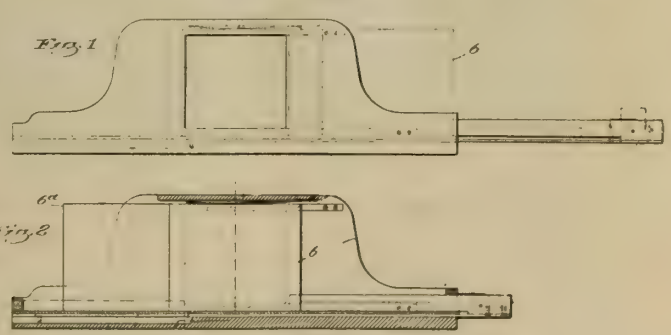
2. Shooting rangers for rifle and revolver practice comprising in combination, a kinematograph lantern and screen; a metal target of the form of the object to be fired at and having its face recessed—the dished sides of the recesses converging to centers in which are mounted movable bolts for completing by contact electric circuits with an indicating device at the firing point; means for moving the said metal target synchronously with the moving object to be fired at; means for indicating when the target is in register with the moving object; and an indicating device at the firing point operated electrically from the target and indicating by step by step revolving recording dials when a hit is made and the full total of such hits made.

No. 1,035,872. Slide Carrier for Projection Apparatus. Emory W. Goodrich, Somerville, Mass. Filed February 23, 1909.

The slide carrier which is now commonly employed is in the form of a frame having a movable holder provided with two slide-receiving pockets and adapted to slide back and forth in the frame to bring either pocket in alignment with the aperture through the frame. The holders above referred to are usually adapted to receive one size only of slide or transparency, and if at any time during the use of a projection apparatus it is necessary or desirable to exhibit slides or transparencies of different sizes, it is necessary to remove entirely the holder and substitute therefor another holder having pockets of the correct size to receive the desired transparency.

The objects of this invention are to provide a novel slide carrier in which slides of a variety of sizes can be used without changing any of the parts and which permits all of the slides to be inserted into the carrier from the side adjacent the operator, and which is so constructed that slides of different sizes and thicknesses will all be properly centered and positioned in the carrier.

In Mr. Goodrich's improved slide carrier there is



1,035,872.

but a single pocket for the slide, as is shown on the illustration. There is a pushing rod which will push the first slide into the exhibiting pocket of the slide carrier, and when withdrawn will leave the slide in that position to be projected upon the picture screen. The second slide now is dropped into position on the pushing rod and when pushed into the exhibiting pocket will itself push the prior slide out of the exhibiting pocket to a point where it may be lifted by the operator's hand and restored to the slide box.

The general appearance of the improved slide carrier is shown in the figures, in which Fig. 1 shows the push-

ing rod withdrawn with the transparent slide *6* in place ready to be pushed into the pocket for projection, and in which Fig. 2 shows the pushing pushed in, the slide *6* now being in position for projection, and the prior slide *6a* being in position for removal.

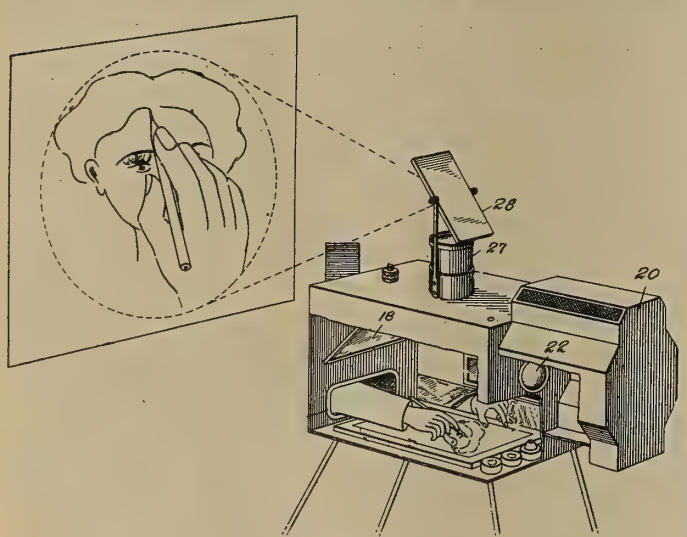
In the illustration which assists in describing this patent there is shown the apparatus in operation with an artist's hand sketching a lady's face, the sketch being made within the projecting cabinet and being projected upon the picture screen line by line as the sketch is made. (That the hand within the sketching cabinet contains six fingers including the thumb, while the hand projected upon the screen contains but the usual five, probably is not a feature of the invention and therefore is hardly worthy of mention.)

The principal use of an apparatus of this character is projecting election results and current news and announcements rather than the sketching of pictures.

In the illustration accompanying this review, the label *20* indicates the lamp house of an ordinary projecting machine and *22* represents the usual condensers; *18* is a mirror within the sketching chamber which reflects the light from the condensers downwards upon the artist's hand and the sketch. The lens in the tube *27* serves to project the image vertically and the mirror *28* turns the projection horizontally to the picture screen.

The patent as issued contains five claims, of which the following is the first. Read in connection with the illustration the claim serves to describe the invention still more definitely:

1. An apparatus of the character described, comprising a portable casing having a hand hold therein, means for highly illuminating the interior of said casing, means for preventing the escape of light from said casing through said hand hole upon the insertion of the hand into the casing, a lens supported by one wall of said casing and a mirror for reflecting the light rays, whereby there may be projected upon a screen an enlarged image of the hand within the casing.



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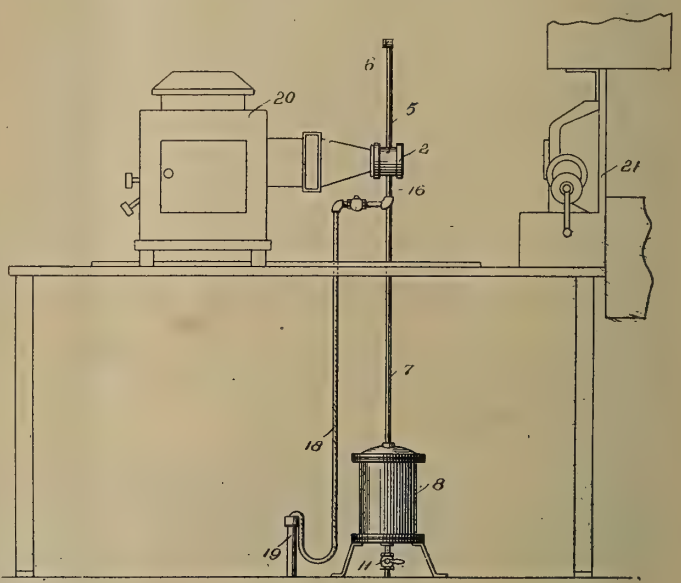
No. 1,036,429. Moving Picture Apparatus. J. Bottlander and J. Paffrath, Ford City, Pa. Filed October 25, 1911.

The present invention relates to alum cells or water cells for subtracting the heat from the cone of rays between the condensers and the motion picture film, and it has as its particular feature the object of providing means for permitting a continuous flow of water or solution from the transparent heat-absorbing cell so that the contents of the cell may be kept at a comparatively low temperature.

It is deemed most convenient to use pure water, as, for example, from the city mains where water may be obtained conveniently under pressure, and the patent discloses the combination of a filter in connection with the circulating system.

In the figure the filter is labeled *8* and is connected



1,036,429.

to the water mains at the stop cock *11*. The circulating system extends upward through the pipe *7* to hinge joint *6* and thence downward through the pipe *5* to the transparent cell which is labeled *2*. From this point the water is carried through the pipe *16* to the flexible tube *18* and thence into the waste pipe *19*. The combination of the joint *6* and the flexible tube *18* allows the cooling cell to be moved into the proper position before the condensers, and permits it even to be swung from the kinematograph projecting position to the slide projecting position as the lamp house is moved on its cross rails. The lamp house is shown conventionally at *20* and the motion head is shown conventionally at *21*.

The patent contains one claim which reads as follows:

In a moving picture apparatus, the combination with a light box and a film box, of a funnel-shaped hood supported adjacent to the light box, a water receptacle interposed between the hood and the film box, said water receptacle having transparent ends, means for movably suspending the water receptacle including a supply pipe, and a valved discharge pipe associated with the receptacle.

No. 1,036,462. Kinetoscope. O. P. M. Davis, Bedford, Ind., assignor to Thomas A. Edison, Incorporated, West Orange, N. J. Filed January 21, 1910.

The invention comprises a device designed to prevent the wear and uneven pressure upon the film at the film gate of the kinetoscope. The invention is shown as applied to an Edison type of projecting machine which has the projecting lens in the fixed frame in line with the aperture plate and which has a framing device adapted to be raised or lowered to center the film image behind the aperture and in line with the projecting lens. The movement of the framing lever results in dragging the film over the face of the aperture plate at such times

as the lever is moving continuously and the film is at rest between its successive steps during projection.

Mr. Davis effects an improvement in this feature by applying a guide attached to the framing carriage and placed between the film and the aperture plate so that when the framing carriage is moved the film guides move on both sides of the film and the film is not dragged over one of them.

The patent contains six claims which include not only the feature above described but also the combination of that feature with a spring mounted roller for guiding the film.

No. 1,036,730. Method of Cutting Out Contour Bands or Stencils Used in Coloring Kinematograph Films. Carlo Sciamengo, Turin, Italy. Filed November 2, 1911.

As has been described in previous issues of MOTOGRAPHY, the well-known colored films usually referred to as "hand colored films" are really colored by stenciling the colors upon the film; the stencil, however, is produced by hand cutting.

The invention for which this patent has been issued to Mr. Sciamengo consists in an improved method of cutting out the stencil bands. By the improved method, the stencil to be cut out is traced over by a point heated to such a temperature that the celluloid of the band is softened without taking fire. By this means, the desired contour may be cut out neatly, with great accuracy and smoothness. The point may be heated by an electric current, or in any manner, and is mounted in a handle.

The patent is issued for the method of doing the work, and not for the means or particular form of hot point used. Quoted below in full are the two claims of the patent:

1. The methods of cutting out contour or stencil bands of celluloid for use in coloring kinematograph films, which consists in passing over the celluloid band a point heated to a temperature sufficient to cause the desired contour to be cleanly cut out.

2. The method of cutting celluloid, which consists in subjecting it to the action of a tool or point heated to a temperature sufficient to soften the celluloid.

No. 1,037,112. Moving Picture Machine. George W. Bingham, New York, N. Y., assignor to the Bingham Manufacturing Company. Filed September 29, 1910.

The invention relates particularly to the intermittent mechanism or film stepping mechanism of a motion picture projecting machine.

In the drawing of the patent the film shown is not provided with sprocket holes and the projecting machine is not provided with sprockets. The stepping effect is secured by upper and lower oscillating film guides.

The patent is issued with 36 claims which constitute brief but accurate descriptions of the principal features of the invention. The following are reproduced as typical:

1. In a moving picture machine, film advancing means comprising film guides through which the film is passed, a common support for said guides, and means for imparting an oscillatory movement to the support and thus to the guides carried thereby.

9. In a moving picture machine, upper and lower flat tubular guides for the reception of the film, a common support for said guides, and means for oscillating the support and guides carried thereby, whereby an intermittent advancing movement will be imparted to the film.

12. In a moving picture machine, upper and lower film guides adapted for the reception of the film, means for oscillating said guides to impart an intermittent advancing movement to the film, and a fixed though relatively adjustable guide associated with the upper movable film guide.

21. In a moving picture machine provided with an exposure opening, flat tubular film guides through which the film passes, located above and below the exposure opening, a common support for said film guides, and means for oscillating said support and the film guides carried thereby with a comparatively slow upward movement and a relatively quick downward movement.

"Pals," November 2. Copyright 1912, American Film Mfg. Co.

"Broncho Billy's Heart," Essanay.

"The Whip" as a Photoplay

The big English melodrama, "The Whip," which comes from Drury Lane, London, to the Manhattan Opera House shortly after election is to be presented in motion picture form.

Because of its massive proportions and the fact it requires weeks to prepare any stage for the presentation of "The Whip," announcement was made that it would not be given an American tour.

This brought the motion picture men buzzing with propositions and the Drury Lane interests have done little through the last weeks except to negotiate with the representatives of the films. These negotiations compelled the management of "The Whip" definitely to define its scope of operations in America and the original program has been modified to permit of the presentation of the big melodrama in Boston, Philadelphia and Chicago as well as New York. In the former the Boston Opera House will probably be used; the Metropolitan Opera House of Philadelphia, at Philadelphia, and the Auditorium at Chicago. With the exception of those four Metropolitan centers, the country at large will be given over to the picture houses.

The offer of Adolph Zuker, president of the Famous Player Film Company, to pay $50,000 for the exclusive picture rights of "The Whip," in the territory where the melodrama will not play, is filed and probably will receive favorable consideration.

"The Whip" is considered especially desirable for motion picture purposes, because of the incessant action that runs through it and the numerous sensational incidents such as the automobile smash up, the railroad collision, the horse race, etc. The pictures will be taken at a series of dress rehearsals before the American premiere and will be released for presentation after its New York run.

Sage Foundation Using Pictures

Motion pictures will be given special study as an agency for teaching the people of New York about "making cities to be better places in which to live." This will be done by the newly organized Department of Surveys and Exhibits, which has been established by the Russell Sage Foundation.

This new department was established because twenty-six national organizations of welfare workers asked the Russell Sage Foundation to establish an agency for helping them in the work of gathering exact facts, and then explaining these facts so that the citizens of the respective cities would carry out the ideas suggested by the facts.

The directors of the department, which has just established headquarters at 31 Union Square, recognize that motion pictures offer a means for interesting people in the facts about city life, and at the same time the motion pictures offer the possibility of explaining the ideas which the students of the city hope to have carried out.

The directors of this work are Shelby M. Harrison, and E. G. Routzahn. Mr. Routzahn will specialize on the exhibition end, including motion picture possibilities.

The Motion Picture Exhibitors' League of America

General Headquarters
703 Euclid Ave., Cleveland, Ohio

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Four State Conventions Announced

President Neff has issued an official call for a state meeting of the exhibitors of Massachusetts to be held in the city of Boston on the 18th of November, 1912. The Massachusetts exhibitors are enthusiastic, and realize the importance of effecting a state organization at an early day. The benefit to be derived from a state organization is apparent to all motion picture exhibitors who have given the matter consideration. The Massachusetts convention will be a great success, as the exhibitors are thoroughly aroused and feel that they must organize to protect their interests. An invitation is extended to every exhibitor in the state of Massachusetts, and other New England states will be welcome. The Motion Picture Exhibitors' League is growing rapidly. New states are coming in, and arrangements are being made to organize every state in the Union in the near future. A national vice-president, a state president, a state vice-president, second vice-president, secretary and treasurer will be elected at the Boston convention.

The officers of the Motion Picture Exhibitors' League of Iowa have called a meeting in Des Moines on the 3d and 4th of December, 1912. The call has the endorsement of the national president of the Motion Picture Exhibitors' League. The exhibitors of Iowa are not only invited to attend the Des Moines convention, but are earnestly urged to be present. The convention is held for the purpose of completing a thorough organiza-

"Billy McGrath's Art Career," Essanay.

tion, and every exhibitor in the state is interested. A program will be published later.

A state convention of the motion picture exhibitors of the state of Nebraska is called to meet in Omaha on the 5th and 6th of December. Every exhibitor in the state is urged to attend the convention. The convention is called for the purpose of organizing the state league, which will be affiliated with the Motion Picture Exhibitors' League of America.

A meeting of the motion picture exhibitors of the state of West Virginia will be held on the 17th and 18th of December at Huntington, W. Va. There will be big doings and much important business transacted. Many prominent exhibitors throughout the country will attend this gathering. The meeting is called by M. M. Wear, state president, and L. R. Thomas, state secretary. There will probably be a new treasurer and first vice-president elected at this convention. President Neff will attend the convention.

Famous De La Guerra Mansion in Film

Aside from the story itself, which deals with the early customs of California, the historic backgrounds used in the American release, "Her Own Country," are of more than passing interest. The famous home of the De La Guerra's, built in 1828, by Don Jose, de la Guerra y Noriega, is used in this picture. It is generally conceded that the leading Spanish family in Santa Barbara is that of De la Guerra, often wrongly called Noriega from a misapprehension of the Spanish patronymic with the prefix "y" ("and") after their father's; this, however, is a matter of compliment to the mother, and the father's remains the lawful family name. Thus, the founder of this family from his mother being a Noriega was called De la Guerra y Noriega. This old structure is one of the show-places of Santa Barbara and is in a remarkable state of preservation. It is built in the form of a parallelogram with a large patio in front. Within this enclosure the elite of the early Californian period were wont to gather to the fandango and carnivals which were their forms of amusement. Don Jose De la Guerra y Noriega was district judge during his lifetime. Here it was that Richard Henry Dana attended the marriage, as he describes in his book, "Two Years Before the Mast," of his agent to the Donna Anita de la Guerra y Noriega, youngest daughter of Don Antonio Noriega, who was at that time (1836) the grandee of Santa Barbara. In this picture old costumes of the De la Guerra family that had been preserved for generations are worn by members of the American Company, through the courtesy and kindest of the present members of this household. With the assistance of Alexander F. Harmer, who designed the scenery and costumes for "Natoma," the scenes of which were laid in Santa Barbara and written by J. D. Redding and Victor Herbert and in which Mary Garden recently starred, "Her Own Country," to be released November 28, will be historically correct as to detail and mannerisms. Even to the greetings old Spanish cordiality will be reproduced exactly.

"Old Songs and Memories." Copyright 1912, Selig Polyscope Co.

Motography's Gallery of Picture Players

HERBERT RAWLINSON is the very last word in the haberdasher's art. It is quite an honor to have him tie somebody's tie for somebody, and it has been intimated that, on such an occasion, the somebody sits up all night with the tie on in order to preserve his dress-up distinction for the next day. Rawlinson is by no means a "dandy," however, as his spickness is quite as natural as his cheery smile, which is ever ready to develop into a laugh, notwithstanding the fact that he started life in London, England. He went to school in France, then came to America, where he lost his "kid foolishness" in circus experience, which led to theatrical work in big productions and big cities. He managed the Belasco house at Los Angeles last season, in the middle of which he was engaged by the Selig company, and now adds to the general popularity of western films by his work as juvenile lead.

Herbert Rawlinson.

MISS EUGENIE BESSERER ran away from school when she was twelve years old, and she's been running ever since. She didn't like the routine of school work in Ottawa, Canada, so she took a quiet little run to New York city, where she arrived with a quarter and the address of a former governess, and, after discovering the whereabouts of an uncle, made herself at home in his household and proceeded to become proficient in the art of fencing, holding the woman's championship record for several years. Her next try was at the stage, and she made good with McKee Rankin, Nance O'Neil, Wilton Lackaye and others. Then she resumed fencing, as an instructor, and four years later returned to the stage, as understudy to Margaret Anglin. At eighteen she had written a successful play in which she was starred. She went to Los Angeles, and landed in popular favor and leading lady roles with Selig pictures.

Eugenie Besserer.

PAUL W. SANTSCHI'S nationality is a puzzle to many, but after you learn he was born at Lucerne, Switzerland, you'll probably say, "I thought so," though you didn't, really. He is called "Tom," "Thomas" (in print), because the Selig director had difficulty in getting his name; and "Tom" is an awfully easy name to pronounce. Lucerne started Santschi to the states early in life with an ability to make watches, an inclination to play the piano by inspiration, and a desire to be an actor. The last two combining forces won and after much stage experience, brought Santschi to the door of picturedom. There he paused before knocking to try to comb some of the kinks out of his hair, but was welcomed, marcelle-effect and all. That was before the Western Selig company was formed, but when it was Santschi was chosen as a pioneer. He likes the work, the life, the company, and, in turn, is liked by all.

Paul W. ("Thomas") Santschi.

MISS PHYLISS GORDON is the regal blonde in Selig western pictures who inspires the female portion of her audiences with a new way to wear their hair, and makes the men sit up and wish they had worn their new tie as they had first intended. Then they forget themselves and think only of the splendid portrayal of whatever character Miss Gordon happens to impersonate, and when the flash of the diamond trade-mark signals "Finis," Miss Gordon has to her credit as many new friends as house capacities warrant. Tall and self-possessed, vivacious and versatile is Miss Gordon. Just one thing is missed by her friends from her film work and that is her voice, for, primarily, she is a singer, having been prima donna for the Shuberts for four years. In addition she has sixteen years of stock to her credit. Suffolk, Virginia, is her birthplace, but California is the state of her adoption.

Phyllis Gordon.

Kinemacolor Making Progress

It is announced by the Kinemacolor Company of America that the tremendous response to its film service announcement has not only immediately contracted for all its present ability to supply service, but that applications have been received in great number calling for installations two and three months away. Wherever the Kinemacolor film service has been instituted its triumph has proven instantaneous, and as each one subscribing has the exclusive right for his town it has meant a big increase in business for the houses fortunate enough to secure it.

From David Miles, at the Hollywood Kinemacolor Studios, Los Angeles, California, comes word that the company of fifty has arrived there in safety, and that work has already been started. Mr. Miles also remarks in his letter that he can use any number of good light comedy scenarios, and the New York offices, 1600 Broadway, are advertising that they pay the highest prices in the country and only "headliners" wanted.

The company has just imported from England a large number of the latest model machines and cameras.

Raise Picture House Admission

Practically all moving picture houses in Alameda county, Cal., raised their price of admission to ten cents recently. The commission fee will remain permanent. The San Francisco houses will follow suit and proprietors have even placed a cash bond of $200 each as forfeit. The film exchanges are encouraging this advance movement by arranging for additional pictures and features. Hereafter, no five-cent house will be allowed to show more than two reels of pictures. In short, the film companies are expanding their plants and also expending enormous sums of money securing the finest and highest talent, etc., thereby necessitating an advance in admission price along the entire line of picture theaters.

Carl Morrison, Cowboy, Has Mishap

What might have resulted in a serious accident occurred along the Southern Pacific right of way in taking the final scenes in the production "The Law of God," a "Flying A" production recently completed by Director Dwan. In the scene during which the mishap occurred, a posse was chasing Mr. Kerrigan. Mr. Carl Morrison in the lead of the riders had just ridden out of the picture when his horse stumbled and fell, pinning his rider's leg underneath, and slid about fifteen feet on the down grade, dragging Mr. Morrison with him. The other cowboys following had the presence of mind to guide their mounts to one side, but Mr. Charles Morrison, brother of the injured man, was so close behind that he was compelled to leap his horse over the forms of the fallen horse and his prostrate brother. Mr. Morrison suffered severe bruises about the face and head, but fortunately no bones were broken. The horse, however, was badly injured and it will take much of Mr. Charles Morrison's veterinary skill before the company will be able to use the horse again.

"Broncho Billy's Mexican Wife," Essanay, with G. M. Anderson.

Photoplays From Essanay's

Some Coming Features

STRONG dramatic studies form the bulk of Essanay's feature releases for the last two weeks of November. Of the ten bookings, seven are dramas and three comedies.

"Billy McGrath's Art Career," released November 21, is one of the most original and novel adventures this popular character has had. He attends an art exhibit of the new French "impressionistic" style, in company with his fiancee, Catherine Van Zandt, and her mother. Billy is introduced to the artist, Lecomte, but insults the dauber by his display of ignorance over the paintings. Strolling down the gallery Billy meets Ruth Radcliffe, an art student, whom he immediately takes a great interest in. That night he calls on Catherine, who declares he will have to do something to distinguish himself before she will become his wife. Billy is stumped, but happening to visit the art gallery again he finds Ruth in tears, and learns she is forced to return to her country home because of her parents' poverty. Taking her boarding house address Billy returns home. Deciding to distinguish himself in art work he goes in for the new impressionistic style and succeeds in making a fine lot of daubs of everything, including James, his butler. One of these daubs he angrily smears up, and, during his absence, Catherine and her mother call, see the painting, think it marvelous and take it with them, leaving a blank check for Billy to fill in at his own figure. The result of this laughable experience gives Billy an idea. He visits Ruth, smears up all her paintings, calls in a group of wealthy friends and disposes of the daubs for a large sum of money. Ruth is now enabled to finish her art course, while Billy, supremely happy over the fact that he has done a really big thing, lights his pipe and dreams of approaching wedding chimes.

John Steppling is brisk and thoroughly satisfying in his popular role of McGrath, Ruth Stonehouse is petite and charming as the art student, Dolores Cassinelli is splendidly cast as Catherine Van Zandt, Eleanor Blanchard is an impressive "grand dame" type in the role of Catherine's mother, E. H. Calvert is excitably interesting as Lecomte, the artist, and Augustus Carney is extremely laughable playing an art connoisseur. The production is staged with infinite attention to detail, and the many superb settings are very attractive.

Norman McDonald and Harry Cashman in "The Iron Heel."

"The Penitent," released November 22, is a fine dramatic subject. The plot is entwined about Bob Arling and Hugh Thompson, two chums, who are rivals for the love of pretty Alice Danville. Hugh wins her, and Bob, though heartbroken, wishes them life happiness. A few days later Professor Danville, a noted scientist, is experimenting in his laboratory when Alice enters, and in spite of his precaution causes an explosion of chemicals that renders her blind. Hugh now shows the despicable side of his nature in tiring of his blind sweetheart and transfers his affections to Dorothy Haddon, Alice's cousin, who is paying a visit. Bob notices Hugh's fickleness and upbraids him angrily, but Hugh refuses to listen. Still loving Alice with all his heart, Bob gives her every kindly attention. Doctor Hardcastle, a noted specialist, now examines Alice's eyes and agrees to perform an operation he believes will restore her sight. This operation is successful and Alice is overjoyed. Hurrying out into the bright sunshine to find Hugh and surprise him, she discovers him and Dorothy together and realizes his perfidy. Pretending still to affect her blindness, Alice approaches them, then suddenly reveals the truth just as Bob comes on the scene. Stricken with remorse, Hugh leaves, while Dorothy humbly asks Alice's forgiveness. A few hours later, in the quiet of the conservatory, Bob again asks Alice to be his wife, and this time does not ask in vain.

Beverly Bayne renders a beautiful portrayal of the blind sweetheart, Mildred Weston is splendidly cast as Dorothy Haddon, Francis X. Bushman and William Bailey are sharply contrasted in the roles of the two chums, and their work is strikingly delineated. Howard Missimer is the scientist and Helen Dunbar his wife, while William Walters portrays the noted eye specialist.

On November 23, "Broncho Billy's Heart" is released, with G. M. Anderson, of course, in the title role. The story is a keen tale of old Western days. Old Silas Jordan, a settler, finds that his horse is not able to pull

Beverly Bayne and Francis X. Bushman in "The Penitent."

the heavy load demanded, and discovers the well-fed broncho of Jim Davis, a ranchman, staked out near the trail. Jordan deliberately takes the broncho, hitches it to his wagon, and drives on. A few hours later he stops to cook dinner, and meets Broncho Billy, who has a great romp with Jordan's children and eats with them. The meal finished, Broncho bids Jordan goodbye and rides on. Late in the afternoon Broncho meets Jim Davis and a bunch of his cowboys, who are on the trail of the missing horse. Davis tells Broncho of the matter, declares that they will string up the man who has stolen the horse, then gallop on. For a moment Broncho studies, then suddenly remembers that Jordan was driving a horse answering Davis' description, and leading another behind the wagon. Realizing the danger of the old settler if he is caught, Broncho rides desperately down the trail, overtakes Jordan and offers to trade horses with him. Jordan agrees, exchange is made, and Jordan goes on. Turning the white horse loose on the trail, Broncho finds a good place near by to bunk for the night, and has just pillowed his head on his saddle when he sees Davis and the boys gallop up, identify the horse, and, thinking it had merely strayed away, gallop back up the trail. With a deep sigh of satisfaction, Broncho lights a cigarette and puffs away contentedly with a grim smile playing over his brown face.

Mr. Anderson has never been seen to better advantage in his popular role than in this production. Frederick Church portrays Davis, the ranchman, and Arthur Mackley is Jordan.

"Mr. Hubby's Wife," released November 26, is an uproariously funny comedy, the first from the Eastern studio featuring Augustus Carney, famous as "Alkali Ike." Mr. Hubby attempts to flirt with his pretty stenographer, has his face soundly slapped by the enraged girl, and she leaves at once. Getting his friend Hobbs on the telephone, Hubby asks him to send up a peach of a stenographer and Hobbs does so. Cassie proves to be a bewitching girl, and Hubby is making outrageous love to her when his wife enters and catches them. She gets rid of Cassie in short order, upbraids her unfaithful spouse, and makes him carry her grips to the station, as she is planning a trip to the country. Hubby accompanies her half way, then begs off and she allows him to return. But she does not take the train. Instead she plans with her friend, Mrs. Briggs, to cure Hubby of his flirting. Next morning Mrs. Briggs, disguised as an ugly old maid, is installed in Hubby's office as stenographer by Mrs. Hubby, then Mrs. Hubby again departs supposedly to take the train. But she makes a detour, returns to the office during Hubby's absence, changes places with Mrs. Briggs and prepares for Hubby. Thinking wifie gone, Hubby returns and starts to dictate a letter to Cassie saying wifie has gone to the country, etc. Then sud-

Augustus Carney and Eleanor Blanchard in "Mr. Hubby's Wife."

denly Mrs. Hubby throws off her disguise, and Hubby is mauled about the office until he is a sight by the enraged woman. But he finally promises to be good, and she forgives him. Augustus Carney is a riot of mirth, as always, in the role of Hubby, Eleanor Blanchard gives him splendid support as Mrs. Hubby, and the other members of the cast are admirable.

On November 29, "The Iron Heel," one of the month's feature melodramatic studies, is released. The story is a gripping plot of circumstantial evidence. Old Abner Wiley, a wealthy and crabbed miser, is rescued from some tormenting boys by the son of his bitterest enemy, Robert Gregg. Wiley and the elder Gregg had loved the same girl back in the Rebellion days, and Wiley had been turned out of the house by Gregg when discovered threatening the girl for refusing his offer of marriage. Through the long years Wiley has nursed his hatred of Gregg, now long since dead. Discovering the identity of the younger Gregg, Wiley concocts a fiendish plan to bring about his vengeance. Calling young Gregg to his house one night, Wiley makes him heir to all his possessions. Astonished, Gregg returns home, and is warned by his mother not to see again the enemy of his father. Next night Gregg is again called to Wiley's home to sign a paper, and forgets his heavy walking stick. In the morning, at the breakfast table, Gregg is arrested on the charge of murdering old Wiley. A visit to the house reveals the library to have been the scene of a desperate struggle, and Gregg's cane is discovered on the floor stained with blood. Following open clues, Ross, a detective, discovers evident traces of old Wiley's charred body in the ruins of a burned house near by. Entwined in this fearful net of circumstantial evidence, Gregg is dumbfounded. The trial is held and he is condemned to death. On the morning of the execution, Ross is at headquarters when one of the attendants passes him with a tray of dishes. Instantly Ross recalls seeing one of the maids at Wiley's home coming down stairs from the second floor with a tray of empty dishes. With his brain working rapidly Ross rushes to the Wiley home with his assistant, places the maid and butler under arrest, then lights a smoke-torch, places it in the hallway and shouts "Fire!" at the top of his voice. Suddenly, through the density of the smoke, a panel in the wall is shot back and old Wiley, trapped like a rat, staggers out in a paroxysm of fear. Captured by Ross, and realizing his dastardly scheme has come to naught, Wiley dies of heart failure, while Ross reaches the jail in time to prevent Gregg's execution. It is easily seen that this dramatic plot is quite out of the ordinary. The scheme concocted by Wiley is a masterpiece of circumstantial evidence, and would have allowed him to reappear after Gregg's death and gloat over the accomplishment of his sworn vengeance. Norman McDonald, remembered for his fine work as Colonel de Valpeau in "Ghosts," gives another remarkable study as old Wiley, a portrayal that runs the gamut of fiendish and heavy emotional moments. Francis X. Bushman portrays two characters, that of the elder and younger Gregg, and his well known versatility is one of the dominating features of the film. Helen Dun-

"The Boss of the Katy Mine," Essanay.

bar is well cast as Mrs. Gregg. Harry Cashman portrays Ross, the detective, in a manner that leaves nothing to be desired. The production is a marked feature.

Essanay ushers out the month with "Broncho Billy's Mexican Wife," released the 30th, another fine Western drama featuring Mr. Anderson and his capable players. Broncho marries a Mexican girl at the earnest entreaty of her dying father. Later a Mexican singer wins her love, and, to get Broncho out of the way, she has him arrested and jailed on the charge of having assaulted her. In a frenzy of rage, Broncho secures the sheriff's revolver, escapes from jail and tracks the pair to his shack. Meanwhile the Mexican singer's sweetheart, jealous of his attentions to Broncho's wife, reaches the shack first, and, when Broncho bursts in gun in hand, he finds the pair dead on the floor, her knife having found both their false hearts. Mr. Anderson's remarkable ability as a portrayer of Western types is splendidly shown in the production, and he dominates the entire action of the story.

San Diego Puts Ban on Motor Drive

Despite the protests of moving picture operators, Edward Jewell, city electrician, at San Diego, Cal., declares that he will enforce the law which prohibits the use of motors in running the machines. He states that the electrical code of national underwriters which was made a part of the city building ordinance, makes it compulsory to operate the machines by hand.

"If motors are so dangerous why do some big cities recommend their use?" ask the operators. "Surely the officials of these cities are as competent to care for the public's safety as are those in San Diego.

"As to the danger of motor-driven machines," they continue, "we would state that the only accidents that have occurred in San Diego (three in number) have been on hand-driven machines. The only way a fire could be started on any moving picture machine is by the pulling apart of bad patches and the leaving of a part of the rapidly passing film exposed to the heat rays. The operator with a motor-driven machine has both hands free to examine each film every time it is used, thereby reducing this possibility to a minimum. But now, thanks to the great improvements in projection machines, and to the enterprise of the local managers in installing the same, the machines are fitted with safety devices that render a fire impossible."

Double Screen Theater

Cleveland has the first double-screen picture theater. The Oxford, recently opened at the corner of Ontario and Champlain streets, is actually two theaters in one. There are two picture curtains, two picture machines and two shows are run continuously. A person may go in the theater, and for a single admission, see two shows. Sitting on the right side of the theater one screen is in view, and when the complete program has been shown it is only necessary to move to a seat on the opposite side of the room and see another entirely different set of pictures.

"Between Love and Law." Copyright 1912, Selig Polyscope Co.

Of Interest to the Trade

Odd Facts About "Bethlehem"

Eight thousand dollars was spent by the Thanhouser Company on "The Star of Bethlehem." Seven reels of negative were made, from which a final three were selected.

One month was consumed in producing the picture.

In the cast where 200 people, of whom there were 40 real principals.

A special animal department handling sacred cows, asses and camels, was organized for the production of the subject.

There were special costume, property and scenic departments.

A special force of electrical experts was engaged for light effects.

The trick effects alone took over a week to produce.

Some of the largest scenes, such as the battle ones, were taken by three cameras, posted at as many different angles.

A committee of New Rochelle churchmen, assisted the company officials in selecting, from the seven reels of negative turned in by the producers, the best portions for the three releasing reels.

The infant used was selected from sixty tots brought to the Thanhouser studio by New Rochelle mothers. At the moment the infant was "picked," the Thanhouser studio resembled a baby contest.

Eleven automobiles were employed in transporting the players from the studio to the outside locations. Three of the machines were of the truck type, seating from twelve to sixteen people apiece.

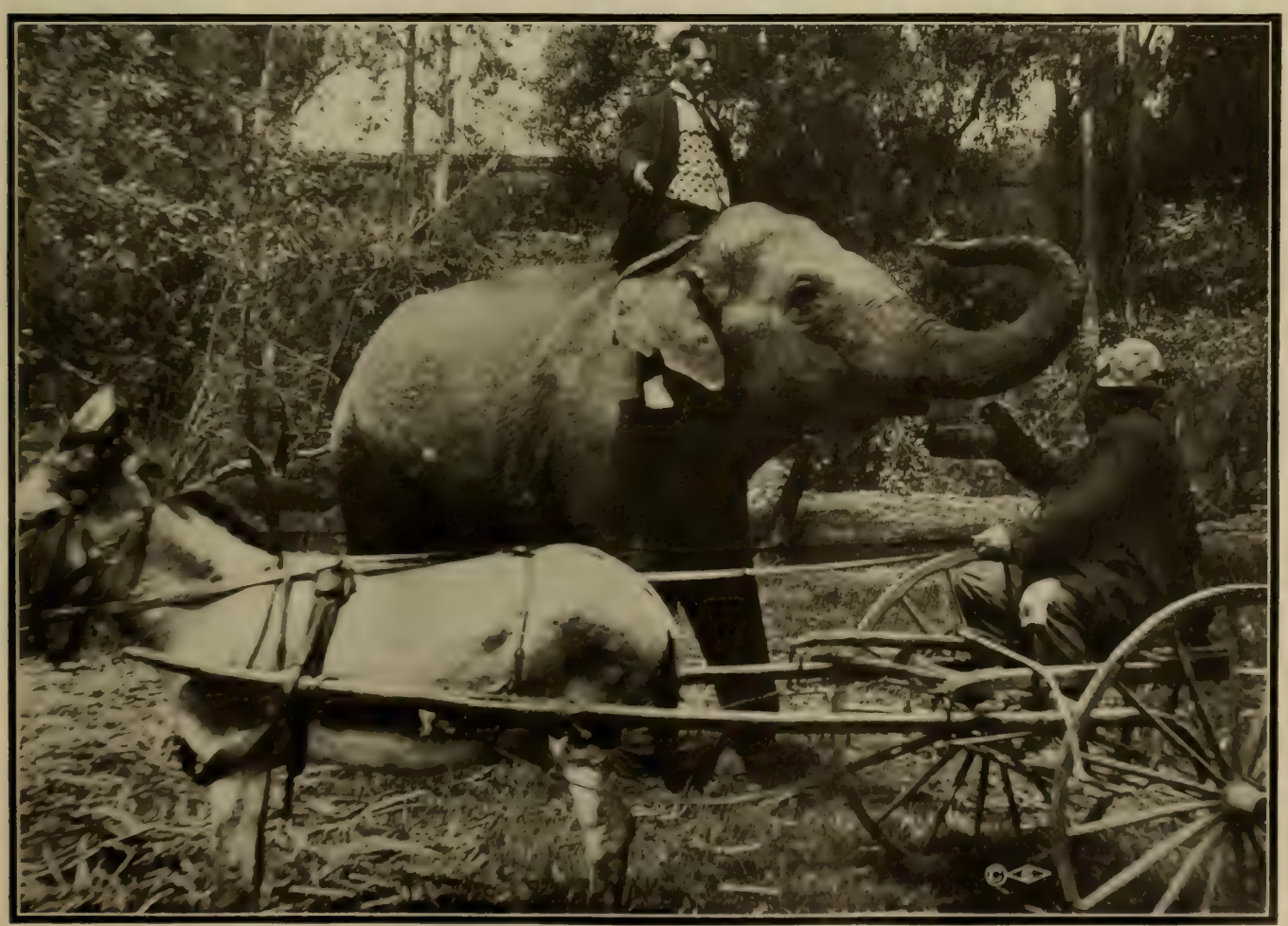
The story of "The Star of Bethlehem," will be told in MOTOGRAPHY'S next issue.

Kleine's Cines and Eclipse Releases

George Kleine's schedule of releases for the week ending November 16 offers a program of interesting and pleasing variety consisting of a splendid war drama, a three-subject topical reel, and a heart interest drama of especial excellence.

The first, "On the Firing Line," depicts an exciting military story interwoven among actual scenes of the Italian-Turkish war. The public never tires of these war films, and will especially appreciate the opportunity of witnessing genuine action. The plot of the drama is simple. It was described in a recent issue of MOTOGRAPHY.

The Wednesday Eclipse release "Reviewing French Troops by Airship," shows remarkable views of French army maneuvers and glimpses of the city of Paris, taken



"Mike's Brainstorm." Copyright 1912, Selig Polyscope Co.

"Atala." Copyright 1912, Selig Polyscope Co.

from a dirigible. The photography is above criticism and every detail of the dwellings in the city is wonderfully brought out. The reel is completed by two interesting topical subjects.

The Saturday Cines release entitled "The Old Actor's Vision," is a very artistic piece of work. It describes the experiences of an old actor who has fallen into distress and when kind friends make him comfortable, he slowly sinks into a reverie and has vision after vision of his former triumphs upon the stage. The dreams are beautifully executed by double exposure and the whole photoplay is worthy of the highest praise.

The reel is completed by a travelogue entitled "Life and Industries in Aden Campo," which spreads before us places of interest in and about the town and several delightful views of the picturesque bay.

Series of Sensational Fire Pictures

Everyone knows the thrill inspired by the clang of the fire-gong, and there is a kindred thrill in the imagination as it pertains to the fire story. During the past thirty days, the Selig Polyscope Company has completed two fire-plays with big emotional values and some wonderful realistic effects, that quite eclipse all of the company's previous pretentious efforts in this direction. The first play was produced by Oscar Eagle, enlisting Charles Clary and William Stowell in the leading roles, and Miss Adrienne Kroell as the bewitching heroine. Another notable masterpiece in fiery fiction has been produced by Hardee Kirkland, in which the stalwart Stowell and the beauteous Miss Kroell as dashing and loyal leaders have many daring adventures by fire and flood. One of the scenes is a remarkable rescue from the fourth floor of a blazing tenement. In this scene the life net of the fireman is advantageously utilized.

New Move by a Western Hustler

We take pleasure in announcing the opening of a general eastern sales, distributing and repair branch for the Motiograph machines in New York City. The Enterprise Optical Manufacturing Company has leased a loft at 30 East 23rd street and commenced business November 1, 1912.

The establishing of this eastern branch, including a fully equipped repair shop is in line with the hustling policy of the Motiograph makers in extending repair facilities to the many users of the machine in the eastern and New England states. It is the purpose of the company to carry a full and complete line of machines, mechanisms, and all repair parts in New York stock, and as soon as the demand justifies, a competent repair man will be sent from the factory in Chicago.

The appointment of Fred A. Clark to the position of manager of the eastern office is in recognition of his services in the territory to be cared for by his office.

We are asked to extend a cordial invitation to all to pay a visit to the eastern office of this well-known machine, where its latest product, the 1913 Model Motiograph, will be demonstrated, beginning with the opening on November 1.

Mr. Woodward, vice-president and general manager of the factory, is spending two or three weeks in the East with headquarters at the Imperial hotel, New York City.

No "Hats Off" Order Here

A feature of the new $5,000 Theatorium at Evansville, Ind., is the fact that women will be enabled to sit in the amusement place without removing their hats. People in the seats directly behind them will be able to see the pictures despite the fact that one or two picture hats wave in front of them. The reason for this is that the floor of this house will not slope as in the ordinary theatorium. The floor is level. The ceiling of this house is twenty-four feet high, and the pictures will be thrown so high from the floor that anyone in the house can see them.

Suit to Oust Motion Picture Combine

At Austin, Texas, James D. Walthall, attorney general, said he would have charge of the prosecution of the suit against the alleged moving picture trust which has been filed at Beaumont against the different companies charged with being in the combine. The petition alleges that the trust has been operating in Texas since 1908. Penalties aggregating $3,000,000 are prayed for, and that the defendant companies be forever enjoined from doing business in this state. The defendants in the suit are the Motion Picture Patents Company, General Film Company, Biograph Company, Thomas A. Edison, Essanay Film Manufacturing Company, George Kleine, Lubin Manufacturing Company, Kalem Company, Petere Freres, Selig Polyscope Company, Vitagraph Company of America, Armat Moving Picture Company, Frank L. Dyer, Henry N. Marvin, J. J. Kennedy, William Felzer, Samuel Long, J. A. Berst, Siegmund Lubin, Gaston Melies, Albert E. Smith, George K. Spoor and W. N. Selig.

Advocate Pictures in Schools

Moving pictures in the public schools will be one of the vital topics to be discussed at the November convention of the Wisconsin Teachers' Association. Women's clubs in that and other states are agitating the innovation and school superintendents have taken notice.

While the actual moving picture as yet has not gained a hold in the Milwaukee's schools, the steropticon picture is in weekly operation in several. Supt. Pearse praised the innovation, saying that the moving picture is a vivid method of story telling for children and that the pictures can be made a valuable adjunct to education.

The advocates of the moving picture urge as advantages the fact that the apparatus could be installed in the schools at a small cost and insure children as well as parents beneficial entertainment. It is planned by women active in the innovation of school education to petition the legislature for the enactment of a bill providing that in cities of the first class moving pictures, approved by a board of censors, shall be included in school work.

"The Firefighter's Love." Copyright 1912, Selig Polyscope Co.

"Shanghaied." Copyright 1912, Selig Polyscope Co.

Films a Success as Salesmen

The motion picture is usurping the field of the traveling salesman. It demonstrates the goods better than 1,000,000 salesmen could do; better, in fact, than anything else except watching the actual goods in operation —and as most of these goods are steam-road rollers and electric drills and huge derricks and massive machines and 90-horsepower harvesters and such things, an ordinary salesman could not very well walk into a man's office or into his front yard or his factory and make a demonstration of his goods.

Before the days of the moving pictures, firms handling such big things had either to pay the fare of a prospective purchaser to and from the factory to see the things work, or try to sell the goods by means of photographs and written descriptions, and the photographs were the ordinary "stationary" sort that couldn't show whether the derrick could actually lift a locomotive or only a wheel-barrow.

Homer Croy has written in an interesting manner on this phase of salesmanship in a monthly magazine, "For some time," writes Mr. Croy, "the motion picture man has been explaining the wonders of a factory to the public, how a fountain pen is made, or how the bristles are set in a tooth-brush—campaigns to enlighten the public as a whole. But it is only recently that it has been found that it would pay to spend thousands of dollars in making a reel for an audience of half a dozen.

"The size of a dredge or a derrick precludes its being moved to the would-be buyer, but a reel and a perfection machine can be brought in a suit-case to a possible buyer. The film gives a good working idea of the machine as it appears on the railroad or the canal.

"One large company in Ohio which manufactures brick-setting machines, sand dryers, sand-lime brick and cement machinery, has been using motion pictures for the last six years to demonstrate its goods to direct buyers of this kind of machinery. Its products and processes are departures from the common types used throughout the country, so that its machinery is beyond the capacity of the average brick manufacturer and is used only by the larger plants producing ten or twenty times the number of brick which are made in the ordinary plant.

"Motion films are being used to sell a most interesting variety of things. Not only can a traveling crane be sold by moving pictures, but also stove blacking. A borax company has demonstrated for the last two years that a household commodity can be pushed by this means. In fact, this company thought so well of the proposition that it sent out five crews to disseminate biograph information. Films were exhibited in 331 cities to a total attendance of 947,479 people, at a total cost of two and nine-tenths cents a person.

"Films have been made to exploit laundry machinery, hoppicking machinery, marble-quarrying outfits, powder machines, excavating outfits, derricks, water sluices, rubber-manufacturing machinery; and, by way of contrast, to sell golf balls, automobile tires, soap, lace curtains, and fountain pens.

"For the purpose of displaying these pictures, a firm

has just put out a small projecting machine for the special use of salesmen. The whole machine may be carried in a compact little case. When the salesman brings it into an office he merely draws the shades on the windows, attaches a socket to the electric light and begins to turn a crank—while the machine he is selling leaps out upon the wall and goes through its workings as noiselessly as a shadow. The customer does not have to study a catalogue. He merely leans back in his swivel chair and watches the evolutions of the apparatus, while the salesman explains each detail as it comes, or stops, or passes at his command."

Brevities of the Business

PERSONAL NOTES.

Miss Myrtle Stedman has had her sister from Chicago as her guest for the last several weeks at the Selig plant at Canon City.

E. P. Sullivan is a new character lead with the Reliance Stock Company.

Edwin S. Porter is now "late" of the Universal Film Manufacturing Company. He resigned to give all his time to a more favored project, the Famous Players' Film Company, in which he, Daniel Frohman and Adolph Zukor share interests. He has disposed of financial holdings in the Universal Company, and as he is a rich man anyhow, money will not be the guiding star in the progress of whatever the Film Company undertakes. James Carlton has been named as Mr. Porter's temporary successor.

Miss Kathlyn Williams has gone to the Los Angeles studio of the Selig Company where she is ready to begin work in a series of wild animal film stories. En route to the studio city, she stopped at her father's home in El Paso where she was lavishly entertained during her short stop-over. At her arrival at the Edendale studio of the Selig house, she was given an impromptu reception at which she was heartily welcomed back after her two years' affiliation with the Chicago studio.

Sue Balfour is again at it, making name and fame in Reliance pictures, after her several weeks' indisposition resulting from an accident.

William Duncan, leading man and producer of the Selig Colorado Company, who was seriously injured during the production of a recent western picture, in which he was accidentally shot in the chest, has resumed his duties with the company and started upon the production of a new picture.

John Rock has reserved two tables and two boxes for himself and Vitagraph players at the New York Exhibitors' ball.

Samuel Eskin has been chosen to fill the office of president of the New Haven Exhibitors' League, which was left vacant by the resignation of John Gentile.

George H. Roth, secretary of the Pennsylvania State League, announces a meeting of exhibitors of that state for November 11 at Harrisburg, Pa.

W. A. H. Mang of Cleveland, O., 29 years old, who for several months had been manager of the General Film Company at 24 West Naghten street, fell dead on the afternoon of October 20 as he stepped inside the door at the office. He had been engaged about the office all afternoon. The coroner's opinion was that his death was caused by overdoses of a medicine he had been taking for a cold. He was a sufferer from lung trouble. Relatives in Cleveland were notified of his death and the body was sent to that city for burial.

Al Ernest Garcia, one of the most popular members of the Pacific Coast branch of the Selig Polyscope Company, is acting as manager and captain of the Selig Company's western baseball team. A series of games have already been played between the Selig nine and teams from other studios in the vicinity. Plans are being made for a series of games between the nines of the Pathe and Selig eastern studios and also between the nines of the same companies' western studios. These games will take place sometime early next season if everything is favorable.

Phyllis Gordon, Anna Dodge and Lillian Hayward each celebrated an October birthday within the same week and the rest of the Selig Edendale company assisted at the respective celebrations.

Watterson R. Rothacker, manager of the Industrial Moving Picture Company, Chicago, left Chicago October 21, for Portland, Ore., where he remained but a day and then proceeded to New York.

Forrest Halsey, who put his novel, "Men Who Dare," into picture form for the Reliance Company, is a writer now for the Reliance and Majestic Companies, exclusively.

Richard Spencer has returned to California and his duties there as scenario editor for the New York Motion Picture Company after his vacation trip to the east which included a short and pleasant visit with old friends in New York.

Mr. Thrash is in charge of the "Warner's Features" office at Dallas, Texas. He formerly was with the Consolidated Exchange of New Orleans.

Evelyn Francis, who has won favor in leading roles in Champion films, took the part of Helen in the Vitagraph's production, "Four Days a Widow."

Messrs. Weinberg and Samwick, 32 Union Square, New York City, have secured the sole rights for New York state for Sarah Bernhardt's "La Tosca."

J. V. Ritchey of the Carlton Motion Picture Company, has invested in a life membership in the Screen Club.

Hobart Bosworth, through the courtesy of the Selig Polyscope Company, appeared in the production of Austin Adams' great play, "The Landslide," which was presented at the Lyceum Theater in Los Angeles the week of October 28.

Fred Mace, of the Keystone studio at Edendale, Cal., will have his parents as guests for the next several weeks. Both are more than eighty years old.

Edna Maison, after an absence of several weeks, is again back at the Pathe studio at Edendale, Cal.

Harry Raver is the designer of the Italia posters which are causing much favorable comment.

William A. Paley, old in camera service, is ill at the Good Samaritan hospital at Santa Monica, Cal. He has been operated upon several times within the last five weeks as the result of an accident sustained last March.

M. A. Stevani, the Ambrosia American Company's president, is combining business and pleasure on a trip to Europe. His return will be an early one.

Richard V. Spencer has resumed his editorial work at the Edendale branch of the New York Motion Picture Company. During his respite from work he visited Chicago, New York, Philadelphia, Boston and Washington.

Charles Kessel and C. J. Willat are in California looking to the interests of the Kay-Bee pictures.

J. R. Freuler is again in New York after several weeks of road work in the interests of the Mutual Film Corporation.

Earle T. Simmons is again at work at the Broncho studio, playing leads at Santa Monica, after a vacation made necessary by poor health.

Al Lichtman was forced to abandon his trip to Philadelphia, to have been made in the interest of the Famous Players' Film Company, on account of illness.

Neva Gerber is the substitute for Miss Christie in George Melford's company of Kalem players at Glendale, Cal. Miss Christie's going to New York meant Miss Gerber's first appearance in pictures in which she is playing leads.

Harry Harvey needed a rest so he resigned from the Solax Company. While resting he is considering a number of offers for future work.

Elmer Morrow of the Broncho studio, has his sister, Cleo, of Muncie, Ind., as his guest at Santa Monica, Cal.

J. D. Tippetts is being thanked by everybody interested for renaming Universal Features, which is now called Union Features. Much confusion was caused by the former title.

Anna Little, a Broncho favorite, fell from a horse recently and injured her spine. The accident necessitated an operation from which she is slowly recovering.

Frank Lanning is a new member of the eastern Pathe company. He formerly was a Kalem player but left that company to take a vaudeville sketch on the road, and in turn, left vaudeville to join the Pathe Company.

L. E. Dougherty has taken the comedy section of the Biograph Motion Picture Company of New York, to Los Angeles for the winter. The drama troupe will follow later.

W. E. Macarten is president, N. K. Parkhurst vice-president and manager and C. D. Crane, secretary and treasurer of the newly organized film company entitled the Ocean-to-Ocean Highway Motion Picture Manufacturing Company. It proposes to start at the Pacific coast and picture everything of

interest on its route of travel from there to the Atlantic. The company is now ready to begin work.

David Kirkland is a new member of G. M. Anderson's company at Niles, Cal. Mr. Kirkland was at one time with Kolb and Dill and also performed for the Essanay Company at San Rafael.

Sidney Cohan of the Canadian Gaumont Company, spent a busy week in New York.

Frank Norcross is a new producer for Imp films. He is a theatrical man with much experience as a producer.

Fred Huntley has exchanged his title of director for that of actor, at the Selig Edendale studio.

Frank Selig is back in Chicago after several months' connection with the management of the Edendale plant.

G. W. Bradenburgh, of Philadelphia, has opened a branch of his film business in Room 1011, Exchange Building, 145 West 45th street, New York City. The New York branch will handle features and rent independent pictures. It will be in charge of John Child, who has been connected with Mr. Bradenburgh for several years.

James D. Denton, of much film experience, has charge of advertising and publicity for the Hochstetter Utility Company.

Charles Ranson, of Broadway legitimate fame, has joined the Majestic Company.

Shelby M. Harrison and E. G. Routzahn are directors of the newly organized Department of Surveys and Exhibits, established by the Russell Sage Foundation and which will make motion pictures the medium for instruction as to the betterment of cities, making them better places in which to live. The founding of the new department was the outcome of a request by twenty-six national organizations of welfare workers.

S. S. Hutchinson, president of the American Film Manufacturing Company, will stop at Seattle, Portland, San Francisco and Los Angeles, en route to Santa Barbara, the home of the "Flying A" films. Here he will arrange for a new series of pictures and start a new order of things that is predicted to win the approval of the entire industry.

Mrs. Connie Mack is a new comedy actress in the Majestic cast under the direction of Charles Weston. Mrs. Mack is the wife of "Connie" of baseball fame.

Dave Porter, director of the Ammex Company, will take a company of forty-five people, including a band of Indians, to the mountains to produce frontier films.

Arthur M. Brilant has resigned the photoplay editorship of The Rounder to write scenarios for the Universal Film Manufacturing Company.

Martha McGraw is another addition to the Majestic comedy force.

Mary Pickford gave a farewell ball to more than three hundred guests, one recent eventful night at Bretton Hall, New York. The attendance included the stars of picturedom. The much beloved Mary leaves soon to undertake her Belasco contract.

Miss Charlotte Burton has been engaged by Director Dwan to play opposite Jack Richardson in heavy roles with the Western "Flying A" Company. While new in the picture realm, Miss Burton is an old favorite in coast stock productions, having starred in Theodore Kremer's production, "Buried at Sea," for three years. She was successful from the first and received many favorable criticisms from the press and public.

Mr. and Mrs. H. R. Ashbrook, from Toledo, spent a few days in Chicago this week. They visited the American studio and plant, witnessed a private demonstration of advance releases and expressed themselves in very decided and favorable terms about the excellent equipment and facilities. Incidentally, Ashbrook remarked that "Flying A" products were meeting excellent results in the Toledo territory.

ROLL OF THE STATES.

ALABAMA.

The New Savoy, what is claimed to be the finest motion picture show house in the south, has been opened at Birmington. L. F. Phillips is proprietor of the new house.

ARKANSAS.

The new moving picture theater at Harrison being fitted up by Messrs. Lowell Whitesides and Frank Mitchell, is about ready for business. The building has been refitted throughout with raised floor, opera chairs, and ornamental front, and will be up-to-date in all lines.

An important change in the moving picture show business of Helena took place when interests of F. C. Seford in Idle Hours and Maxine theaters were sold to Joe Truemper, Jr. The two theaters now belong to Mr. Truemper and Lex Graves, who will continue them under the present management.

CALIFORNIA.

B. D. Phillips will erect a nickelodeon, east side Twenty-third avenue, 160 feet north of East Fourteenth street. It will cost $4,500.

F. M. Charlton of the Story building, Los Angeles, reports that Hemet in the San Jacinto valley is adding to its already numerous city achievements a large concrete picture show building with all the latest improvements. Hemet already has a large opera house, built several years ago.

Ben Michael's Palace, a picture house on Broadway, San Francisco, was almost entirely destroyed by fire recently. A panic among the capacity audience was narrowly averted.

COLORADO.

A contract has been let for the erection of a new moving picture theater for S. S. Baxter, on Curtis street, Denver.

CONNECTICUT.

Plans are being prepared for the erection of a new theater building on Whalley avenue, Westville, by A. Raccio of 25 Hudson street.

ILLINOIS.

Plans are being prepared for a moving picture theater in Pekin, for D. C. McClellan, manager.

The Gilmore Amusement Company, Chicago; capital $2,500; to operate theaters and places of amusement; incorporators, Louise Wille, Walter Wille, Anton Wille, Arthur Wille, George J. Gilmore.

Arthur Nichels and M. Clark have opened a new picture theater in the Hinckley opera house, at Hinckley.

Plans are being prepared for a new theater building for Oak Park to cost $100,000. Peck Gatts and Sackett, managers.

Earl Smith, since his purchase of a Canton theater, has remodeled and overhauled the place considerably, with the result that it is generally improved.

A new motion picture theater for Joliet is assured by James C. Wallace of New York, representing a film company. The theater will be located in the building now occupied by A. C. Rott, the florist, and the Royal restaurant. A new structure is also under consideration. Work will be started after the first of the year. The seating capacity of the house will be about 1,000. A local manager will be placed in charge of affairs.

Plans are being considered for the erection of a new moving picture theater for the East Side, Champaign.

Standard Theater Company, $15,000; operating theaters; Herschel L. Vallandigham, Fred H. McMillan, Alexander Smietanka.

J. H. Braffet has purchased the interest in the Lyric theater at Paw Paw owned by F. M. Edgett and is now sole proprietor. The shows are fine and attendance so far has been excellent.

A contract has been let for the erection of a new theater building for Milton S. Plotke in Chicago.

INDIANA.

A new theater, known as the Royal, will be opened soon at Hartford by J. Rosenbush, owner.

A panic was caused at Brown & Agar's picture theater at Princeton recently, when the films caught fire, throwing flames into the audience below. Carl Kuebler, the operator, was badly burned and Roy Brown was seriously burned and injured when he fell from the loft into the audience. Several children suffered minor injuries in the scramble to escape. The fire was soon extinguished.

The motion picture business in Shelbyville is dwindling and there are now only two 5-cent houses in the city. At one time there were five picture houses and an airdome in operation.

A contract has been let for the erection of a new theater in South Walnut street, Hammond. Harry R. Wysor, owner.

D. P. Roberts, a motion picture theater owner of Indianapolis, has dismissed his appeal to the Marion county circuit court in the case which was instituted to test the theater ordinance of the city as it applies to licenses.

The Anchor Concrete Company has the contract for the work on the Marble Hall theatorium on Main street, Evansville. The company has already started the work of filling in the basement.

IOWA.

A new theater building will soon be erected by Mr. Albert Burkley, owner of the Burkley hotel at Iowa City.

Robert Kremer, who for the past few years has been the moving picture operator at Dreamland theater, Galena, Ill., has purchased a show house at Davenport, Iowa.

KANSAS.

Plans are being prepared for a new theater building at Topeka for George Gordon and Hyman Gordon.

Thacher Brothers have begun to remodel the Litowich-Wolsieffer building in Salina for a moving picture house.

KENTUCKY.

The next annual convention of the Kentucky Motion Picture Exhibitors' League will be held in Louisville, April 22-24, 1913. This decision was reached at a meeting of the executive committee of the league held at the Seelbach recently. The 1912 meeting was held in Lexington. The league has a membership of 125 in Kentucky, a score of these being Louisville exhibitors. The next meeting of the executive committee will be held in Covington, January 5.

T. Neal Hubbard, who has so faithfully and capably managed the Pastime motion picture theater in Maysville since its establishment several years ago, has accepted an offer of Arn & Simons, owners of the Gem theater, to sell him a third interest. Elmer Bridges, who for several weeks has been assistant manager of the Pastime, succeeds Mr. Hubbard as manager of that theater. Will Kirwin, who had been managing the Gem, tendered his resignation also.

George A. Epstein will erect the National theater on the southwest corner of Fifth and Walnut streets, Louisville.

MARYLAND.

Architect Otto C. Simonson has drawn plans for a moving-picture theater to be erected at the corner of Gay and Wolfe streets by the Northeast Baltimore Moving Picture Parlor Company. A number of builders have been asked to submit bids.

The new Pickwick is one of the most popular of the houses in Baltimore. The program is always a good one and the patrons of the theater are always sure of seeing the newest and best pictures that are being shown in the city. New features are always being added and the pictures constantly changed.

A moving picture parlor and skating rink to cost $15,000 will shortly be erected at Baltimore for the Pitt Amusement Company. Plans by Architect J. M. Spedden on Pennsylvania avenue.

MICHIGAN.

A contract has been let for the remodeling of the Superba theater at Grand Rapids, to cost $14,000; Nicholas Brothers, owners.

A contract has been let for the erection of a new theater for Harry G. Sommers, at Grand Rapids.

Following the recent announcement that Kalamazoo will soon have a magnificent new $100,000 moving picture house, comes the confirmation of another report which assures for the south side, somewhere in the vicinity of Portage street and Washington avenue, it is stated, a theater with a seating capacity of fully 500, to cost approximately $35,000. The new place of amusement, which will be devoted exclusively to the presentation of photo-plays, is to be erected by the Elite Amusement Company, which now owns and operates the Elite theater on South Burdick street, and which, from the time it opened its doors eight weeks ago, has proved a financial success.

MINNESOTA.

Motion picture films and stereopticon views of American resorts and points of interest have been prepared for the use of Twin City public schools by the Great Northern railway. They are furnished in the interest of the Great Northern's "See America First" campaign. They will be shown first in St. Paul schools.

The St. Paul Alhambra has dispensed with vaudeville and now runs only high grade motion pictures and picture features; also a five piece orchestra and organ selections.

MISSOURI.

The Consolidated Feature Film Company, St. Louis; capital, $5,000; to manufacture and deal in films. Incorporators, O. T. Crawford, W. B. Laumann and Ike Schlank.

John W. Hicks, Jr., acquired the Electric and Palace theaters, at Sedalia, having purchased both properties from Frank Bailey, who retires after five years in business in Sedalia. Mr. Hicks has not determined upon any definite plans in the conduct of the theaters. He will, however, maintain and operate both in their present locations with the same standard of photo-plays as Mr. Bailey offered.

MONTANA.

The Family theater of Hamilton has been sold by Messrs. George Reeves and Aimie Beaubien to Cecil Nixon, George Ransom and Victor Wheeler. The new proprietors have engaged a four-piece orchestra to play nightly. Messrs. Reeves and Beaubien will go to Deer Lodge, where they have made arrangements to open a moving picture theater.

The new Cascade's theater has been opened by Lemon and Bovee, owners, at Great Falls.

NEBRASKA.

Motion pictures are a new feature at the Auditorium skating rink at Omaha. Two intervals of twenty minutes each are used each night, during which skating is stopped. The middle of the floor is banked with 200 seats.

A contract has been let for the erection of the Starland theater at Omaha.

NEW JERSEY.

A contract has been let for the erection of a new theater building at the corner of Brandford place and Hasley street, at Newark.

NEW YORK.

Porter & Co. have leased for D. & J. H. Tonjes, the corner store in building at the northwest corner of Eighth avenue and 124th street, New York City, to a motion picture theater for ten years, at an aggregate rental of $37,500.

The inspection of Rochester picture theaters, by H. M. Hudson, of the state fire marshal's office, has borne fruit in orders to City Fire Marshall Edward Wheeler for immediate changes in about a dozen theaters.

A new theater will be erected in Norwich soon, the transaction having been closed whereby the DeLaney Amusement Co. purchased the Harvey J. Daniels property on South Broad street. The location is one of the most desirable and the lot is plenty large enough for the erection of a fine theater, which will seat over a 1,000 people.

A new picture theater will be opened at 72 Main street for the Thompson & Tyler company of 10 Plymouth avenue, Batavia.

John A. Evans has leased for Lachman & Goldsmith to the Motion Picture Sales and Construction Company, New York, the plot 100x100 feet on the east side of Longwood avenue 167 feet south of Westchester avenue, for twenty-one years at an aggregate rental of $125,000. The lessee will erect at once a theater with a seating capacity of 1,000. The same broker has leased for Patrick J. Reville to Harold W. Rosenthal a motion picture theater at the southeast corner of the Southern Boulevard and 172d street for ten years at an aggregate rental of $20,000.

The new theater in Clinton avenue north, near the Masonic Temple, in Rochester, is promised for use by December 1st, and the four Gordon brothers, who are financing the project, expect to have everything running without a hitch before the holidays. The building, which is to be given over to moving pictures and vaudeville, will have a seating capacity of 1,800, and will be of exceptional safety, the owners say.

The New York Motion Picture Company has outgrown its present quarters on Fourteenth street, New York, and removed its executive offices to the Longacre building, at Broadway and Forty-second street, where it has taken a suite on the ninth floor.

NORTH DAKOTA.

W. C. McGuiness' new theater, The Orpheum, at Williston, has opened to the public with an entertaining picture program and an excellent orchestra. It is a very pretty and convenient show house and bids fair to become popular. It has a seating capacity of 250 but Mr. McGuiness figures it will be too small at that.

OHIO.

The airdome of Shober Brothers, 4023 Eastern avenue, Cincinnati, is to be converted into a regular motion picture house from plans prepared by Architects Stewart & Stewart. The building will be 36 by 110 feet, and will contain 413 seats.

Oakley is to have a motion picture theater building which will contain 1,000 seats. Moorman & John have commissioned Architect Edward Sloctemyer to plan a fireproof structure of this type on the north side of Madison road, near Gilmore avenue, the cost being about $25,000. It will be built as an investment. The dimensions will be 60 by 150 feet.

A brick and concrete amusement building at 18-20 East McMicken avenue, between Vine and Walnut streets, Cincinnati, to be known as the Variety theater, will be erected at a cost of $12,000.

Plans are being considered for the erection of a new theater on Ninth street and Superior avenue, Cleveland. Charles A. Otis, banker, is manager.

A motion picture theater, to contain at least 1,000 seats, is to be built at the southwest corner of Clarion and Montgomery avenues, in the heart of Evanston. C. P. Morton, who is with the Rebhun Last Company, has bought the lot from the Enneking estate through a firm of Norwood brokers, and is now quietly securing estimates as to the probable cost of the building. This is one of the few available sites in Evanston for an improvement of this kind. This will be the first five-cent theater in Evanston. It is understood Morton is figuring upon an expenditure of about $40,000, which would include the cost of the ground.

Charles Steen, of Findlay, has purchased a motion picture theater at Tiffin.

William Maroney, Jr., has purchased the Forum moving picture theater from Cherry & Tharp, at Hillsboro.

A motion picture theater, to contain about 500 seats, will be built at 18 and 20 East McMicken avenue, Cincinnati. The improvement will be 41.5x120 feet, and will be of fireproof construction. Peter Schorr is one of the interested persons.

The Cleveland Motion Picture Film and Supply Company has incorporated at Cleveland; preparing photographic films for motion pictures; $5,000. Fred W. Zimmerman, H. W. Ewing, A. F. Counts, M. L. Colabrese and J. B. Felber.

The Exclusive Films, Toledo, moving picture films; capital $10,000. Incorporators, A. A. Gottschall, Rupert Holland, F. F. Frieder, J. E. Stepp, C. H. Duggan.

PENNSYLVANIA.

Mayor Stratton of Reading has had every amusement manager in Reading to call on him, except one, in response to a letter to confer with him relative to continuing the policy of presenting moving pictures or stage entertainments that will raise moral standards instead of lowering them. The sole absentee gave no reason for not putting in an appearance. All who called promised co-operation. Incidentally orders were given that no children under the age of 12 were to be admitted after 8 p. m. unless accompanied by adults.

Plans are in preparation by E. Allen Wilson for a vaudeville and moving picture theater to be built at Richmond and Clearfield streets, Philadelphia, for McCartney & Redmond. It will be 72x190 feet, and will have a seating capacity of 1,500.

The Palace moving picture theater at Catasauqua has been completed by the contractor, A. W. Hirst of Northampton, and the formal opening has been held.

B. Bornstein is estimating on a moving picture theater, 48x85 feet, at Sixty-fourth street and Woodland avenue, Philadelphia, for M. A. Benn.

A contract has been let for the erection of a moving picture theater at Philadelphia. West End Realty Company has awarded the contract to W. E. Dotts & Co. Cost $40,000.

A contract has been let for the erection of a moving picture theater at the northeast corner of Locust and Sixtieth streets, on ground sold by John C. Knox.

Work on the new theater on Market street at Harrisburg is progressing rapidly. It is being built of cement blocks and will be a handsome structure.

A contract has been let for the erection of a new theater building for W. B. Scott at Altoona.

SOUTH DAKOTA.

A massive mirror screen or glass curtain, installed at the new Princess theater at Sioux Falls, is of solid glass which displays a frosted appearance, weighs 2,040 pounds, and cost the management $1,000. It is the first curtain of its kind to be installed in the state, and pictures projected on it stand out with wonderful clearness. S. J. Smith, manager and proprietor of the theater.

A contract has been let for the remodeling of the Cosy theater at Aberdeen, which will be known as the Princess theater. Gus Moberg, architect, and N. Hoilien, manager.

TENNESSEE.

The Piedmont Amusement Company, capital $5,000, was incorporated by W. M. Bratton, Lewis Wassman, C. W. Walters and others, at Chattanooga.

T. E. Buckingham's motion picture show at Erin was destroyed by a recent fire. The owner managed to save the projecting machine.

The Bonita motion picture theater at Chattanooga has been sold to T. C. Thompson and F. B. Holt. The transfer was made by the Mountain City Amusement Company. The owners contemplate making several big changes before the winter season opens. The lobby will be remodeled and several additional improvements added. They will conduct the house along the same lines as in the past, only changing the film service. T. C. Thompson, who was formerly manager of the Colonial, will be the manager of the new house.

The Mountain City Amusement Company, of which Howell Graham is manager, has begun work on a new motion picture theater for Chattanooga. It is to be located between Seventh and Eighth streets on Market, in the building formerly occupied by Willard Bros. More than $6,000 will be spent in improvements on the building.

TEXAS.

A moving picture house will be opened at Sherman, known as the King, and installed in the building vacated by the Sherman Vehicle Company.

The moving picture shows at Halletsville have been forced to close down until 9 o'clock every night on account of the dynamo at the light plant being unable to furnish sufficient light for the two shows and other lights in the town. They will be allowed to open at 9 o'clock to operate their shows because at that hour many of the other lights are turned off. There are two moving picture shows that operate every night. The city will likely purchase a larger dynamo, as the increase in lights used has made this necessary.

E. H. Hulsey, of Galveston, is building a $100,000 motion picture theater at Elm and Akard streets. The building, now under construction, when completed, he said, will be one of the largest and most magnificent motion picture theaters in the South. The seating capacity of the new structure will be about 800 persons. Private boxes and a scientific system of heating and ventilation are its essential features. A solid glass curtain, 16 by 18 feet, is another new feature. This piece of glass will be the largest ever shipped into Dallas, it is said. The theater will be completed by December 24 and will open Christmas day. The program will consist entirely of motion pictures.

The state of Texas is after the so-called moving picture trust in Texas. The attorney-general has filed suit at Beaumont against a dozen film and moving picture concerns operating in Texas, charged with violating the anti-trust laws and for penalties aggregating $2,500,000. H. A. Wroe, a banker, of Austin, on appplication of the state, was appointed receiver of these concerns and his bonds fixed at $100,000. The state also asks for an injunction to restrain the concerns from doing business.

UTAH.

The moving picture show house at Driggs, has been purchased by Bert Choules. Fine performances are given every night with a matinee on Saturday.

A handsome vaudeville and moving picture theater will be erected at Gunnison for S. M. Duggins at an estimated cost of $18,000. The size of the building will be 46 by 112 feet, the auditorium 46 by 60 feet. The stage will be 22 fet deep, with dressing rooms beneath. There will be a spacious vestibule and foyer. There will be two stores in the front of the building and offices above. The seating capacity will be 650 persons. The theater is to be fitted with modern conveniences and appliances and will be one of the handsomest of its kind in the state.

The Utah Moving Picture Company, capitalized at $100,000, has purchased the $50,000 Ellaye Moving Picture Company of California, which had the contract to make the feature film, "One Hundred Years of Mormonism." The Utah company will display the picture in both the foreign and domestic field. It will be completed within a few weeks and having the endorsement of the Mormon church, promises to be a big historical success. The production represents the expenditure of more than $30,000.

The new picture show built by Messrs. Bennett and Evans at Burley has opened to the public. It is a modern, up-to-date building in every respect.

WASHINGTON.

Irene Gordon, who for the past year has operated a motion picture house at Granger, will reopen the Lois theater in Grandview, which has been dark for six months. Miss Gordon will continue to operate her Granger theater.

WEST VIRGINIA.

C. D. Thompson of Wheeling will start a picture show house in Warwood for the United States Amusement Company.

WISCONSIN.

The Gem moving picture theater at Racine has again changed owners. It is now the property of C. W. Christianson, who purchased it from C. J. Smith. The theater is closed for repairs.

DAILY "FILM SUPPLY" RELEASES

(Independent)

MONDAY: American, Comet, All Star.
TUESDAY: Thanhouser, Majestic, Gaumont.
WEDNESDAY: Reliance, Solax, Gaumont Weekly.
THURSDAY: American, All Star, Gaumont.
FRIDAY: Thanhouser, Solax, Lux.
SATURDAY: Great Northern, Reliance, Comet.
SUNDAY: American, Thanhouser, Majestic.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Champion.
TUESDAY: Gem, Bison, Eclair.
WEDNESDAY: Powers, Nestor, Animated Weekly.
THURSDAY: Rex, Imp, Eclair.
FRIDAY: Victor, Powers, Nestor.
SATURDAY: Bison, Imp, Milano.
SUNDAY: Eclair, Rex.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date.	Title	Maker.	Length.
10-16	The Lass of Glouster	Pathe	1,014
10-16	The Shuttle of Fate	Selig	1,000
10-17	The Snare	Essanay	1,000
10-17	Red Saunders' Sacrifice	Lubin	1,000
10-17	The Judgment of the Sea	Melies	1,000
10-17	Where Love is, God is Also	Selig	1,000
10-18	The Foundling	Edison	1,000
10-18	The Warning Hand	Essanay	1,000
10-18	The Plot that Failed	Kalem	1,000
10-19	A Soldier's Duty	Edison	1,000
10-19	The Outlaw's Sacrifice	Essanay	1,000
10-19	The Rival Engineers	Kalem	1,000
10-19	Misleading Evidence	Pathe	1,030
10-21	The One She Loved	Biograph	
10-21	The Lion Tamer's Revenge	Cines	2,000
10-21	The County Fair	Kalem	1,000
10-21	Just Maine Folks	Lubin	1,000
10-22	At the Masquerade Ball	Edison	1,000
10-22	The Tomboy of Bar "Z"	Essanay	1,000
10-22	In the Service of the State	Lubin	1,000
10-22	So-Jun-Wah and the Tribal Law	Selig	1,000
10-22	The Spirit of the Range	Vitagraph	1,000
10-23	The Peril of the Cliffs	Kalem	1,000
10-23	Tempted by Necessity	Selig	1,000
10-24	The Painted Lady	Biograph	1,000
10-24	A Son's Example	Melies	1,000
10-24	Little Raven's Sweetheart	Pathe	1,014
10-24	The Awakening	Pathe	1,000
10-24	The Toymaker	Vitagraph	1,000
10-25	The Affair at Raynor's (fourth of the series "What Happened to Mary")	Edison	1,000
10-25	Sunshine	Essanay	1,000
10-25	The Girl in the Caboose	Kalem	
10-25	Faithful Unto Death	Vitagraph	1,000
10-26	Young Mrs. Eaton	Edison	1,000
10-26	The Ranch Girl's Trial	Essanay	1,000
10-26	A Turn of Fortune	Cines	1,005
10-26	Death Valley Scotty's Mine	Kalem	1,000
10-26	The Forest Ranger	Lubin	1,000
10-26	In the Furnace Fire	Vitagraph	1,000
10-28	Frenzied Finance	Pathe	
10-28	The Land Beyond the Sunset	Edison	1,000
10-28	The Power of a Hymn	Kalem	1,000
10-28	An Irish Girl's Love	Lubin	1,000
10-28	The Fisherboy's Faith	Selig	1,000
10-29	Parson James	Lubin	1,000
10-29	Jim's Vindication	Selig	1,000
10-30	A Race for Honor	Eclipse	1,000
10-30	The Letter	Essanay	1,000
10-30	The Strange Story of Elsie Mason	Kalem	1,000
10-30	A Heart in Rags	Selig	1,000
10-30	Poet and Peasant	Vitagraph	1,000
10-31	The Musketeers of Pig Alley	Biograph	
10-31	Wrongly Accused	Melies	1,000
10-31	Jim's Partner	Pathe	
10-31	Her Bitter Lesson	Selig	1,000
10-31	On the Line of Peril	Vitagraph	1,000
11-1	A Baby's Shoe	Edison	1,000
11-1	The Moving Finger	Essanay	1,000
11-1	Tragedy at the Court of Milan	C. G. P. C.	
11-2	The Mother of the Ranch	Essanay	1,000
11-2	A Head for a Head	Cines	1,075
11-2	The Swindler	Kalem	1,000
11-4	Heredity	Biograph	1,075
11-4	Mountain Dew	Kalem	1,045
11-4	Juan and Juanita	Lubin	1,027
11-4	The Voice of Warning	Selig	1,000
11-4	An Official Appointment	Vitagraph	1,000
11-4	Mills of the Gods	Vitagraph	3,000
11-4	New Member of Life Saving Crew	Edison	1,000
11-5	A Romance of the Rails	Edison	1,000
11-5	Chains	Essanay	1,000
11-5	Love Versus Gratitude	Cines	760
11-5	Anne Boleyn	C. G. P. C.	1,000
11-5	The Dynamiters	Selig	1,000
11-5	The Substitute Heiress	Lubin	1,051
11-6	Mystery of Grandfather's Clock	Kalem	1,020
11-6	The Queen of Spades	Eclipse	1,005
11-6	Broken Hearts	Pathe	1,000
11-6	Michael McShane, Matchmaker	Vitagraph	1,000
11-6	Her Education	Selig	1,000
11-7	The Sheriff's Mistake	Lubin	1,067
11-7	The Smuggler's Prisoner	Melies	1,000
11-7	Victims of Fate	Pathe	700
11-7	Carmen of the Isles	Selig	1,000
11-7	Out of the Shadows	Vitagraph	1,000
11-8	The Pony Express Girl	Kalem	440
11-8	The Legend of the Lost Arrow	Selig	1,000
11-8	A Modern Atlanta	Vitagraph	1,000
11-9	An Indian's Friendship	Essanay	1,000
11-9	The Water Rats	Lubin	1,054
11-9	Buster to the Rescue	Pathe	1,000
11-9	The Fraud at Hope Mine	Kalem	1,085

COMEDY.

Date.	Title.	Maker.	Length
10-23	The Boy Rangers	Edison	600
10-23	A Persistent Fly Swatter	Eclipse	300
10-23	Bringing Father Around	Essanay	1,000
10-23	The Simple Life	Pathe	1,020
10-23	An Expensive Shine	Vitagraph	
10-24	The Old Chess Players	Lubin	1,000
10-24	The Thrifty Parson	Essanay	1,000
10-25	Down With the Men	Lubin	
10-25	Getting Atmosphere	Selig	
10-28	At the Basket Picnic	Biograph	
10-28	A Real Estate Deal	Biograph	
10-28	None But the Brave Deserve the Fair	Vitagraph	1,000
10-29	Bringing Home the Pup	Edison	650
10-29	Whiffles, Cubic Artist	C. G. P. C.	
10-29	Miss Simpkin's Summer Boarder	Essanay	1,000
10-29	Bunny at the Derby	Vitagraph	
10-29	Just Luck	Vitagraph	
10-30	A Suffragette in Spite of Himself	Edison	600
10-30	A Mamma Wanted	Pathe	
11-1	Pat, the Soothsayer	Kalem	
11-1	Fixing a Flirt	Lubin	1,000
11-1	His Wedding Eve	Selig	1,000
11-1	Lessons in Courtship	Vitagraph	
11-1	Bettina's Substitute	Vitagraph	
11-2	Bobby's Dream	Edison	375
11-2	The Family Next Door	Lubin	
11-2	For Professional Services	Edison	625
11-2	Wifey's Investment	Pathe	
11-2	In the Garden Fair	Vitagraph	1,000
11-5	The Face or the Voice	Vitagraph	1,000
11-6	A Queen for a Day	Edison	1,000
11-6	A Money ?	Essanay	1,000
11-7	His Auto's Maiden Trip	Biograph	599
11-7	The Club Man and the Crook	Biograph	399
11-7	The Ranchman's Anniversary	Essanay	1,000
11-8	When Wealth Torments	Essanay	1,000
11-8	Stenographer Wanted	Kalem	500
11-8	Half a Pint of Milk	C. G. P. C.	450
11-8	Felix at the Ball	Lubin	378
11-8	An Accidental Millionaire	Lubin	670
11-9	A Doctor for an Hour	Edison	1,000
11-9	No Fool Like an Old Fool	Cines	1,000
11-9	The Hand-bag	Vitagraph	600

EDUCATIONAL.

10-17	Evening Parade and Gun Practice at Fort Ham-		
10-23	Scenes of Irish Life at Dublin	Vitagraph	
10-23	At Home in the Water	Edison	400
10-24	Olympic Games, Stockholm, Sweden	Pathe	2,847
10-25	The Hermit Crab	Pathe	456
10-25	New York Public School Drills and Dances	Kalem	
10-25	Biwa Canal and Shooting the Rapids at Katsuragwa, Japan	Selig	
10-29	In the Turol, the Arlberg Valley	C. G. P. C.	
11-3	A Trip to the Elbe	C. G. P. C.	
11-3	The Scarab	C. G. P. C.	300
11-?	Arabian Sports	Vitagraph	400

SCENIC.

10-19	Among the Mountains of Calabria	Cines	350
10-22	Ascoli Piceno, South Italy	Cines	260
10-22	Old Toledo	Pathe	348
10-23	In the Ossau Valley, Pyrenees, France	Eclipse	370
10-29	Burmah, Rangoon, India	Edison	350
10-29	Mosques and Turkish Palaces	Cines	460
11-1	The American Rhine	Kalem	
11-5	Golden Shell of Palermo	Cines	250
11-7	Dinan, France	Pathe	300

INDUSTRIAL.

10-29	Straw Hats Made in Florence, Italy	Cines	340
10-29	Venetiona Lace Workers	Cines	200
10-30	Copper Mines at Bingham, Utah	Edison	400

TOPICAL.

10-21	Pathe's Weekly, No. 43	Pathe	1,014
10-26	The United States Armada	Pathe	1,007
10-28	Pathe's Weekly, No. 44	Pathe	
11-4	Pathe's Weekly, No. 45	Pathe	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.

TUESDAY: Edison, Essanay, Cines-Kleine, Pathe, Selig, Vitagraph.

WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Lubin, Pathe, Selig, Vitagraph.

THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date.	Title.	Maker.	Length.
10-5	Time Avenges	Reliance	1,000
10-6	An Old Tune	"101" Bison	
10-6	The Lock of Hair	Eclair	
10-6	The Little Music Teacher	Majestic	
10-6	The Winnings of Silas Pegg	Rex	
10-7	Jack of Diamonds	American	1,000
10-7	To Err is Human	Champion	
10-7	"'Ostler Joe"	Comet	1,000
10-7	The Wreckers	Imp	
10-7	Romance and Reality	Nestor	
10-8	Indian Raiders	Bison	
10-8	Love's Test	Gaumont	
10-8	Orphans	Gem	
10-8	The Winner and the Spoils	Majestic	
10-9	A Sister's Devotion	American	1,000
10-9	An Indian Legend	Broncho	
10-9	His Only Son	Nestor	
10-9	Guy Mannering	Reliance	2,000
10-10	Reformation of Sierra Smith	American	1,000
10-10	The Tie Eternal	Gaumont	
10-10	The Bridal Room	Imp	
10-10	If Dreams Came True	Rex	
10-11	The Sergeant's Boy	"101" Bison	
10-11	Evading Justice	Lux	
10-11	On the Danger Line	Powers	
10-12	The Tattoo	Bison	
10-12	The Double Debt	Comet	1,000
10-12	The Gypsy Spy	Milano	2,000
10-12	Peddler's Find	Reliance	1,000
10-13	The White Bonnet	Eclair	
10-13	The Simple Life	Majestic	
10-13	When Twenty is in Love	Rex	
10-13	Dotty the Dancer	Thanhouser	1,000
10-14	The Girl in the Gingham Gown	Champion	
10-14	The Old Sweetheart	Imp	
10-15	Star Eyes' Strategy	Bison	
10-15	What the Bell Told	Gem	
10-15	All for Jim	Majestic	
10-15	When Mercy Tempers Justice	Thanhouser	1,000
10-16	The Border Detective	American	1,000
10-16	The Sheriff's Adopted Child	Broncho	
10-16	The Golden Rod	Powers	
10-16	Does It Pay	Powers	
10-16	Mission Maestro	Ammex	
10-17	The New Cowpuncher	American	1,000
10-17	Caprices of Fortune	Eclair	2,000
10-17	The Legend of Cogliastro	Gaumont	
10-17	The Fugitives	Imp	
10-17	The Wedding March	Rex	
10-18	His Nurse	Lux	918
10-18	The Sealed Envelope	Powers	
10-18	The Maverick	Solax	
10-18	For the Mikado	Thanhouser	1,000
10-18	The Vengeance of Fate	"101" Bison (N. Y. M. P. Co.)	
10-18	The Cross-Roads	Victor	
10-19	Early Days in the West	Bison	2,000
10-19	A Romance of the Rockies	Comet	1,000
10-19	A Modern Cinderella	Gaumont	
10-19	The Postman	Imp	
10-19	The Blind Man's Dog	Milano	
10-19	The Organ-grinder's Ward	Reliance	1,000
10-20	Captain Ben's Yarn	Majestic	
10-20	Leaves in the Storm	Rex	
10-20	Petticoat Camp	Thanhouser	1,000
10-21	The Best Man Wins	American	1,000
10-21	Thy Will Be Done	Champion	
10-21	Betty's Bandit	Nestor	
10-22	Hunted Down	Bison	
10-22	The Home Coming	Eclair	
10-22	A Country Scandal	Gaumont	
10-22	The Woman in White	Gem	2,000
10-22	Love and War	Majestic	
10-22	Through the Flames	Thanhouser	1,000
10-23	The Way of the Transgressor	American	1,000
10-23	The Story of the Savage Modock Mine	Broncho	
10-23	The Border Parson	Nestor	
10-23	The Skeleton	Powers	
10-23	A Redeemed Reputation	Ammex	
10-24	The Wooers of Mountain Kate	American	1,000
10-24	The Hidden Trail	"101" Bison (N. Y. M. P. Co.)	
10-24	King the Detective and the Smugglers	Imp	
10-24	A Kentucky Feud	Rex	
10-25	The Colonel's Ward	"101" Bison (N. Y. M. P. Co.)	
10-25	The Lady Barber of Roaring Gulch	Nestor	
10-25	Just a Woman	Powers	
10-25	The Idol Worshipper	Solax	
10-25	In a Garden	Thanhouser	1,000
10-25	The Angel of the Studio	Victor	
10-26	A Daughter of the Redskins	Bison	2,000
10-26	Sue	Champion	
10-26	The Mule Ranch Mystery	Comet	1,000
10-26	Joe the Pirate	Imp	
10-26	A Wireless Miracle	Reliance	1,000
10-27	The Tree Imp	Majestic	
10-27	Through a Higher Power	Rex	
10-28	Yvonne, the Foreign Spy	Imp	
10-28	One, Two, Three	American	
10-28	The Call of the Desert	Nestor	
10-28	Sue	Champion	
10-29	Put Yourself in His Place	Thanhouser	2,000
10-29	The Old Dollmaker	Gem	
10-29	A Woman Alone	Majestic	
10-29	The Cowboy Guardians	Bison	
10-30	How Shorty Kept His Word	Broncho	
10-30	Chiquita, the Dancer	American	1,000
10-30	Men Who Dare	Reliance	2,000
10-30	Making an American Citizen	Solax	
10-31	The Wanderer	American	1,000
11-1	At the Phone	Solax	1,000
11-1	The Little Girl Next Door	Thanhouser	1,000
11-2	(Title not reported)	Gaumont	
10-31	John Sterling, Alderman	Imp	2,000
11-1	The Redemption of Riverton	Victor	
11-1	A Dreamland Tragedy	Powers	
11-2	Trapper Bill, King of Scouts	Bison	2,000
11-2	A Tragic Wedding	Milano	
11-2	Trials of Faith	Reliance	
11-3	Weary's Revenge	Majestic	
11-3	An Old-Fashioned Mother	Rex	
11-4	Maiden and Men	American	1,000
11-4	A Strange Case	Imp	
11-4	United We Stand	Nestor	
11-5	The Ladder of Life	Thanhouser	1,000
11-5	A Redman's Love	Bison	
11-5	The Better Part	Gem	
11-5	Silent Jim	Eclair	2,000
11-6	The Railroad and the Widow	Powers	
11-6	His Little Partner	Nestor	
11-6	The Ship of Lions	Ambrosio	
11-6	A Brother's Requital	Reliance	
11-6	The Old Love and the New	Solax	
11-7	Honor of the Family	Rex	
11-7	Leah, the Forsaken	Imp	3,000
11-7	God's Unfortunate	American	1,000
11-7	The Emperor's Message	Gaumont	
11-8	The First Glass	Powers	
11-8	Sisters	Victor	
11-8	When Lee Surrenders	Kay Bee	2,000
11-8	Through the Flames	Thanhouser	1,000
11-9	An Indian Ishmael	Bison	
11-9	Her Masterpiece	Milano	2,000
11-9	The Starbucks	American	2,000

COMEDY.

10-18	Her Friend, the Doctor	Nestor	
10-19	Eventful Bargain Day	Imp	
10-20	Bella's Beaux	Crystal	
10-20	The Only Woman in Town	Crystal	
10-20	The Old Professor	Eclair	
10-21	She Married a Hero	Comet	1,000
10-21	The Pickaninnies and the Watermelon	Imp	
10-21	The Ambitious Butler	Keystone	
10-23	Johnny on the Spot	Reliance	500
10-23	How Jack Won Out	Reliance	500
10-23	The High Cost of Living	Solax	
10-24	Making Uncle Jealous	Eclair	
10-24	Love and Calino Marries a Suffragette	Gaumont	
10-25	Stick it John	Lux	445
10-25	All Through a Bank Note	Lux	524
10-26	Zigoto Has a Good Heart	Gaumont	
10-26	Early in the Morning	Imp	
10-26	Kelly Goes to War	Milano	
10-26	A Three-Cornered Wedding Journey	Milano	
10-26	The Angling Widow	Great Northern	976
10-27	A Pair of Fools	Crystal	
10-27	The Blonde Lady	Crystal	
10-27	Gontram's Love Stratagem	Eclair	
10-27	Taking Care of Baby	Thanhouser	1,000
10-27	Mary's Goat	Thanhouser	1,000
10-28	The Grocery Clerk's Romance	Keystone	
10-28	At Coney Island	Keystone	
10-29	A Domestic Treasure	Gaumont	
10-30	The Collaborators	Powers	
10-30	Barry's Big Mix-up	Nestor	
10-31	Careful Nursing	Rex	
10-31	The Transgression of Deacon Jones	Eclair	
11-1	Making a Man of Her	Nestor	
11-1	Oh, My Pipe!	Lux	331
11-1	Henpeck Bids for Freedom	Lux	652
11-2	Ferdie, Be Brave	Imp	
11-2	The Lottery Prize	Great Northern	534
11-2	An Unsuccessful Flirtation	Great Northern	466
11-3	Oh, Such a Night	Crystal	
11-3	Marriage a la Carte	Crystal	
11-3	Aunt Bridget	Eclair	
11-3	Petticoat Camp	Thanhouser	
11-4	A Tramp's Strategy	Champion	
11-5	Cupid on the Job	Majestic	
11-5	His Dress-Suit	Majestic	
11-5	Cupid's Lottery	Gaumont	
11-7	Foiling a Fortune Hunter	Eclair	
11-7	What Father Did	Eclair	
11-8	Sharps and Chaps	Nestor	
11-8	A Magnetic Personality	Lux	455
11-8	Spiffkins Eats Frogs	Lux	475
11-8	Just Hats	Solax	
11-9	Half Shot	Imp	
11-9	How Ned Got the Raise	Imp	
11-9	The Lost Stud	Great Northern	
11-9	The Disturbed Sentry	Great Northern	
11-9	Bedelia and the Newlyweds	Reliance	

EDUCATIONAL.

10-27	Brusia, Asiatic Turkey	Eclair
10-31	Zoological Specimens of the Pond	Gaumont
11-9	Land 'o Cotton	Gaumont

TOPICAL.

10-30	Gaumont's Weekly, No. 34	Gaumont
10-30	The Animated Weekly, No. 34	Universal
11-2	President Taft at the County Fair	Imp
11-6	Animated Weekly, No. 35	Universal
11-6	Gaumont's Weekly, No. 35	Gaumont
11-9	(Topical)	Gaumont

SCENIC.

10-29	Gorges of Albequerque	Gaumont
10-31	Bruges, the Venice of the North	Gaumont

VOL. VIII. NOVEMBER 23, 1912. No. 11

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

LIBRARY OF CONGRESS
NOV 23 1912
PERIODICAL DIVISION

SIGNORA HESPERIA
LEADING WOMAN IN
CINES-KLEINE FILMS

KLEINE

CINES TRADE MARK URBAN ECLIPSE

Coming Special Feature Releases

NAPOLEON IN COMMAND OF HIS ARMY

Cines, Dec. 2, 1912

AT NAPOLEON'S COMMAND

Copyright, 1912, by George Kleine

A Spectacular War Picture
in two reels, portraying the great emperor and his Marshals during his exciting campaign

SPECIAL ONE, THREE, SIX-SHEET POSTERS AND HERALDS

ECLIPSE SPECIAL DEC. 16 1912

THE RED MAN'S HONOR

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A gripping story, in two reels, depicting love, hatred, revenge, and also the honor of the red man

A STRONG LIST OF CURRENT RELEASES

CINES	ALL ON A SUMMER'S DAY	Nov. 26, 1912
ECLIPSE	A MAN FOR A DAY	Nov. 27, 1912
CINES	A COMEDY OF ERRORS	Nov. 30, 1912
CINES	UP AGAINST IT	Dec. 3, 1912
ECLIPSE	WRONGLY ACCUSED	Dec. 4, 1912
CINES	BECAUSE OF A WIDOW	Dec. 7, 1912

Advance Synopses Free—Write to

George Kleine

166 N. State St.
CHICAGO, ILL.

OTTAWA TALKS

From The Rex Theater

FILM SUPPLY COMPANY,
New York.

Gentlemen:

Your prompt and courteous co-operation in reply to my letter induced me to decide in favor of your films and I am very much pleased.

I will send you photos of the inside of the theater so you can see for yourself what we are doing.

Thanking you and assuring you of our support, I am,

Yours,
Harry De Witt Carr,
Manager Rex Theater

LET US HOOK YOU UP TO A LIVE SERVICE

Our exclusive agents are everywhere. Write for name of nearest office

Film Supply Company of America

133-135-137 W. 44th Street, New York

DISTRIBUTING TEN ESTABLISHED FILM BRANDS

Top, a Scene Within a Scene, from Edison's "The Third Thanksgiving." Bottom, Rehearsing a Scene in Edison's "Hope—a Red Cross Seal Story."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. VIII CHICAGO, NOVEMBER 23, 1912 No. 11

PUBLISHED BI-WEEKLY BY

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MONADNOCK BUILDING, CHICAGO
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MABEL CONDON, Associate Editor
ALLEN L. HAASE, Advertising Manager

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NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than ten days in advance of date of issue. Regular date of issue, every other Saturday. New advertisements will be accepted up to within five days of date of issue, but proof of such advertisements can not be shown in advance of publication.

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York Draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order, or sent to our London Office.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

LONDON OFFICE .....36 Maiden Lane, Covent Garden
S. RENTELL & Co., Representatives

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in Motography or any voice in its management or policy.

CHICAGO, NOVEMBER 23, 1912

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BALLS AND PROGRAMS.

OUR subject for this brief dissertation is balls—not codfish balls, nor baseballs, nor yet the kind with ginger-ale, but the sort that is pulled off by enthusiastic local associations and branch leagues of one variety or another.

With balls for their own sake we have no quarrel. While not startlingly unique or novel, they provide an evening's entertainment for those who enjoy dancing and general sociability, and bring together pleasantly the personal factors of the trade or art represented by their instigators.

Balls cost money. It is necessary to hire a ballroom, an orchestra, some decorations, a few refreshments, and numerous other items of transitory use. To meet these expenses it is customary to charge an admission fee, or else, in the case of an association, to draw upon the treasury or the entertainment fund specially provided in the by-laws.

There is, however, another method of paying the piper. It is quite simple, consisting of a program committee, a program dummy, and a number of "prospects" who will fall for pages of advertising at ten dollars to one hundred dollars per page.

As an annual proposition, what little objection there might be to this plan is largely theoretical. The Motion Picture Exhibitors' League of New York just held a very successful ball, and we understand the program had a great many pages of advertising. Presumably it was mostly New York advertising, and it will not come again for a year, if at all.

But now comes the announcement that Columbus Local No. 4, Motion Picture Exhibitors' League of Ohio will hold its first annual ball December 12. The publicity committee announces that every member of the Local is exerting himself to secure the largest possible attendance. The souvenir program will be typographically excellent and the advertising will be limited to the industry. The rates for advertising are from ten dollars to fifteen dollars a page.

Now, Columbus has just as much right to give a ball as New York, and just as much right to solicit advertising for its program. Furthermore, the film makers and exchanges and machine manufacturers and supply dealers have just as much reason to advertise in the Columbus program as in that of the New York League. That makes two.

There are already upwards of thirty state and local League branches. There are, moreover, forty-eight states in the Union, with a conservative possibility of four locals to a state. That makes almost two hundred League branches that we may reasonably expect to see organized within the next few years. Suppose, as an ultimate result of this organization, each of these League branches decides to hold an annual ball. The advertiser

who now contributes ten dollars for a page would find himself solicited for two thousand dollars for two hundred pages annually. And if each program averages twenty pages, the industry would be pouring forty thousand dollars a year into ball program advertising.

Of course there is no immediate danger of this condition. The organization indicated is inevitable; but a great many of the branches will not attempt the ball idea, and others which do attempt it will get along without the money-making program. But even a casual inspection of the system shows that it is wrong fundamentally.

The exhibitor does not need the financial support of the manufacturer. He does need his moral support. It is hard, humanly speaking, to secure both. The man who contributes financially generally feels that he has done his part, and further appeals for help may find him a little cold.

This is especially true when we consider ball program advertising on its merits. It is admitted that its publicity value is almost *nil*. It is to be feared, indeed, that its chief power is a negative and unwholesome one, in that it tends to encourage a spirit of retribution toward those who do not patronize it. If program advertisers ever get results, it is not because of their advertising, but because they contributed five or ten dollars to the enjoyment of their customers—which is a bad business principle.

Without wishing to discourage any projects now under way, we cannot but think that serious consideration of the subject will lead the members of the League to see it in this light, and ultimately to discard the advertising program.

A BIG CORPORATION'S PIPE DREAM.

DOUBTLESS our readers have already discovered among our advertising pages a discussion of the use of cigarette coupons as picture show admission tickets. The American Tobacco Company has delivered to each of as many exhibitors as it could find listed, a hundred cigarettes of a new brand. In each package of ten cigarettes is a coupon bearing the legend in red ink, *"Worth ½ Cent in Admission to Moving Pictures."*

The tobacco company's scheme, of course, is to redeem these coupons from exhibitors who accept them, at the half-cent rate. Thus a system is inaugurated which is supposed to be of mutual benefit to the exhibitor and the tobacco company. The cigarette smoker is encouraged to smoke a certain brand to the end that he may accumulate enough coupons to pass him into the theater, thus securing a hundred cigarettes and one theater admission for the price which he is accustomed to pay for the cigarettes alone. Furthermore, it is calculated that if he affects this particular brand of smoke he will naturally find in time that he has the wherewithal to admit him to the show, even if he is not a picture fan, and so will add one nickel to the coffers of some exhibitor.

The motion picture (to indulge in a rapidly aging bromide) has grown into a tremendous industry. The American Tobacco Company is not the only big corporation that has looked with covetous eyes at the attendance statistics uttered periodically by the lay press of the country. Everybody would like to get in on what looks like easy money. The tobacco concern sees its opportunity in the cigarette coupon. The idea is particularly alluring to cigarette fans who also happen to be picture fans, since they can now indulge both hobbies without interference.

We were about to express a fear that the tobacco company had made a bad move in trying to link picture shows and cigarettes. But that is wrong. The company's business is making and selling cigarettes, and it probably has little patience with or understanding of the paper pipes' enemies. So we will amend it to read that we believe the exhibitors of this country will regard it as a bad move on their part to encourage the combination.

The cigarette has many enemies. Chief among them and with the greatest claim to legitimacy, are the fathers and mothers of growing boys. These are already regarding the picture show, if not with suspicion, at least with watchful eyes. When they have found the pictures good and the environment satisfactory, their first doubts have been dispelled. That they would regard with complaisance the exaltation of cigarette coupons to the status of legal tender in picture show circles, however, is quite doubtful.

There has been a marked effort in many states and cities to deny the picture show by law to the unaccompanied child. The only way to combat this unfortunate tendency is by conducting irreproachable shows. Against such defenses the "reformer" spends his strength in vain; but he does not give up his quixotic warfare. If the program is all right, he attacks the character of the attendance, or the dimness of the lights, or the sensationalism of the posters.

The cigarette coupon, in its proposed role of picture theater ticket, gives the "reformer" a weapon that will make him scream with delight. For it makes a convincing argument in the effort to close the show to the boy and girl. One single example of a minor gaining admission by means of cigarette coupons would fly from one reform circle to another across the continent in the batting of an eye, and be magnified into a national calamity.

Many of us are smokers. We have no quarrel with the American Tobacco Company, or any other tobacco company, and we are sorry to see them embark upon a project that doubtless appears perfectly proper to them. But we cannot avoid the conclusion that with a more careful pre-analysis of the situation, the cigarette coupon-theater ticket scheme would never have gone as far as it has.

OPPORTUNITIES FOR THE SALESMAN.

EVERY number of Motography records the building or planning of scores of new picture theaters all over the country. "Brevities of the Business" is the best little index to the growth of the industry we know anything about. It shows that thousands of new theaters, of all sorts and costs, have been erected during the last few years, and it shows, to a large extent, the increasing investment in and permanency of these theaters.

Making a record is not the only value of this department, however. Wide-awake manufacturers, dealers and exchanges are using these items to increase their lists of prospects. Every new theater listed in Motography means a new film renter for some exchange, a new machine of some make, some hundreds of seats, thousands of tickets, and all the other items that go to make up a show business.

Oftentimes these new theaters are recorded before even the architects' plans are completed. This gives the exchange solicitor and the machine salesman plenty of time to argue the merits of their respective lines before the demand becomes pressing.

The opportunities we thus make public are free to all, and we urge salesmen and solicitors to take advantage of them.

The Wise Men at Herod's Court. From Thanhouser's "The Star of Bethlehem."

"The Star of Bethlehem"

Thanhouser's Christmas Feature

A BIBLICAL tale, magnificent in its settings, notable in its cast yet wonderfully familiar in its story, is "The Star of Bethlehem," as it is told in two well-acted reels by the Thanhouser Film Corporation.

The subject has been impressively handled and is to be released as the Thanhouser Christmas feature, December 24 being the date named for its presentation to the motion-picture public.

The costuming of the many characters who go to make the story the stupendous production it is, was a consideration of months. The settings were minutely studied and worked out until correct and perfect in every detail, in so far as history enlightens one on the subject. The expense of the whole monster venture was spared not in the least.

The story goes back to the time of Micah, the prophet who was the first to inspire Israel with the hope of a great Redeemer. As the Bible gives his prediction, it is supposed to date back to 701 B. C., when Sennacherib waged war against Judah. Micah foretells Zion's capitulation and the deliverance of the people elsewhere. Also he named Bethlehem as the city wherein the Deliverer and King should be born, as that city was also the birthplace of David.

Mary and Joseph Are Betrothed.

Previous to the birth of Christ, there were numerous signs and portents which affected the Israelites and their rulers and a vague unrest pervaded the people. Herod was so much affected that he called together the wise men of his court to tell him where and when the Messiah would be born.

Long had the Jewish people paid tribute to Rome, and Augustus, who then reigned, was accustomed to call together, periodically, the subjects of his domain that they might be inscribed. When the proclamation was declared, Mary and Joseph, whose birthplace was Nazareth, journeyed to Bethlehem, the city of David, the place in which his family

The Star Stood Over Where the Young Babe Lay.

descent required that he be inscribed according to custom.

The film shows the journey as the Bible describes it. When the tired travelers reach their destination they find there is no place for them to rest, as the inns have been filled with the earlier arrivals. Because of Joseph's descent from David, however, the door-keeper offers them the only quarters he has, those in a stable. But Joseph and Mary are thankful for these accommodations and gratefully accept them, as others of their countrymen are forced to sleep on the hills and in the vineyards of the town.

Part two opens with the journey of the three wise men from the east, who hearing of the birth of Christ, come to Bethlehem to adore Him. Resident in three widely separated countries, they had found favor with the Almighty and are brought through deserts to a common meeting place. The guide of each is a wonderful star in the heavens that precedes each man, until, bringing the three together, it disappears.

They exchange experiences, traveling in company to Jerusalem, and there inquire as to the new King of the Jews. Herod learns of their inquiries and sends for them. They are questioned as to who the new King might be and asked to return to Herod and tell him of His whereabouts that he, too, might worship Him. So the three wise men resume their quest.

When they had entered Jerusalem the star had disappeared, but now it shines again and guides them to Bethlehem, becoming stationary over the inn wherein there had been no room for Mary and Joseph.

At the inn the wise men inquire if any children had been born, and they are told of the Child who was born in the stable where He and Mary and Joseph still remain.

Meanwhile, some humble shepherds, who have been tending their flocks on the hillside, are visited by an angel who tells them of the birth of the wonder-child in a lowly stable in the little city of Bethlehem. And leaving their flocks, the shepherds descend the hillside and make their way to the stable.

There they find the new-born babe in a manger, with Mary and Joseph attending Him. Kneeling down, the shepherds adore Him. The three wise men enter and offer their gifts from the far east. They bow in adoration before the tiny form in the crib; the humble stable becomes transformed by numerous glittering angels who appear and sing "Hosanna Unto the Most High."

And the humble shepherds and the learned men from the east kneel side by side in thankful prayer for the privilege of seeing the Savior and for the miracle they have beheld. Thus ends the pretty Christmas story.

At the Siege of Jerusalem.

Ultimate Uses of the Motion Picture

By Harry Irving Greene*

WHILE the moving-picture machine will undoubtedly always have its function as a device for the amusement of mankind and the provoking of his laughter in his lighter moments, there are unmistakable indications that eventually its scope will become so enlarged that the purely amusement feature will be deeply overshadowed by far greater and more serious portrayals, as, for example, the astronomer in his peerings among the vast bodies of infinite space; the microscopist in his equally astonishing delvings into the infinitesimal universe beneath our feet; the chemist in the midst of his wonderful experiments; the wizards of laboratory and workshop in their unearthing of new elements and the harnessing of them for the weal of man. And, as had the moving-picture man arrived two thousand years ago we would now be able to see the Miracles and the burning of Rome, so will the countless millions in the ages of the future into which we are sweeping be able to see us as we are today, witness our mistakes and make themselves wiser, happier and greater than we are because of the lessons we shall teach them through the most convincing of the human senses, the eyesight. And this brings to mind the immense possibilities of the moving picture as an educator in the time already arrived.

Even today children are learning the greatest and most vital lessons of the hour, not as heretofore from hated books of learning, but from the ever intensely interesting portrayal of moving life itself. And another beauty of the prospect is that under this new system no one will ever consider himself too old to remain a student so long as he has merely to sit quietly and witness the great men of the world as the camera summons them before him to teach him without further effort upon his part than to sit and watch. It is notorious the world over that the average child hates his lessons, and that the monotony and confinement of the schoolroom drive him to the restlessness of a caged creature, yet, on the other hand, every child loves a picture, and when that picture moves and breathes for him he will pay his last penny for the privileges of looking at it. Thus all unsuspected upon the child's part, as we contribute to his day's enjoyment we educate him by lessons which he learns in a manner which makes it impossible to forget them, and when the moving picture takes its place in every schoolroom as a piece of equipment as essential as the blackboard and the atlas, then his school instead of being a hated place will lure him irresistibly. For while he will read of the daily life of the Eskimo or Patagonian mechanically and with indifference, he will watch him spearing his whales, building his snow igloos or chasing his game amongst the jagged rocks of the Antarctics with absorbed interest.

And as the scope of the lessons which may be taught him at the present day is large, the field will expand with each new discovery made or modern miracle performed. Already he may see the rubber workers in the jungles of the Amazon, the sledge journeys of the pole seekers, the deep-sea divers recovering their treasures from lost ships, the native spongers amongst their coral reefs, the whalers at work among the ice, the building of aeroplanes, the forging of the shafts of mammoth liners, the Hudson Bay Indian stringing his fur traps, the Zulu planting his grain—all lessons which he would spurn had he to memorize them from print, but which absorb him when he can sit and witness them. And he is also beginning to learn bits of recent history in the same manner, a generation from now he will be absorbing most of his knowledge of that subject through visualization with but brief explanatory notes before him for guidance. As yet, however, unfortunately his teachings through the moving picture are but incidental and unsystematic and are produced only in conjunction with irrelevant and unconnected subjects, but once this work is taken up seriously by those whose duty it is to look after our institutions of learning, and when the daily moving-picture lessons are correlated, harmonized and synchronized, then will they take their true place as one of the greatest educational factors of the time; and who is there that can doubt that every well-equipped schoolroom and university in the land will utilize this method daily, both for an hour of instruction and relaxation?

No sooner does one actuality, probability or possibility occur in this connection than it leads to others equally alluring. Nearly every grown person and practically every child is keenly interested in the wild life of the earth, the beasts of the jungles and plains, the birds of the air, the fishes of the waters. Every zoo daily has its hordes of curious mankind hovering about the cages of its wild life, speculating, wondering and for the most part grossly ignorant as to the habits and traits of the caged ones when living their natural lives in their native habitats. Natural history is one of the most fertile fields for the moving-picture man, and as long as we perpetuate the camera films no animal can be lost to the world. A thousand years after the last whale has been killed, the children of that age will be able to see him arise from the sea in his tremendous bulk, spout and leap to full length above the water and then go plunging away beneath the thrust of the harpoon. What would we not give to witness our ancestors creeping amidst the primeval forests as they warily approached the now long vanished mastodon? And so one might go on indefinitely as he enumerated the things of vast import to mankind that this greatest of modern inventions is certain to do for the human race yet to come, and even then touch upon but a tithe of them. For the moving picture is yet but a swaddled infant and it remains for posterity to see it as the Colossus it is bound to be. And the Colossus will live as long as man lives and continues to grasp onward and upward in his insatiable quest for knowledge and power; as long as humanity loves to wonder, laugh and weep.

Upon the mechanical side of this great industry new wonders are upon the way, many of which are close at hand. Practical, every day photography of the living colors is bound to come into common use, but there is another startling feature already successfully performed of which the average man perhaps is not conversant. Already they have taken pictures which when projected upon the screen are not the flat representations we now see, but which stand forth rounded and developed in full bas relief. And when in the future soon to come we will in a picture see men step forth in full naturalness, see the fabric of their clothes and the color of their eyes and

*Chicago Press Club Prize—Winning Article, Selig Contest. Copyright, 1912, by Selig Polyscope Company.

hair and by means of phonographic accompaniment hear their voices in their every inflection, then we will have attained the ne plus ultra of this marvelous invention, for then we shall not only see the dead arise and walk, but hear them speak as well.

And that all this will happen is as certain as that man having already flown the continents will eventually fly the seas.

Photoplay Popular in Frankfort, Germany

Cinematograph shows have been as successful in winning popular favor in Frankfort, Germany, as elsewhere. In addition to some 15 regular shows there, the more important of which renew their programs twice a week, films are exhibited in variety shows, amusement halls, etc. While films are manufactured in Germany, some three-fifths of the pictures exhibited come from abroad, according to a local firm handling both German and imported films.

American films representing typically American subjects are popular and always find a good demand. In order to do business there an American house must secure a good agent to get around and see the middlemen in the leading cities, who buy the films outright and rent them to the shows. At least three pictures should be turned out a week in order to pay the heavy traveling expenses. Arrangements must be made with a reliable firm for copying films after orders have been secured, it being impracticable to secure copies from America. Censorship of films is carefully exercised by the police.

Prussia Approves Pictures in Schools

The Prussian ministry for education and culture has signified its entire approbation of the use of the cinematograph in all higher schools throughout the country. Geographical, historical and natural science subjects are considered the best for the educational films, which are soon to be introduced into the curriculum.

The expenses are to be met by a combination of sources, including government grants, appropriation of some of the school funds, and private donations. One world-famous firm of manufacturers on the Rhine has presented Berlin with several complete apparata including films for the use of the metropolitan schools, and several others are providing them under cost price.

American Plant Inspected by Film Men

Dr. Schallenbarger of Chicago, Mr. Mandlebaum of Cleveland, Mr. Bracken from everywhere, Mr. Gregory from New York en route to California, Mr. Freuler, general manager of the Mutual Film Corporation, and Mr. Nehls, manager of the American Film Manufacturing Company, formed a jolly party on the afternoon of November 11 on its inspection of the American Film Company's studio. The trip from the downtown offices of the company was made in the big new car belonging to the company, and it took the visitors to their destination in quick time. The inspection of the plant proved of great interest and the facilities for producing good "Flying A" pictures were highly approved.

"The Hobo's Rest Cure," November 27. Copyright 1912, Selig Polyscope Co.

The Motion Picture Exhibitors' League of America

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

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The Grand Ball of the New York League

A BLARE of music, a flash into twinkling life of thousands of lights, the surge of a pleasure-bent throng of four thousand—and the grand ball was on. It will go down in the annals as a thing to be remembered, that ball of November 14, given by the Greater New York Branch of the Motion Picture Exhibitors' League of America. Time and time again, it was whispered that the Palm Garden at 58th street and 3rd avenue would be too small, and to the visitors, looking down from the boxes, that truth was pressed in just about as hard as were the dancers, pressed down on the floor.

The entertainment which preceded the dance, was comprised, first, of exhibitions of moving pictures in which both licensed and independent pictures were shown and, second, of the introduction of the players who go to make these film stories popular. And this was what the many came for, mostly.

John Bunny, the inimitable, was the star of the players' portion of the entertainment and his famous smile was the signal for vociferous hand clapping and cheering. John held the stage for quite a while with a humorous story of his experiences on a recent trip to England.

King Baggot, a king by right and a prince of good fellows, was another who found it hard to break in on the hand clapping to make his little speech about how glad he was to be there and to extend the felicitations of the Screen Club to everybody present.

Florence Turner, the popular lead of the Vitagraph Company, was a decided hit in a little take-off *a la* Rose Stahl and her department store salesgirl patter, was a scream from start to finish. One of her compatriots, Flora Finch, did a sister act with Kate Price that was worth the regular price of admission alone. Hammerstein please note.

Billy Quirk had a collection of stories and jokes that kept the big crowd giggling and bubbling all the time he was on. Jane Fearnley was pretty and entertaining and the Thanhouser kid had some witty, snappy things to say and the way she said them cemented her popularity. Pearl White, Vivian Prescott and others, too many to name, were strong with the audience.

Sam Trigger, president of the New York branch, extended a hearty greeting to those present, thanking them for the splendid way in which they had responded to the league's efforts to make the ball a success. To wind up the program came the tall sycamore from the banks of the Ohio, President M. A. Neff of the Motion Picture Exhibitors' League of America, who spoke warmly of his appreciation of the efforts of the New York contingent for the national cause.

Then came the grand march, which Maurice Costello and Gene Gauntier led. There was no chance to clear the floor, because there was no place to drive the spectators except out on the sidewalk, as the balcony was packed, the cloak room and rathskeller likewise, the halls were jammed to suffocation and the ball room floor had apparently just as many on it as at the start.

One of New York's finest with a hold on Cos's arm waved and pushed the spectators aside during the progress of the grand march, but everybody took it good naturedly and the hundreds following their popular leaders tried hard to master the intricacies of the weaving procession.

Around the balcony were boxes fantastically draped with American flags and banners of the various manufacturers. General Film, Universal, Kalem, Mutual Film, Thanhouser, Majestic, Reliance, Vitagraph, Warner's Features and Screen Club were some of them. Power, Simplex, Motiograph and Standard machines occupied little booths at one end of the room.

Anyone willing to dance was a martyr and one could easily appreciate that the film stars were used to hardships from their willingness to be sacrificed at this altar of amusement.

There was a place for tables, too, in this suffocating jam. At one of the tables, Herbert Brenon was host to a throng; King Baggot had his coterie of friends at another; Carl Laemmle had a long spread of tables and he proved beyond all question that he knew how to entertain.

Vic Smith of the Vitagraph company had a number of players and their friends at his table, where Mrs. Costello shone like a queen. Harry Raver, the man who put the "it" in Itala, had a nice battery of tables that were decidedly popular. Charley Baumann hung on to this live-wire crowd.

Our own Bill Swanson was another who didn't have to extend fiddler's invitations; his table was always crowded. Little Tommy Evans, who has succeeded to entire charge of the Champion studio at Fort Lee, shared honors with his pretty little wife in entertaining.

Madame Blaché easily carried the honors of being the most popular manufacturer present and her good nature accorded a dance to every supplicant for that favor. Herbert Blaché, minus the little Vandyke beard he used to wear, was another strong favorite. He looks

younger than ever, which was probably the reason for the many side glances the ladies gave him.

Joe Miles and his missus were there with bells on, the latter proving to be one of the classiest dancers on the floor. C. Lang Cobb, Jr., and Alice Egan Cobb each had given the other strict injunction to mind his and her own fortunes for the night; but at that they did not stray very far from each other; everybody knew, anyhow, that they were newlyweds. Hopp Hadley and his bride were another couple to enjoy themselves and Mr. and Mrs. Herbert Miles were strong with the crowd and each other.

To list the entire gathering would be impossible—but a feeble attempt at the most prominent follows:

Sidney Ascher, H. E. Aitken, Mignon Anderson, Bert Adler, Mr. and Mrs. John Bunny, King Baggot, Herbert Brennon, Leah Baird, C. O. Baumann, Mr. and Mrs. Joseph Bernstein, Mr. and Mrs. Herbert Blaché, Lee Beggs, Joe Brandt, Ed. Barry, Miss Millicent Bright, Mathilde Barring, Harry Benham, C. Lang Cobb, Jr., Alice Egan Cobb, Irving Cummings, Mr. and Mrs. Maurice Costello, B. C. Cole, L. G. Coover, Lila Chester, Jas. Cruze, "Bobbie" Daly, Mr. and Mrs. Mark Dintenfass, Jean Darnell, Ann Drew, Mr. and Mrs. Thomas Evans, Flora Finch, Jane Fearnley, J. R. Freuler, Sidney Franklin, Joseph Farnham, Gene Gauntier, William Garwood, Charles Gericke, Hopp Hadley, Violet Horner, C. J. Hite, Louis Reeves Harrison, Joseph L. Hoff, Andrew Harte, Theodore Heise, A. L. Haase, David Horsley, Alice Joyce, Lamar Johnstone, Mr. and Mrs. C. L. Jourjon, Calder Johnstone, "Jimmie" Kirkwood, Darwin Kerr, "Ad" Kessell, Joe Kessell, Will Kessell, A. Kauffman, Mr. and Mrs. Carl Laemmle, H. Z. Levine, Isabelle Lamon, Florence Le Badie, Mr. and Mrs. Owen Moore (Mary Pickford), Mr. and Mrs. Joseph Miles, Mr. and Mrs. Herbert Miles, Eric Morrison, Mr. and Mrs. Maire, M. A. Neff, Irene Nolan, Edw. O'Connor, Katherine Price, Vivian Prescott, Frank Powell, P. A. Powers, Billy Quirk, Harry R. Raver, J. V. Ritchie, Gertrude Robinson, Mr. and Mrs. Edward Roskam, William Russell, F. E. Samuels, Mr. and Mrs. Victor Smith, Mr. and Mrs. Julius Stern, William Shay, S. M. Spedon, Charles Simone, Mr. John Stock, Julia Stuart, Mr. and Mrs. William Swanson, Alfred H. Saunders, Marguerite Snow, Dr. Wilbur Shallenberger, A. L. Sweet, Samuel H. Trigger, Florence Turner, Barbara Tennant, J. L. Tippett, Pearl White, Mr. and Mrs. Abe Warner, William Wright.

League Notes

The Iowa Motion Picture Exhibitors' League will meet at Des Moines, on Tuesday and Wednesday, December 3 and 4. Headquarters will be at the Savery hotel, and exhibitors going are advised to send in their reservation for rooms. Fred Young, the national vice-president, will give information as to space for manufacturers. He may be reached at 319 Security Bank building, Cedar Rapids, Iowa. The Des Moines convention will be the first to be held by Iowa, and hereafter the event will be an annual one.

Another league meeting is that arranged for December 9 and 10 at Kansas City, Kansas, and Kansas City, Missouri. An enthusiastic and large attendance is expected to make the two days of league business eventful ones.

"The Daughters of Senor Lopaz," December 16. Copyright 1912, American Film Mfg. Co.

Omaha has been chosen as the host city for the Nebraska state convention scheduled for the fifth and sixth of December. The Rome hotel will furnish headquarters.

Columbus Local to Have Ball

On December 12 Columbus Local No. 4, Motion Picture Exhibitors' League of America, will hold its first annual ball. Through the efforts of every exhibitor in Columbus and nearby cities, the local expects the largest attendance of any ball ever given in that city. Every motion-picture exhibitor in the neighboring cities is invited to be present.

The souvenir program will be as good as possible from a typographical standpoint, the advertising to be limited to the industry.

Motography's Gallery of Picture Players

JAMES CRUZE is wonderfully well liked, for he has a strong right arm ever ready to defend or support a maiden fair; his eyes slant just enough to inspire the corners of his mouth to do likewise and his naturally good disposition to follow suit. All of which, together with his fine acting and general good looks, puts him on the softly cushioned seat of popularity with the other recruits to the matinee idol brigade. The birthplace predestined for Mr. Cruze was Five Points, Ogden, Utah, and the year 1884. He admits both facts, and adds that he attended the public schools there and entered the theatrical profession in 1900. He played the lead in "The Heart of Maryland," and in any number of melodramatic productions before he reformed and took to motion pictures. He enlisted in the cause of the Thanhouser productions, where he is "the" lead. His latest big role is in "The Star of Bethlehem."

James Cruze.

MARGUERITE SNOW has ever so much dignity about her; a dignity that goes well with her slight, graceful figure and charming face, and suggests a royal role, well played. She is another contribution from the south, her birthplace being Savannah, Georgia. Denver, Colorado, however, was the city in which her childhood was spent and where she received her education at Loretta Heights Academy. When she was fifteen, she decided she was "grown up" enough to enter the profession in which she had made for herself a dream-name in token of imaginary successes. The dream-name became a reality with her portrayal of leading roles in notable productions, among which was a Broadway success. Then came a call to the motion picture with the Thanhouser people. She played the leading roles in "Lucile," "The Woman in White," "Her Darkest Hour," "Dora Thorn" and "East Lynne."

Marguerite Snow.

FLO LA BADIE has just turned twenty. Piquant Flo, at that age, has many honor marks to her credit, for at the very outset Mother Nature bestowed upon her the gift of beauty and later added many gifts, chief of which are a talent for acting and a sunny disposition. In her, artists have found the perfect model; her wondrous face and hair being depicted in various and picturesque posings on the front cover of magazine and art book. Miss Flo is another motion-picture star to revere New York partly because she was born there and mostly because it's such "good fun." She attended both public and convent schools and began her stage work in 1909 with Chauncey Olcott and later played in "The Blue Bird" at the New Theater. In 1911, Mary Pickford introduced her to the Biograph management. But for some time she has been a lead with the Thanhouser Film Corporation.

Florence LaBadie.

WILLIAM RUSSELL being a New Yorker born and bred slights his "r's," calls purple "poiple," and doesn't care who hears him. Also he considers his town quite the best on the map—which is all very well—and is interested in football because he made the Fordam College eleven when he went to school there, not so very long ago. He claims to have been born in the "early eighties" and to always have had an ambition stageward. It was in 1902 he first realized his ambition and then followed successive appearances with May Tully, David Higgins, John Stoddard, Catherine Countiss, Chauncey Olcott and Ezra Kendall. He also played in stock in Seattle, Wash., and Lancaster, Pa. So he knew perfectly what he was doing when in 1908 he gave up legitimate stage work for films. Some of his work with Thanhouser has been "The Little Girl Next Door," "Merchant of Venice," "Through the Flames," and "Jess."

William Russell.

"John Colter's Escape," December 6. Copyright 1912, Selig Polyscope Co.

Notes of the New York Ball

Mark Dintenfass was out for the long distance grape record. Somebody said, "I feel so sorry for Mrs. D," and Bill Swanson replied in his gruff bass, "For what? Feel sorry for Mark; he needs it."

Mrs. Bill Swanson is some turkey trotter. Everybody wanted to try it out with her.

On Friday, Joe Brandt appeared at his office wearing his dress trousers, a coat and vest he'd borrowed from George Stephenson and carrying his shoes in his hand. He said his feet were swelled. Betcha he got his ends mixed.

Babe Farnham, he of the broad expanse of shirt front, took a taxi ride through Central Park after it was all over, and woke up in the surface cars at Bowling Green. And to think a man who has such an acquaintance with water didn't know whether a blue gill was a fish or a rabbit!

King Baggot said he didn't care that he had to work in the pictures Friday morning—the part he had was that of a souse anyway. And yet people think the situations in pictures are faked.

Gene Gauntier says everybody spells her name wrong. Here you are, Gene—G-A-U-N-T-I-E-R.

Madame Blaché carried three Universal Rosettes. Messrs. Blaché and Raver made the contributions.

Alice Egan Cobb and J. V. Ritchie were turkey trotting very nicely while Cobb looked on with tears in his eyes. Nobody loves a fat man, C. Lang.

Police Commissioner Waldo looked down from one of the boxes. Some censorship, eh?

Charley Hite went home early. I guess little Marguerite Hite ain't some attraction. What?

Maurice Costello is an applicant for the driver's seat on the "wagon." Good boy, Maurice.

Who owes who? Raver borrowed fifty from Miles, Blaché ran short on a waiter, Raver slips him the fifty, Raver gets a wad of twos back and runs short himself on the next round and some ones else comes to his help. Now, how can you straighten out anything like that?

Mr. and Mrs. Harry Raver have the cutest little flat in Morningside Heights. Greatest little wife in the world, says Harry. Always except one.

Next thing of importance will be the Screen Club ball in February. Hire the Garden, fellows; it's bigger.

Where was Joe Engel, anybody know?

To some the ball was very tame. No one shampooed Mark's head with champagne and nobody spent Baumann's money but Baumann. Oh, very well.

Everybody had a good time and everybody thanks Messrs. Trigger and the League for it. It was a big show and next year will mark a bigger one because of the success of this.

C. O. Baumann took a trip through the Universal offices last week and after sizing up the new mahogany furniture and fittings, said, "Cost you fellows a lot of money, didn't it?" "Not a cent," was the answer. "I don't make you," said Baumann. "Why, you're paying for this," said his guide; whereat Baumann saw through the hole in a millstone.

Marc Klaw's son will soon engage in the manufacture of moving pictures if all signs point right.

On the Outside Looking In

By the Goat Man

A LOT of you fellows who sit around in the mornings looking at films and sit around in the evenings looking at the people who come to your houses to pass judgment on your bookings, forget that your brothers out in the country never get a chance to see their show until the crowd is with them. It makes a difference. That condition is the film exchange problem. There is more shifting from one program to another in the country than there is in the city. There is fine opportunity in the country for the hustling exchange salesman. Hustling is the proper word, because with some of the stuff that finds its way to some of the exchanges, the salesman must carry a full head of steam to make a showing. The day has gone by when the manufacturer can slip a three hundred dollar film into the exhibitor's hands and make him like it. Take the example of the recent New York film pow-wow. I mean the second annual ball with its second annual annex. There were some liberal spenders there that memorable night and morning and a lot of money went under the belt instead of into film production. The spenders who spend *after* their film is good and the spenders who spend *before* their film is good are two different propositions. There was an awful lot of four-flushing in New York a week ago Thursday night. Men who have never turned out a decent film slathered the money around. They were vying with their superiors. They were near-sports. There is one faction of the film maker who is long on this grand-stand play. They are a lucky bunch who profit on the simp exhibitor, who is nursing an ingrown grouch. Some exhibitors never know when they are well off. They are bound, in the end, to have a place to go and they usually wind up by joining the crowd who spends money every old way, provided always, it isn't in bettering product. I have been responsible in developing a number of correspondents who tell me things I might never know, if they hid their lights in bushels instead of lamphouses. Some of them are slang slingers from Slingerville. All of them agree that there is one group of film makers who are only promising to improve their brands and who never get away with it. They are of the opinion this condition will prevail right along unless the exhibitor settles down to a better knowledge of what the public wants. The bad film should never find a market. A good film on every screen makes a better film business for everybody. Then the first visitor to a picture show will come again. He will be a fan and the fan with his little old five-cent piece is the answer. It isn't wise to spend your money until you have a good film show in every inch of negative.

Herod the King. From Thanhouser's "The Star of Bethlehem."

* * *

You gotta have a ticket to get into Kleine's. The mooch is crowding the exhibitor and that will never do. Chris Whelan knows what a mooch is. Ask him.

* * *

Ever sit in a still, dark room and hold your breath, awaiting the repetition of the noise you thought you heard? Dreadful experience. Or, when you were little and imagined a spook was after you—my, how you could run! Not half as exciting as our wonder at Bill Sweeney gum-shoeing it down to New York and back. L. H. Frank was chaperon, but you can't squeeze a whisper out of either one of 'em. Mercy, this is exciting!

* * *

Frank L. Hough, Jr., gets his mail at 166 No. State street, Chicago, Cook county. Take the elevator to the

third floor and he's right there with the glad hand and a California smile. Hough acts like he had been there for a long time. He seems to belong. Come to think of it, he does—Hough actually belongs. It is perfectly natural for him.

* * *

Do you know that Joe Brandt is the guy who puts all the bull in the bulletins?

* * *

Why only a half-cent coupon in a box of Tokios?

Here is an exchange man's lament with out-croppings of the goat's butting-in proclivities: "I spent from Friday to Sunday, inclusive, day and night shifts, in eight small towns. I rode on two regular trains, two cabooses and three interurbans and the Cincinnati Northern. If you have missed the Cincinnati Northern, you have no idea of high life. The conductor's uniform consists of a cap and all other equipment matches it. But the thing I found in the small towns made me nervous. Film rental prices were a joke. I used to deal in junk, before

"The Law of God," December 9. Copyright 1912, American Film Mfg. Co.

I wouldn't smoke 'em if they carried a ten-cent piece, coin, cush, U. S. A. argentiferous wafer. The very idea. Why, us exhibitors don't know any other than the Phil Morris and Pall Mall brands. Nix for the Tokio. Besides, this business must have its goat and he isn't ready to die yet.

* * *

Furthermore, we can afford Dimitrinos. It was a mistake to send us 200 Tokios.

* * *

Billie Horne, D. G., Los Angeles, is still advertising in his lobby of the gold pillars. Hear him sing: "Do not see this unless you wish your habitual temperament to have a rude shock." This is another: "I'm still warning the grouches to keep out." And this: "Please don't go in, I beg of you!" When he gets a drama he does it like this:

A Vitagraph Drama
"Her Spoiled Boy"
A well told western story. Regards
to Broncho Billy. Goat man please write.

I am promising myself a trip to Horne's town when my ship comes in. I want to see the kind of people who can't be shooed away from the Theater Beautiful of Spring street. I want also to see the big manufacturing colonies and lots of the folks I know or ought to know.

I came out of the tall grass and took a peep at civilization. In those days it was easy to get customers to pay $18.00 to $25.00 a week, for seven or eight reels. There wasn't any record of the release dates. They were lost before the flood. Noah had to make room for the animals. Neither were there any lithographs. I remember having a copy of Damon and Pythias and seven rain-bespattered still photos for lobby display. I thought more of those photos than I did of the print. Used to lock 'em up in my safety deposit box when they weren't on duty, and all that sort of thing. It was easy sledding to do business in thes towns in the 'good old days.' What do you suppose these fellows want and get these fine Indian summer days? From 21 to 35 reels a week! They cry their eyes out if they miss a litho and call a lawyer if you spring a contract. And you had better believe they insist on the guaranteed release date clause. These country exhibitors are the wise ones all righty, all right. They are chuck full of the buzz-buzz and kick like blazes because they only showed to 800 last night. If they'd only had Custer on Saturday instead of Thursday they'd have done better and so on till the cows come home. They are the boys who are sinking their socks down the old abandoned well and no mistake. Incidentally they know a film when they see it. You can't go an inch if you knock. Just get out your little old cans and show 'em.

They know the game. All of which seems to fit in with the arguments you have been ladeling out till one exchange man believes it. More strength to you. Here's mine."

* * *

To whom it may concern—particularly those loyal chaps about Chicago who *signed* applications for membership to the proposed Chicago Screen Club. I've got a life member. Come in and look at the mazuma. Now, altogether: What are we going to do about it?

* * *

Broncho Billy is world famous, but I'm still forwarding very personal letters to him. That ought to hold you for a minute—you scoffers who tell me that MOTOGRAPHY isn't creeping in.

* * *

Where will we meet Frank Lewis Dyer the next time, now that he has resigned the presidency of Thos. A. Edison, Inc.? Give you just one guess.

* * *

Itala announces two comedies on every reel every Monday morning. Two comedies on a reel are one too many, no matter how good they are. A comedy should be good for some laughs. It takes ten minutes to run 500 feet. If it is comedy—genuinely that, a few laughs in ten minutes is enough. I believe that a comedy belongs on a scenic split reel. That is the best place because the average fan won't take anything but drama in allopathic doses. The showman wants comedy—lots of it, but I am sure he wants most of it in the shorter lengths and it has to be good or he don't want it at all. I'm hoping Itala is all good—especially if it comes in approximately half-reel lengths, two on.

* * *

Omer Doud has sold his petrol cart, packed up his family and vamoosed to Santa Barbara. Awfully sorry to lose him from about town, but glad to see him climb into a bigger place.

* * *

If there is a motion picture theater in this country that has not received a free copy of MOTOGRAPHY'S Hand Book and Film Record, we simply don't know the address of that theater. We are proud of this little work because it serves. Nearly every day somebody tells us of a new use for it. It is our one best advertisement and the day will come when it will be your best advertising medium. Thanks to all who have said nice things about it. We'll make it better as we go along.

* * *

I attended the New York Exhibitors ball by proxy. Next time I'll attend in person. From afar, it looks like the independents made the most of the opportunity. I guess the licensed bunch have found a more satisfactory way to enjoy their profits.

* * *

A manufacturer whom I hold in very high esteem writes me: "Some people, as you know, cannot stand a little criticism. They feel that everything they do must be A1 and anybody who criticises their work cannot be friendly. This is a mistake, for adverse criticism is more important to the manufacturer than fulsome praise." Pish, for all of that. I know manufacturers who couldn't ever get a line of praise unless it might be had at so much per.

Essanay's "Broncho Billy's Love Affair," with G. M. Anderson.

Whitney Raymond as Young Lawton in Essanay's "The Error of Omission."

These same makers haven't any more regard for adverse criticism than the big bull moose has for fusion. When this Windy City Beeze will go down on its all fours to get some dirty dollars it will be colder than it is this eighteenth day of November, year of nineteen-twelve. All we want is fair play and a fair-minded maker who has regard for our goods and our sincerity of purpose. We don't believe in film criticism. We don't care to knock. You get me?

* * *

Get your copy in now for our Christmas number. The goat's kiddies need some new breeching and the goat himself would like to buy a loving cup for old Carl Laemmle, or somebody or other. Any how, we never have had a real chance to show you what we could do with a lot of advertising copy, so you ought to take one chance in our Santa Claus issue. Maybe we'll do the cover in four colors and treat ourselves with other extravagances. You can't tell. Last day for copy, Monday, December 16. All you dopsters remember that. Stick it up where you can see it. Come on in.

Films Give Women's Tailor Fashion Ideas

The girls have been passing up a bet. Before their eyes Dame Fashion has been displaying her modes and they have not caught the big idea. It is in the picture shows. Ask any enterprising woman's tailor in Pittsburgh, for it was there the fact came to light recently.

One of the delegates to the Ladies' Tailors' Association sat in a down town theater watching the operator strain tears through the film. The heroine had just been clasped by those outstretched arms. The tailor leaned towards his neighbor and whispered excitedly:

"Have you a pencil?" Hurriedly he drew an old envelope from his pocket and sketched rapidly. By the time the lived-happily-every-after scene was on the screen he had made a fair drawing of the heroine. Then returning the pencil to the owner, he explained:

"I suppose you wonder why I drew that picture. You see, I'm a ladies' tailor and have to know the latest styles. That heroine's dress was something new, and Pittsburgh women want what is new in clothes and styles.

"I often get good ideas from the dress of the moving picture actresses. These pictures coming from the different centers of the country reflect the styles in vogue at those places, and often I am able to catch a new design or to elaborate on one not too old. I will have this latest model for new customers in a week."

Pastor Installs Picture Machine

Rev. J. W. Cool of Parkhurst Congregational church in Minneapolis has learned how to make the children of that city come to his church, and it is nothing else than moving pictures, shown during the services. He tried it out and 300 children and as many adults packed the edifice. The films shown were "Jephtha's Daughter," a Biblical picture, and "The Manufacturing of a Panama Hat." The picture machine was also used to make the children sing hymns, the words of which were flashed on the screen.

Current Educational Releases

Arabian Sports.—Vitagraph. People of this section of the world are apt to associate Arabia with some far-distant point, with customs and manners past finding out. Whatever our ideas have been, we are thoroughly enlightened with regard to the sports and pastimes of the Arabian people in this particularly interesting and instructing film. We are brought right into contact with the people in the midst of their life and pleasures, and they are wonderful to behold. The Arabs are remarkable athletes, and create no end of surprise at their astonishing performances.

The Slate Industry.—Lubin. An interesting industrial picture showing the evolution of the school slate. First the quarrying, splitting and cutting, later in the factory, where the slates are polished, trimmed, framed, bound and laced. The scenes are taken at one of the largest factories in America.

Cutting California Redwoods.—Essanay. A film of exceptional educational value, showing the mammoth kings of forestland, first as they stand majestic and towering over the smaller specimens which, in comparison, look like mere shrubs and then throughout the various stages of cutting and peeling, of converting the huge trunk into logs and the yarding of these away to flat-cars by means of a donkey engine. From the flat-cars, they are toppled over into the river and as each one hits the water, there arises a monster spray. A wonderful film, that of the redwoods, which shows, in addition to the work of cutting and hauling the trees, stretches of cleared timberland and other scenes of equal interest and value.

The Beauties of Portugal.—Pathé. Among the beautiful views of Portuguese castles and ruins are included the country home of ex-Queen Amelia and the palace of Queen Maria Pia.

How New York Travels.—Gaumont. Here is shown how six million people travel daily and the system of transportation which conveys the population of the second largest city of the world from the extremes of Brooklyn to the Bronx limit. All kinds of trolley cars are shown. There are also pictures of the subway car which travels to and fro in the largest hole in the world and also of the elevated and of the Fifth avenue bus. There are views of the Brooklyn Bridge and last but not least of the electric patrol wagon.

Thl Forest of Fountainbleau.—Pathé. A blending of autumn's green and gold around the castles of the

The Student Parade to the Gridiron, from Essanay's "Football Days at Cornell.

ancient French kings where Napoleon signed his abdication in 1814.

A Study of the Fly.—Eclair. The last few years have aroused men of mighty ability to combat this seemingly innocent little pest. Scientific and medical researches made the horrible discovery that the house fly is a more deadly enemy to humanity at large than all wars, fatalities and plagues other than which the fly itself carries. This firm discovers the dangerous little insects swarming about the dead and decomposing body of a hog which has succumbed to cholera. There it is seen feasting on foul flesh and then crawling under this carrion body to lay its eggs. We are shown the generation of its larvæ into life and the peculiar phenomena which it has of liquefying the decaying flesh that it may obtain its nourishment. Under highly microscopic conditions, its dangerous physical parts such as the hooks about the mouth the respiratory cord at the other end are clearly depicted. Then, as maggots, which is their common term, they are shown crawling into the decayed recesses of the flesh, there to remain till they break their shell and issue forth as flies. After all this repugnant filth, we see them fly and feast upon a cookie which a dear little child afterwards most innocently picks up and eats.

Brusia (Asiatic Turkey).—Eclair. This film shows the beauties of Murad, a town dating from 1420; a calm cemetery; some curious streets and the old bridge. After a travel through this picturesque town we are shown the way oxen are shod. These oxen are used for transportation and finally they are exported.

The Melies Trip Around the World.—Melies. The picture-show patron will accompany them just as soon as their around-the-world films begin to be released. Among the many places to be visited are the following few: The company being twelve days at sea on the "Manuka" after leaving Frisco, will land at one of the Society Islands in the South Pacific, Tahita, the land of graceful girls and perpetual summer with blue sea, foamy beach, and on shore, full of purple tints, wattled huts thatched with palm leaves. Then they go through New Zealand, from Wellington to Auckland, the forest country with high snowy mountain peaks and very fertile valleys. The Maories who live there in mysterious grottoes are gentle and dislike quarreling, though they have proved themselves no cowards in war. From New Zealand they proceed to Australia, the home of the little bushman and of the kangaroo who runs through the immense steppe over which horizon-high mountains appear.

They will then reach Java, the beautiful island which has been called a paradise, because of its fertility; forests which spring up in three years are inhabited by tigers, elephants, rhinoceroses and a horrible bat called the flying cat. Java is full of monuments of bygone splendor, magnificent temples built more than 800 years ago, temples half buried in volcanic ashes that are now the homes of bats and wild tigers. After passing through Singapore and the Straights Settlements, a wasp's nest of pirates, they will be in Siam, the "land of the yellow robe." In the cities there the people go about in "Rick-sha" pushed by Chinese. In the country the farmers plow, wading behind a yoke of buffaloes and their houses are often boats rocking softly on the surface of the stagnant water. They will then continue their course across the large world.

Vineyard Scenes.—Selig. One of the largest vineyards in the world was recently placed at the disposal of the Selig Pacific Coast company for a period of two days, to be used as a setting for an unusual Italian romance. This mammoth wine ranch is located at Guasti, Cal., and comprises 4,000 acres of bearing grapevines in unbroken rows. The vintage season was at its height when Producer Lem B. Parker took a company of fifteen people out to the vineyard and produced one of the most elaborate costume plays ever attempted by the Selig company. Backgrounds for the various scenes show the vineyards with hundreds of pickers at work. Other scenes give background glimpses of the grapes as they are being hauled from the vineyards to the crushers over the company's narrow gauge railroad, the dumping of tons and tons of grapes at one time into the automatic conveyor, the huge fermenting vats, the almost feudal life of the great ranch house and its surrounding Italian colonists, and numerous other incidents of the work and play that can be seen on this vast estate. Four hundred tons of grapes are crushed each day during the season in these vineyards, and grape juice is transferred from one process to another with the aid of high conduits and mammoth fire hose, for all the world like mere water.

The Cranberry Industry.—Imp. Though the cranberry enjoys especial popularity during the season it particularly suggests, very little information is had as to the industry which makes for the further fame of the toothsome turkey. It was for the Imp company to collect all information regarding the berry and will give it to the public in interesting pictures released November 23.

Manfredonia (Southern Italy).—Cines. Situated in the southern part of Italy, this picturesque seaport town is especially interesting to tourists. After witnessing several charming bird's-eye views of the town, we are shown many scenes of typical native life and customs.

Picturesque Dalmatia.—Eclipse. Owing to the hostilities in the Balkan States, Dalmatia has lately been drawn more into the public eye. We are taken upon a trip along the coast visiting the military posts, Grovosa, Pola and Ragusa, which are well equipped with garrisons and harbor defenses.

Corneto Tarquinia (Central Italy).—Cines Situated a short distance from Rome, Corneto Tarquinia contains many places of interest which are well preserved from medieval times. We are shown the Principal Gate, the beautiful Vitelleschi Palace, the National Square, St. Stephen's Square, the Great Tower, the Castle, and several remarkable views of the town.

Trebizond and Surroundings (Asia Minor).—Depicting many interesting places in and about the town of Trebizond, such as the Constitution Square, Turkish Square, the Fortress of Comneni, and the military camp; also several scenes of quaint Turkish life and customs are shown.

The Ancient Town of Narni (Central Italy).—Cines. Situated a short distance from Rome, Narni, founded in the thirteenth century, possesses many interesting ruins. We are shown the historic rock of Alexander VI, the ancient market place, a view of Stifona and some delightful views of the Nera Falls.

The Story of a Stolen Symphony

A Lubin Feature

THERE is an interesting dramatic release scheduled by the Lubin company for November 25. Originally it was not to have been given to the public until latter December, but the earlier release date was decided upon in order that England and the foreign countries might have the privilege of it for a Christmas offering.

The film is "The Stolen Symphony," Lawrence McCloskey is the author, and it is thought that this, his latest scenario, is also his best. To the Lubin people and others who know of the story of "The Stolen Symphony" and the talent that has gone to make the telling of the story, an unanimously accorded success is predicted for the offering.

The tale has to do with a young German musician, with a lovely girl in straitened circumstances who is also a music lover, her aunt, a wealthy New York woman who gives the girl a home, and with a world-renowned pianist.

Arthur Johnson puts his whole self and splendid acting into the part of the young German musician, who toils early and late on the composition of a symphony which he intends shall be the great American Symphony. He gets his inspiration from the swirling, pulsing activity of the new country for which he has left his beloved fatherland.

Helen, the death of whose father has left her penniless, and who occupies the room next to the young musician, with whom she becomes acquainted and early learns to love, is portrayed by Lottie Briscoe with a charm that is bound to capture the fancy and sympathy of all spectators.

The aunt with whom Helen finds a luxurious and happy home is played by Madge Orlamond with a splendid "grand dame" rendition, while the role of Jeretsky, the wonderful pianist, who stole the great symphony submitted to him for criticism, is interpreted by Howard Mitchell with a closeness to detail that easily makes him a most successful villain. The romance of the story and the way in which it is worked out will make for a most satisfied world of picture seers.

As the story goes, Helen Landis by the death of her father is left penniless and has to seek employment and

Jeretsky Plays the Symphony as His Own.

take humble lodging. She rents a room in a rooming house and is located next door to a young composer, Paul Romig, who is hard at work on a symphony composition which he feels will be a masterpiece. As the work progresses Helen becomes enthralled with the music and is often heard to hum the beautiful bars. One day Paul and Helen meet at the front door, which the composer assists the young lady to open. Later they meet on the street and Helen permits Paul to accompany her to the park. The Symphony is discussed and an acquaintance is commenced which gradually becomes an attachment.

Helen receives a letter from a well-to-do aunt who has just returned from Europe. It is an invitation for her to come to New York and make her home with her relative. The arrangement is too good to be refused, and though she feels a little regret at leaving her neighbor, Helen packs up and goes to the new home. The Symphony is completed and one day Paul, passing the Academy of Music in Philadelphia, reads a sign, "Jaretsky," World's Greatest Pianist, Concert Every Afternoon."

Paul Romig Discovers Jeretsky's Advent.

An idea strikes him; he will try and induce Jaretsky to play his music.

He forthwith waylays the great pianist at the stage door, and though not cordially received, pushes the scrip into Jaretsky's hand as he is getting into his auto. A few days later the city is wild over a new American Symphony rendered by the great pianist, who claims it as his own composition. Romig again presents himself at the stage door, but Jaretsky ignores him, then has him arrested as a madman. Paul is taken to an insane asylum and held in close confinement. The newspapers tell the story of Jaretsky's masterpiece and how a madman had claimed to be the composer.

In New York, Helen and her aunt receives an invitation to join a party of friends at a concert. The great Jaretsky will play his wonderful Symphony. The invitation is accepted and Helen hears the familiar composition which had enthralled her. She gets her aunt to engage the pianist for a private recital at the house. She then communicates with the directors of the asylum, and explaining the situation, demands that they shall permit Paul to be present under guard. The function is duly arranged and Jaretsky executes the masterpiece. When he has finished he is confronted by Paul and Helen. The pianist, unnerved, falls in a faint.

The story is made public and in a few days Paul receives a letter from the Metropolitan Opera Company enclosing a check for $10,000 advance royalty for the greatest American Symphony ever composed. He hands the letter to Helen, and she offers him both her hands.

Mrs. Fiske to Be Seen in Films

Mrs. Minnie Maddern Fiske has entered into a contract to pose for motion pictures. The announcement comes as one of especial importance, as Mrs. Fiske is probably the only person on the American stage who possesses, in such large measure, the elements of both actress and stage manager; also she is the first really great American actress to lend her art to film reproduction.

Before giving a final decision, Mrs. Fiske went thoroughly into the subject, visiting a large number of picture shows where high class films are shown. She noted the appreciation of them by the spectators and became convinced of the great educational value of the photoplay. Daniel Frohman, manager of the Lyceum theater, New York, and also managing director of the Famous Players' Films Company, brought the contract from Chicago to New York after completing arrangements for the enterprise.

"Becky Sharp" will be the play in which Mrs. Fiske will play before the camera. Her creation of this character is held to be one of the six great classics of the stage, the others being the Juliet of Adelaide Nielson, the Meg Merriles of Charlotte Cushman, the Hamlet of Edwin Booth, the Beau Brummel of Richard Mansfield, and the Rip Van Winkle of Thomas Jefferson.

The scale upon which the enterprise is to be projected will exceed anything ever before attempted in the field of film industry. The entire production will be under the personal direction of Mr. and Mrs. Fiske, and Mrs. Fiske will pose for the pictures at times convenient to her prior to the opening of the regular theatrical season of 1913-14.

Films in School Would Prevent Truancy

How the school teacher may use the motion picture to prevent cases of truancy or to arouse interest in an otherwise dry subject was demonstrated to teachers in attendance at the annual meeting of the Wisconsin State Teachers' Association held recently in Milwaukee. Any boy or girl would rather follow the processes of a frog's development from the seed mass that looks like tapioca pudding, through all the wiggly stages to maturity by watching the moving-picture screen, than by laboriously following out the frog's life history in the laboratory. Many a boy has run away from a history lesson at school taught from a book and paid a nickel to see history dramatized in motion pictures.

Film Aids Red Cross Seal Sale

"Hope" is the title and the leading note in a motion-picture film released for exhibition by Thomas E. Edison, working in co-operation with the National Association for the Study and Prevention of Tuberculosis. The scenario of the picture was written especially for the anti-tuberculosis campaign by James Oppenheim, and the film will be used during the next five weeks as a special feature of the Red Cross Christmas Seal sale.

Arrangements are being made by the Wisconsin Anti-Tuberculosis Association to have this film shown at different theaters throughout Wisconsin. Several films will be needed to cover the state before the end of the Christmas Seal campaign.

Another Study of the "Little Corporal"

Cines' "At Napoleon's Command"

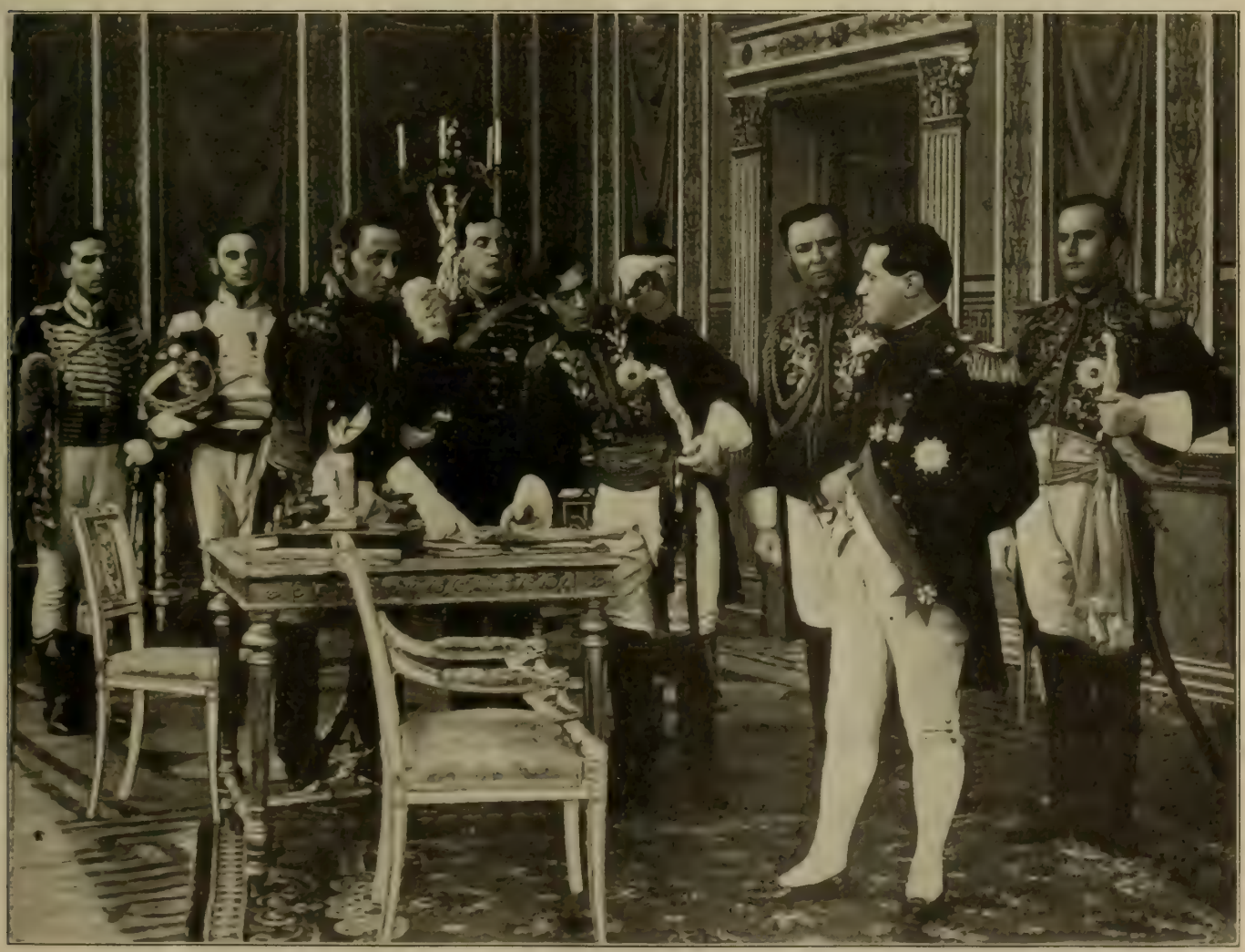
A SPECTACULAR war drama entitled "At Napoleon's Command," one of those high-class historical subjects for which the Cines company has made such an enviable reputation, will be released by George Kleine December 2.

The story is laid in the midst of Napoleon's campaigns, at the time when he was battling against the combined forces of nearly every monarch in Europe, and was astounding the world by his military genius. The gallant Lieutenant Vidar is home on leave, but his pleasure is of short duration, for but a few days have passed when he receives a summons to join his regiment without delay. With solemn pledges of love, and of a safe return to his pretty sweetheart, Juliet, he embraces her tenderly and hurries away to mingle with the vast crowds of soldiers marching to joint Napoleon's main army.

Two years elapse and Vidar has not returned to his sweetheart, as he so faithfully promised. In the meantime, distress has visited the home of poor disappointed Juliet. Deserted and in actual want, she visits the camp of a regiment of soldiers quartered nearby and begs for assistance. While she is being cared for, the pretty face and charming manner of the girl attract the attention of Sergeant Andre, who sympathetically listens to the story of her past life. She tells him of her misfortune, but fails to reveal to him the name of her false lover. Andre becomes infatuated with Juliet, and after an ardent wooing wins her consent to marry him and to make her home with his mother in Paris until his return from the wars.

Four years later Napoleon is at his magnificent palace at Fontainbleu, surrounded by a brilliant suite of officers and their wives who delight to promenade in the beautiful gardens. Among the gay throng are Andre, who has been promoted to field marshal, and his wife Juliet, the latter very proud of her gallant husband, who has become one of the emperor's most trusted officers.

A magnificent reception takes place at the palace, during which Juliet is to realize one of the most cherished ambitions of her life—to be presented to the great sovereign. And it is indeed a scene of great splendor: the ladies arrayed in their costly gowns and priceless jewels, contrasted with the glittering uniforms of the officers, present a remarkable sight. All is extravagantly gay,



Napoleon Consults with his Marshals. From the Kleine-Cines Feature "At Napoleon's Command." Copyright 1912, George Kleine.

and the hum of conversation is at its height, when suddenly the magic words "The emperor!" are spread in a whisper throughout the assemblage, and Napoleon enters, bowing right and left to his awed guests. Juliet is soon introduced, and her happiness is supreme, when all at once while gazing radiantly into the gay throng, she is shocked at the sight of the face of Marshal Vidar, her false sweetheart, and when he is brought up to be presented she faints away and has to be carried from the room.

The next day Andre announces to his wife that he has invited Marshal Vidar to dine with him, for he and Vidar have become close friends. She is greatly shocked, and exclaims that she cannot receive him, thus revealing by her excuses that Vidar is the man that so cruelly wronged her in the past. Greatly incensed, Andre immediately seeks out Vidar, and, after insulting him, challenges him to defend his honor. A duel is arranged, but in the midst of the encounter, the emperor, who had been secretly informed of the affair, appears and sternly commands the officers to return to their regiments.

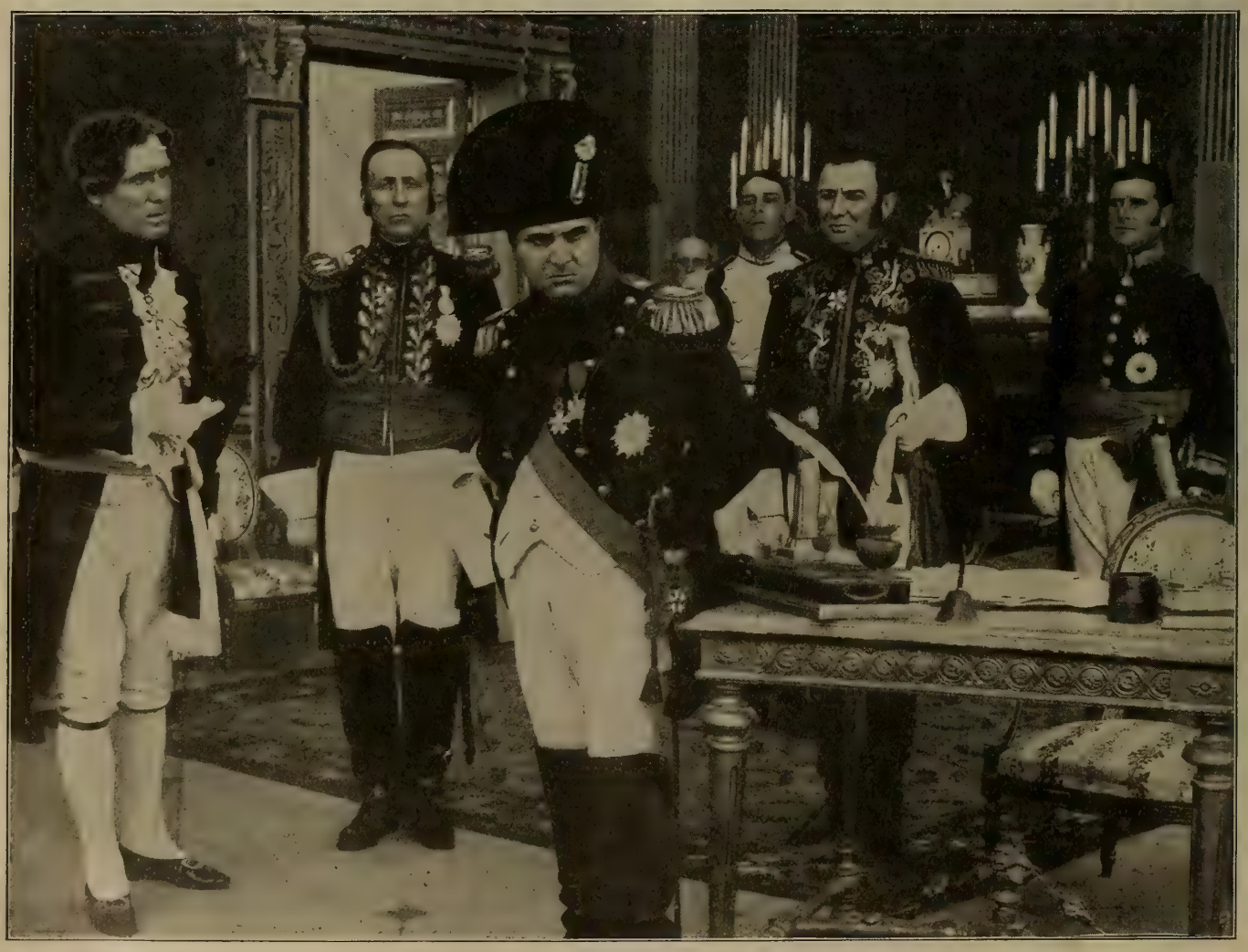
Not long afterwards preparations are in progress for a great battle. The enemy outnumber the French forces, but Napoleon frantically exhorts his soldiers to fight desperately for France and their emperor. On the eve of battle the great commander retires to his tent, where he has vision after vision of the glory that success will bring to him on the morrow. At the break of day all is ready. The mass of the army move forward toward the enemy's line, the emperor himself, seated upon his white charger, directing and inspiring his men to victory.

The advance is followed by a desperate charge, which causes the enemy's line to waver. Heavy guns are brought up from the rear and the slaughter is begun in earnest. A terrible shower of lead streaming out from the angry mouths of the cannon wreaks frightful carnage, and soon the field is literally strewn with dead and dying.

Napoleon's wonderful nerve and unerring strategy in directing his troops have their effect. The final bayonet charge at the enemy's most vital point proves a fatal blow, and a great victory is won.

Roll call reveals the vacancies in the ranks of the various regiments, and the two field marshals are numbered among the missing officers. Juliet searches for her husband upon the battlefield, and at last finds him at the point of death, and near him Vidar, who is also desperately wounded. When the two officers are laid side by side, Andre begs his wife to forgive Vidar because he attempted to save his life during the battle.

As they are lying there upon the field, the emperor and his army are seen to march past and on into the distance. And here we must leave these two loyal officers, who inspired by the sight of "The Little Corporal," their beloved leader, are content to forget their wounds and spend their last expiring breath in shouting "Long Live the Emperor!"



The Emperor Informed of the Duel. From the Kleine-Cines Feature "At Napoleon's Command." Copyright 1912, George Kleine.

Sans Grease Paint and Wig

by Mabel Condon

Adrienne Kroell.

"THAT'S the place," I told myself as I sighted a big-lettered fence and walked fast to keep warm. But when I came within reading distance of the big letters, instead of their announcing the Selig plant, they informed that something or other was "on draught."

It was then, as I turned to consult a lamp post for street directions, that I saw the man with the straw hat and winter overcoat and only for him I might still have been in time for my appointment with Adrienne Kroell; though, I confess, I probably would still be wondering about the November combination of a straw hat and overcoat.

As it is, my mind is at peace as to both of them, for I stayed in the vicinity of the straw-hatted one long enough to learn that he was but awaiting a director's signal to doff the overcoat and race his auto across the street to the curbstone, there to meet and shake hands with a grimy son of toil who at that particular moment was intent upon demolishing a substantial looking sandwich in two bites.

So when I reached the Selig studio, Miss Kroell was "working." Would I step up? I would, and stepped three flights. Miss Kroell was sitting at a kitchen table telling the story of the three cakes and the bad dog to a curly-haired little girl on her knee who showed but one tooth at either side of her mouth in the laugh which accompanied the disappearance of each cake.

After Miss Kroell had told the story several times and had assured her ex-convict husband an equal number of times, that "it will all come out all right; we'll manage somehow," Mr. Hardee Kirkland told her that would be all and she took me down to her dressing-room to meet Billy.

Billy is a canary and one to be envied on the score of sharing his pretty owner's sunny dressing-room, which, the pretty owner remarked, she had done over in red hangings because the sun had faded all the color out of the pink ones which preceded them; besides red was more practical for the winter.

When Billy had chirped his satisfaction at the amount of attention bestowed upon him and Miss Kroell remarked that Billy doesn't sing but he is *such* good company, we settled down to business; Miss Kroell, in front of her dressing table, her little sister, Anna May, in a rocker in the corner and I on Miss Kroell's shirtwaist box, facing Billy, and respective pictures of Selig stars and King Baggott, which looked down from the opposite wall.

"I played in stock with King Baggott," said Miss Kroell in explanation of his likeness and autograph. "Neither of us thought of motion pictures then, and, isn't it funny, that we should both be playing them now? Let me see," and her big eyes narrowed to a reminiscent slit, "it must have been about four years ago that we played together, for it was after I had given up my position as Mort Singer's secretary to take the part left vacant by Olive Vail in 'Honeymoon Trail,' and I'm sure that was after I had walked the marathon from Minneapolis to St. Paul, because my experience in companies with Wilton Lackaye, Marguerite Clark and Virginia Harned came before then, for I distinctly remember I was studying with— —"

"Dear me," I gasped, "whenever did you get time to do all those things?"

"Well, I tackled a little bit of everything. To start with, I could sing. I knew that. So did my parents, but they never intended me to sing publicly; they wanted me to teach. So, to please them, I took the normal exams, though I never intended to be a teacher. While going to high school I studied music, and the vacation after I was graduated I took up stenography. Six weeks after I began the course, I had finished and obtained a position as secretary of the St. Louis Horticultural Society.

"There was a stock company in St. Louis in which I managed to obtain a part and I played in it evenings and attended to my secretary work in the day-time. It was about this time that I played with Wilton Lackaye, Marguerite Clark and with Virginia Harned in 'Trilby.'

"Meanwhile, I had kept up my music and my teacher advised me to go to Chicago and try for a position in a musical play. So I came. I went to Mort Singer and he said to come some other time and he would hear me sing, as he was too busy just then because his secretary had quit and left him with ever so much work that just had to be done.

"That gave me an idea and I applied for the position of secretary right then. He laughed but I told him I meant it so he gave me a letter and said, 'You're engaged.' I got along just fine and was heralded in the newspapers as 'the model business woman.'"

"For goodness sake, that well? I suppose you were interviewed and everything?"

"Yes, on all kinds of subjects. If you don't mind getting off that shirtwaist box for a minute, I'll show you something I wrote for a paper at that time and of which I'm quite proud."

I abdicated the chintz-covered throne and Miss Kroell scatttered heaps of pretty white things on her rummage to the bottom of the box from which she emerged with what she went after.

"Model business woman gives advice to girls in offices," was what I read and among the advisements were:

"Cultivate good sense and humor.

"Don't become careless or untidy as that marks you 'failure.'

"Don't go to lunch with your employer unless its an urgent case of time-saving.

"Don't invite the confidence of your employer's wife if she has the office 'bug' and—

"Don't tell her the business of the office; leave that to your employer."

"Great stuff! And what happened after that?" I asked when Miss Kroell had poked the clippings back into the box.

Well, the next thing that happened was Olive Vail's becoming too ill to continue her role in the 'Honeymoon Trail' road company and Mr. Singer's suggestion that I take it. I thought it would be too big for me but tried it and continued in the part for three seasons. Then the motion-picture people saw me—"

"But what about the beauty contest you won? And you haven't said a word, yet, about the marathon race."

"I didn't suppose you knew about the beauty contest," returned Miss Kroell, modestly. "It was conducted by a newspaper in St. Louis. I don't know who entered my name, but my dad said to leave it in; and I won. The prize was a diamond medal. The marathon was also conducted by a newspaper; one that had offices in both St. Paul and Minneapolis, and the distance walked was from one office to the other. It was twelve miles. I had played in Minneapolis the night before and was to play in St. Paul that night, so walked from one city to the other. It took me one hour and thirty-two minutes and I was just two minutes in the lead. It was awfully exciting."

"I should think so."

"It was out west that I first became interested in the making of motion pictures. I met Mr. G. M. Anderson and he asked me to work in a swimming picture but, on account of matinees, I couldn't get time. He told me to visit the Essanay studio when I returned to Chicago and I did. By that time I was very much interested, so became engaged by the Essanay company and remained there one year. Then I came to Selig's and have been here one and one-half years. I just love the work because there is always something new and the players have time to live like real people. My home is not far from the studio and I have four sisters all younger than I, who have all appeared in pictures."

"I'm the youngest," declared Anna May, breaking the long silence in the rocker corner, "and I'm hurrying through school so's I can act all the time 'stead of just on Saturdays. I'm ten."

"Cheep, cheep," piped up Billy championing his little friend.

"And how old do you think I am?" asked Anna May's big sister. I was dying to know. "Twenty-one." Then she listed her sister's ages; so she's honestly and truly only twenty-one. Not that she looks older but she has done so much more with her twenty-one years than other girls have that one would surely guess her to be more.

She's a very, very beautiful twenty-one, too. She has wonderful skin, soft brown eyes, straight, black brows, and pictures do not at all do justice to her hair and teeth. She holds the record for being the most engaged girl in Chicago; there are countless pictures of her in the act of "getting engaged" to prove this claim.

But that's in pictures. However, she wears the loveliest diamond, all by its lonesome, on her ring finger.

"I wonder?" I remarked to Billy as I told him goodbye; and Billy answered, "Cheep, cheep."

"The Triangle," November 28. Copyright 1912, Selig Polyscope Co.

Photoplays From Essanay's

Some Coming Features

OF THE ten Essanay releases booked throughout the first two weeks of December two are educational subjects of more than ordinary interest. "Football Days at Cornell," released December 5, is a splendid reel of college life at Cornell University, Ithaca, N. Y. In this subject the Essanay camera conveys us to the beautiful Cayuga lake and valley, one of the garden spots of America. Here are the most gorgeous bits of scenic beauty imaginable. Wonderful panoramic views of the valley, taken from Cornell University, are unfolded before us, and then is shown the university campus with its hurrying throngs of students. The Varsity football team is next seen at afternoon practice, including tackling, bucking the line and going through various intricate formations. Next we see a football aspirant tried out for a position on the team. He lasts until the entire team make mince-meat of him, then solemnly swears "never again." One of Cornell's annual football games was snapped by the Essanay camera, and the film is replete with sensational views of the game during the most exciting moments. This, together with views of the students parading to the field, and going through their famous "snake-dance," terminates as interesting a subject on college life as can be imagined. The Essanay camera men spent one entire week at Ithaca snapping this film, and the production will undoubtedly arouse the old college spirit of all those who love their alma mater.

Evebelle Prout and Whitney Raymond in "The Supreme Test."

"The Supreme Test," released December 6, is a dramatic subject, splendidly portrayed. The story tells of Eva Jackson and Raymond, who are sweethearts in school, and their betrothal is sealed with a sun-bonnet kiss. In the years that pass Raymond graduates through college, marries Eva, and they enter their beautiful new home, the gift of Raymond's father. A few months later, at a fashionable reception, Raymond meets Lois Whitehall, a siren who fascinates him. In the days that pass he spends most of his time with Lois, and is coldly indifferent toward his pretty wife. Discovering his infidelity, Eva leaves a note saying she is returning to her mother on the afternoon train, and starts for the railway station. Meanwhile, Raymond discovers that Lois is merely trifling with him, furiously upbraids her and hurries from the house. Arriving home he is handed Eva's note and, a moment later, reads in the paper that her train has been wrecked and her suitcase found. Crazed over her evident death, Raymond is about to kill himself when Eva enters in time to prevent the suicide. Fortunately she had missed the doomed train. For a moment he thinks her a phantom, then sinks on his knees, begs her forgiveness, and the compassion within her heart again restores happiness to the little household. Evebelle Prout is prettily cast as Eva, Whitney Raymond does excellent work as her sweetheart and husband and Frances Mason portrays the enchanting siren who very nearly leads him on to self-destruction. The other members of the company are capable.

On December 7 "Broncho Billy's Love Affair," a sturdy Western drama featuring G. M. Anderson in the character-creation he has made famous, is released. The plot is gripping, and the portrayal is par-excellence. Winnie Allen, a pretty western girl, is loved by Dan Wild, whose father owns the Circle-C ranch. Broncho Billy, foreman of the Circle-C, also loves Winnie and she favors his suit. Knowing this, and to make his way clear, Dan persuades his father to discharge Broncho. Broncho is unable to learn the cause of his dismissal from Wild. Dan now manages to secure Winnie's engagement ring from her room, forges a note in her writing, telling Broncho she is returning the ring because he has been discharged for dissipation, then pins the note and ring to the door of Broncho's shack. Broncho finds it and, unsuspicious of the trickery employed, leaves the county. Years later young Wild, now a dissipated ruffian, is married to Winnie. Taking her meagre earnings, he goes to the town gambling hall, becomes involved in an argument and kills one of the punchers. Broncho Billy, now sheriff, is advised of the shooting and immediately starts out to find Wild. Mortally wounded, Wild staggers back to his shack and gasps out his story to Winnie, who does everything possible to alleviate his suffering. Tracking Wild to the shack,

Broncho enters and recognizes Winnie. Realizing death is upon him, Wild now makes a full confession of the despicable way in which he won Winnie for his wife, secures Broncho's promise to care for her always and dies. It is useless to comment upon the excellence of Mr. Anderson's work in his famous role of Broncho. The dominant personality he has given it stands out boldly, and his thousands of admirers will find in this production much to appreciate and admire. Evelyn Selbie portrays Winnie charmingly and Brinsley Shaw gives his customary finished study of the dissolute Wild.

"The Shadow of the Cross," released December 10, is one of the finest dramatic subjects ever released by Essanay, and contains a number of exquisite double-exposures, perfect examples of the up-to-date "dissolve." The plot is powerful. Leandre and Jacques, two young Italians, are in love with Francesca Tonelli, a beautiful girl. Leandre is favored by Francesca. One night a dance is to be held and Leandre writes Francesca pleading with her to wear a red rose if she returns his love. By chance Jacques secures possession of the letter and, in a frenzy of jealousy, changes the word "red" to "white." All unknowing of the trickery involved, Francesca innocently wears the white rose and Leandre leaves the town with a broken heart. Taking opportunity of the chance offered, Jacques wins Francesca for his wife. The years pass and Leandre has become a monk. One day a poor girl falls exhausted at the cloister door and Leandre is horrified to discover it is Francesca. He cares tenderly for her, and then learns for the first time of Jacques' perfidy and that he has deserted her. Francesca dies, and Leandre swears to have revenge on his false friend—though bound by his eternal vows. Years pass and one night a stranger falls senseless at the monastery door. Leandre carries him to his room and there, by the flickering light of a candle, recognizes the wasted face as that of Jacques. Whipping a knife from Jacques' belt, Leandre raises it aloft. Suddenly the candle is dashed to the floor and the room is left in blackness. Gradually a shaft of light penetrates the gloom and falls upon the crucifix on the table. When the form of Leandre, with repentant face, crawls to the table and bows before the crucifix while his lips move in silent prayer.

E. H. Calvert and Bryant Washburn in "The Shadow of the Cross."

The Essanay Company has made a feature production of this startling and absorbing story, and the production is a masterpiece. Miss Ruth Stonehouse, well known by her many admirers for her splendid work in "Chains," "From the Submerged," and other fine dramatic studies, gives a wonderful interpretation of the role of Francesca, a part that calls for the most exhaustive emotional and delicately shaded delineations of character. E. H. Calvert is sturdy and impressive as Leandre, his character work as the aged monk being especially fine, and Bryant Washburn does excellent work in the role of Jacques, the false lover.

With the co-operation of the Chicago Board of Health the Essanay Company has made a splendid educational film to be released December 13, entitled "The Error of Omission." The aim of the production is to show, in a startling manner, the laxity of parents in registering the birth certificates of their children compared with the promptness with which pet dogs are registered immediately. With the valuable assistance of Dr. C. St. Clair Drake, of the Chicago Health Board, a very fine scenario was prepared and this has been given excellent interpretation in the film. Tommy Lawton is born into the world and his father, one of the common type of careless parents, neglects to register his birth certificate in the flurry resulting from having a young bull pup sent him by a friend. The dog is registered at once, however, and the contrast of the two registry offices is startling. Before the dog registry office a huge crowd clamors for attention from the overworked clerks, while at the birth registry counter the clerks yawn and nod over their neglected books. Tommy grows into a sturdy lad, and his father has the greatest difficulty in securing him a place in the public school because of his birth never having been registered. At the age of fourteen Tommy is left alone in the world by the death of his father and attempts to secure work. A truant officer intervenes and Tommy, unable to prove his exact age, is unable to look for employment. The years pass on and Tommy is now a young man in love with pretty Eva Cushman. Feeling himself of age, and desiring to cast his vote for a staunch friend of Eva's father, Tommy tries to register at the polls, but is challenged because of his youthful appearance and, not being able to prove his age, is turned away. Later he endeavors to secure a marriage license but it is the old story—he cannot prove his age and is rejected. One morning he receives a letter advising that he has inherited a fortune if he can prove his identity. Again the neglect of registering his birth almost loses Tommy the fortune until he happens to discover his father's old dog registration paper on the back of which is carelessly scribbled: "Also became the father of a fine,

Augustus Carney in "Alkali Ike's Motorcycle."

bouncing boy on this date." With this scrap of good luck, Tommy hurries to the lawyer, proves his identity by revealing an odd birth mark on his neck, and is rewarded with the money.

It will at once be readily seen that this production of the utmost importance in the daily lives of every community. Through just such carelessness the lives of thousands of innocent children are very nearly wrecked and their future blotted out because of the failure of their parents properly to register at once the date of their birth. The question is of vital importance, and Essanay's film will undoubtedly go a long way toward correcting the evil.

On December 14, "Alkali Ike's Motorcycle" is released and, like the many famous productions of this great Western comedy creation, is a riot of mirth. Lack of space prevents describing it fully, but the story deals with "Alkali" securing a motorcycle upon which to take the buxom Soffie for a spin along the trail. Of course he loses control of the mechanism and a wild ride ensues that is one long scream of hilarity for any audience. Finally the machine lands in the creek and there we leave "Alkali" in the hands of the enraged Soffie, who does things good and plenty to him. Augustus Carney is furiously funny in his famous role, and Margaret Joslin is again seen as the buxom Soffie.

Extolls Films as Educational Agency

Declaring that the moving picture today deserved to be called the "Five-Cent University," and that it was one of the leading educational factors of modern life, Rev. Herbert A. Jump, pastor of the First Congregational church of Oakland, Cal., addressed the classes in education of the University of California recently.

"This new force has entered into the conditions of modern educational power of modern life," said the Rev. Jump. "No student of social conditions can afford to be ignorant of its power.

"Of every twenty-three persons you meet on the street, one has been attending a photoplay. Five times as many people patronize the film theaters as attend the regular drama. Every hour a new film is published.

"This is the latest in the series of inventions which has made human history. It has transformed the existence of the moderately well-off wage-earners. It has doubled his opportunity for clean fun.

"You now have your Shakespeare reeled off a spool, and human life taught at the end of a crank. One travels over land and sea without leaving one's seat and sees the great personages of the world perform their mighty deeds. We unconsciously derive knowledge of life and the world which makes a difference in our entire viewpoint.

"The scenes of cruelty, vice, brutality, makes it easier to believe that the world contains cruelty, vice, brutality. The scenes of human love, of heroism, make those acts easier. As to the moral standards of the picture theater they are quite as high as those of the public library."

Mother Sees Long Absent Son in Film

Once in a while it is noted of people who attend the moving-picture shows suddenly recognizing some one or some thing they have seen previously, and occasionally it is stated, but not verified, that a woman has discovered a lost son or daughter, or some such happening. Recently it fell to the lot of a woman of Macomb, Ill., to recognize her son while she was watching a reel of pictures. The Macomb boy who figured in the picture was Scott McCaughey, who is a graduate of the Annapolis naval academy and is now stationed on board the battleship Nebraska, and the picture was on scenes aboard this ship. Mrs. Doug McCaughey, his mother, was a spectator, and was greatly surprised to see her boy, life-like as possible for pictures to produce. Mrs. McCaughey immediately hunted up Mr. McCaughey, who came and saw the second show in order to see his boy.

British Film Censor and Board Appointed

The Manufacturers' Association of England has appointed G. A. Redford as the censor of film plays. Mr. Redford for nearly twenty years occupied the onerous post of examiner of plays under the lord chamberlain, and his great reputation and experience will gain for him a very warm welcome from the whole industry. He will be assisted in his work by four examiners, and the association has announced the official title of the new body "The British Board of Film Censors." This decisive step will be regarded with entire approval by all sections of the industry, together with its numerous well-wishers, not the least of whom are those who are interested in the educational and scientific side of cinematography. The manufacturers' association has adopted a very wise policy, and one which will exercise a judicious and far-reaching influence.

"The Fire Cop," December 2. Copyright 1912, Selig Polyscope Co.

Better Lighting for Theaters

Managers of moving-picture shows are beginning to accede to the public's demands for at least a "twilight" quality of illumination in the room during the presentation of the films, so that persons coming in late can find seats without groping in the Stygean darkness which formerly prevailed. Several cities have, indeed, made this the subject of ordinances, chiefly for reasons of moral protection to the young people who frequent the exhibitions. Milwaukee, for example, has a law fixing the minimum lamp wattage per square foot of floor area to be kept burning during exhibitions. In other places attentive managers have observed and profited by the fact that the most popular show houses are those which are best lighted during the pictures.

This higher illumination in the auditorium has called for rapidly increasing powers of the projecting arcs, in order to produce good "contrasty" pictures. A manufacturer of 60-cycle rotary converters for supplying direct-current to picture machines lately reports being forced to bring out new ratings of much larger ampere rating than the original stock built under the requirements of even a year ago. A 30-ampere direct-current arc used to be considered of good size, but machines are now in use employing one-inch carbon electrodes and demanding 65 amperes. The next step seems likely to be 100-ampere lamps for the larger houses. Direct current, of course, provides a better and more efficient arc, but the fact that four-fifths of the central stations in this country distribute only alternating current makes some form of converter apparatus necessary.

In another direction the central-station man, who is often the sole local exponent of good-lighting principles, can do much to conserve the eyesight and comfort of his community by urging nickel-show managers to remove or shield all lamp filaments from the vision of the audience. All too frequently the visitor finds low side-lamps with reflectors pointed directly at the chairs, exposed orchestra or piano-score fixtures, or even some such surface as a clock-face or program sign with unnecessarily high illumination, the intensity of which, compared with the picture, forms an annoying source of glare all during the performance.

Selig Company in Camp at Des Plaines

Director Oscar Eagle of the Selig Polyscope Company's Chicago studios, has started on the actual production of a series of elaborate and spectacular war pictures. Mr. Eagle, assisted by a score of lieutenants, some two hundred soldiers, several military advisers, and a small army of players, carpenters, and property men are now encamped at Des Plaines, near Chicago. The producing camp is being run under strict military discipline and the town of Des Plaines looks as if it were under martial law. Several sets of field artillery are being utilized in the various productions. Many thousands of dollars are being expended by the Selig company to make this series of war subjects far greater than anything it has yet done in this line.

Facts About Motion Picture Advertising

By Watterson R. Rothacker*

THE practical advertising value of moving pictures has been established by the successful motographic campaigns engineered by such reputable and representative business organizations as the Du Pont Powder Company, the Northern Pacific Railway Company, the International Harvester Company of America, the M. Rumely Company, the Holt Caterpillar Company, the Pacific Coast Borax Company and others of national importance. Moving picture advertising is no longer merely a logical prophecy; it is a phrase backed up by a record of successful achievement.

The value of illustration to advertising and the acknowledged superiority of moving pictures as a means of illustration, introduces moving pictures as an advertising force so directly that the progressive advertising expert must give consideration to this new factor.

In this consideration he will be confronted by a set of figures which are really astounding. A certain man in the film business who has given careful and intelligent study to the situation, makes the statement that in the United States alone there are approximately 30,000 places "at which moving pictures are being more or less continually shown." This statistician further states that "12,000 of these places are moving picture theaters; the remainder being schools, churches, chapels, ordinary theaters, halls, etc."

A VAST AUDIENCE.

It has been calculated that 5,000,000 people visit the moving pictures of the United States *daily*. On this basis, it is estimated that the aggregate weekly attendance amounts to, in round numbers, 30,000,000, which would give each moving picture theater a weekly attendance of about 2,500. Figure this as happening every week in the year and you have a grand total of 210,000,000 visitors per annum—the moving picture public in the United States. It is understood, of course, that the two hundred and ten million estimate includes the "repeaters" or regular film "fans" who follow the pictures consistently.

The average admission prices for moving picture entertainments are five and ten cents; by applying these prices to the estimate herein suggested it will be seen at a glance that the money contributed at the box-offices of the moving picture theater runs up into the millions.*

FILMS BY THE MILLION FEET.

The Eastman Kodak Company sells approximately 600,000,000 feet of negative and positive moving picture film every year, in London, England, 150,000 feet of new film being released every week; while New York's record is but a bit smaller. Just bear in mind that the average moving picture is taken and projected at the rate of a foot per second, and that the average reel of moving pictures is 1,000 feet in length.

"Nell of the Pampas," December 12. Copyright 1912, American Film Mfg. Co.

The figures quoted in this article are, if anything, conservative; but even tone them down a little and you will arrive at conclusions which magnify the moving picture business so that your eye can't get away from it.

The moving-picture business is the giant among industries. It is growing like a weed and developing wonderful possibilities. And it has severe growing pains.

*From *Advertising and Selling.*

The pains in the advertising arm (the right) of this giant have been instigated and caused mostly by ignornace. Now, however, this right arm is being used more judiciously and carefully and is stronger than ever. It is outgrowing the painful period and has developed a punch that drives home results.

The statistics of the moving-picture attendance are often misleading to the prospective user of moving-picture advertising, who is too often encouraged to believe that if he has an advertising film made he can show it before as many people as we are told constitute the moving-picture public. This is absolutely and positively impossible; furthermore, if it were possible to exhibit before this magnificent number of people most of the circulation would secure mere publicity rather than sales-suggesting advertising.

LIMITS AND COSTS.

The advertiser who contemplates the use of moving pictures should bear in mind the unalterable fact that the film business is not only controlled by factions whose rulings must be respected, but that many theater managers will not permit pictures of advertising intent to be exhibited in their houses.

The circulation of advertising moving pictures is therefore limited, but even within the limitation the field is so broad, so fertile, so virginal as to be sufficiently attractive without the exaggeration employed by the ignorant or unscrupulous who misrepresent it.

Now about the cost of advertising moving pictures: The charges for negatives taken in places where artificial lighting is necessary range from $1.00 to $2.00 per foot, depending upon the scale of production and whether the scene is natural or elaborately staged. The prices for negatives taken where natural light is sufficient and no artificial lighting is required range from 50 cents to $1.50 per foot; the adjustment likewise governed by the settings. The prevailing prices for positive film, which is used for exhibition purposes, run from 10 cents to 20 cents per foot, the tinted or toned film (colors) bringing the top prices. As stated in another part of this article the average reel carries 1,000 feet of film.

The negative is more expensive than the positive for obvious reasons; the positive being printed from the negative simply by mechanical multiplication.

SELECTING CIRCULATION.

The production of a moving-picture advertising subject should be prepared with the same careful thought one would give to an important piece of ad copy intended for publication, and for the same reasons.

The circulation of the finished film should be handled with the object of reaching not just "how many people," but the people most likely to respond to the advertising message carried on the film.

It is acknowledged that illustrated advertising is good; it is reasonable to assume that moving pictures illustrate most comprehensively and realistically. Therefore, it is apparent that moving pictures possess the power to advertise; but this power to advertise must be developed and directed so that the subject, when filmed, *can* advertise and is circulated and exhibited so that it *will* advertise.

I have said more than once that the best ad will never be *written* because moving pictures are the superlative advertising medium and exceed the limitations of *any* pen. I repeat that statement; but just as the best of written ads would be ineffective if circulated inadvisedly, so the most potent moving-picture advertisement would fail to ring the bell that signalizes results if its power is restricted or misdirected by poor circulation. It is the old problem of finding your customer—but more than anything else moving pictures will induce the customer to find you.

"The Power of Love," December 19. Copyright 1912, American Film Mfg. Co.

Of Interest to the Trade

Noted Players Visit Film Plant

Among the many visitors to the Essanay Chicago studio during the past week were Raymond Hitchcock and Flora Zabelle, who are just completing a splendid run in "The Red Widow," at Cohan's Grand Opera House, and Herbert Corthell, the rotund and jovial comedian in "The Girl at the Gate," now running at the La Salle Theater. These well-known players spent an entire afternoon viewing the many marvels in the big plant, and were highly enthusiastic over the many systems by which the film is taken, developed and produced on the screen. Essanay's wonderful overhead lighting system, the only one of its kind in the country that employs the use of movable trams carrying the light-banks from one end of the studio floor to the other, was another source of amazement for the players. Mr. Hitchcock, Miss Zabelle and Mr. Corthell also were enabled to work for a few moments in a comedy production that was being made, and Miss Zabelle expressed herself as being perfectly delighted at the thought of seeing herself on the screen. The players were also posed before the camera and some fifty feet of film was run off depicting them laughing and enjoying the lark. This film has been developed and is now in their possession as a memento of the occasion.

PRODUCER'S EMPLOYEES REPORT

DATE Nov. 8th, 1912

	RETAKE ON	MEAL TICKET
STOCK COMPANY		
MR. STEPPLING		
MISS RAYNE		
MR. CALVERT		
MR. WALTER HITCHCOCK		
MR. ALLEN		
MR. CARNEY		
MR. MASON		
MISS CASSINELLI		
MR. WASHBURN		
EXTRA		
MR. RAYMOND HITCHCOCK +		
MISS FLORA ZABELLE +		
MR. HERBERT CORTHELL +		
CARLE		
PARKER		
CHERRY		
MRS. ANDREWS		
WILDE		
C. ANDREWS		
W. ANDREWS		
WARD-ROSENSWEET		
CASE-MANLY		
GLEASON-CARROLL		
PLANK		

PRODUCTION "HERE'S YOUR HAT."

FOOTAGE 675 FEET

PRODUCER A. MC MACKIN

☞ This Report Must Be Turned in to Auditor Daily.

Scenario Department of the Selig Company

The accompanying cut shows a corner in the rooms of the Selig plant in Chicago that are occupied by the scenario editor and his staff of assistants. Kenneth Langly, editor, occupies the first desk. Other members of the department are Chris Lane, J. Edward Hungerford, Charles E. Nixon and Arthur Tobin.

Selig's Scenario Department.

Besides the above mentioned writers, the Selig company employs a large staff of readers who carefully scrutinize practically every short story that is published, also plays, novels, etc., to which the Selig company has exclusive rights. In addition to this large regular staff the Selig company has many well known literary men that contribute to its supply of scenario material.

Screen Club Holds Housewarming

The New York Screen club formerly put into action its "Welcome" policy at the hospitable housewarming held Saturday night, November ninth. The attendance at the event, which had long been anticipated, was large and comprised, besides members, a large number of guests. The address of the club quarters is 163 West Forty-fifth street and among the accommodation rooms which the club offers are music room, library, smoking room, cafe, dining room and a large assembly hall.

The interior finishings are tasty and pay tribute to the artistic yet practical ideas of the club's president, King Baggott. The music room is finished in mahogany and in the library, and smoking room a red and green color scheme is carried out, the chairs being of Spanish leather upholstery, the tables of mahogany and the floors carpeted in green. The large hall also boasts a green carpet, while the chairs here are wicker and are green cushioned. Plants are everywhere in profusion. Mrs. Herbert Brenon, who is mother of one of the board of governors, presented the club with its first picture.

The names recorded by the register on the clubs' opening night were: J. H. Gerhardt, Carl Laemmle, Mark Dintenfass, William D. Shea, King Baggot, Edgar Lewis, Edwin August, A. F. Mayo, William F. Russell, Oscar C. Apfel, Budd Ross, William E. Shay, Charles Craig, William Robert Daly, Julius Stern, Hughie Mack,

Calder Johnstone, Irving V. Willat, Harry J. Morey, Howard Crampton, George O. Newhall, Louis Gelang, Bert Adler, John Charles, Howard Howard, Edward Wynard, John Adolph, Arthur D. Jacobs, Arthur Housman, Harry Beaumont, C. Jay Williams, Josh Hopkins, Herbert Brenon, T. G. Holliday, W. W. Robinson, F. E. Balladney, George W. Terwilliger, Frederick A. Thorne, Charles D. Chapman, Arthur V. Smith, Crane Wilbur, C. Francis Jenkins, Harry Spear, Hugh Hoffman, Henry Belmar, Edward J. Warren, H. Z. Levine, James Kirkwood, George Ober, Frederick Best Spear, the Rev. E. B. Stockton, H. S. Mack, Charles F. Fisher, R. Gaumont, Herbert Miles, Isadore Bernstein, John Arnold, Irving Cummings, Darwin Karr, William Pincus, Edward Thomas, Joseph Carroll, J. T. Bernstein, A. Kessel, Jr., W. H. Clendenning, Harry R. Raver, Hopp Hadley, G. W. Saint Loupe, C. Cobb, Jr., John Bunny, Alec Budd Francis, Harold Wilson, George Heming, Henry Benham, Wm. Garwood, Albert W. Hale, James Young, Paul Scardon, William Steiner, Maurice Costello, Lee Beggs, Frank Powell, John W. Noble, Harold M. Shaw, Yale D. Benner, Tefft Johnson, M. A. Kraus, William A. Bechtel, A. Warner, W. F. Haddock, Lamar Johnstone, William Quirk.

Among the guests were H. S. Scallon, Arthur Pickens, James Cruze, D. Murrie, James Smith, John B. Clymer, F. M. O'Connor, Charles E. Graham, John Davy, H. E. Millarde, Henry Marks, C. W. Doty and J. Stanchfield.

Frohman to Use Films in New Play

Motion pictures to represent not a mere section of a scene, but vast divisions of a country into which the dramatic action of the play leads, are to be used by Charles Frohman extensively in a four-act drama which he has engaged Paul Potter to write. The second and third acts are laid in India, and there will be fourteen scenes. All of them will be represented without lowering the curtain, with the aid of the motion pictures. They will be interwoven with the dialogue and action of the play and will be in colors. Mr. Potter got his inspiration for the play from Mr. Kipling's Mulvaney stories, and his scenario is called "On the Road to Mandalay."

Motion Pictures in Parish House

Flatbush (Long Island) Congregational church has installed a moving-picture outfit in its parish house, considering it a valuable part of the machinery for its work, particularly with the children. The opening exhibition was conducted by S. M. Spedon of the American Vitagraph Company, who exhibited some fine films and lectured as well on "The Ethical and Educational Value of Moving Pictures." After the opening services in the large church Sunday mornings, children under 12 years of age are invited to pass into the parish house, where "Children's Church" is conducted and an illustrated sermon delivered.

"The Prospector," a Western Drama by Essanay.

Brevities of the Business

PERSONAL NOTES.

It isn't right to do it, but it can't be helped. This is a truthful little book. Because it's truthful, it is little. Truth, you know, has been the subject of millions of miles of piffle. This time, however, truth rises in wrath to expose "Bennie," the office boy of the National Waterproof Film Company. This is seven inches of truthful piffle. "Bennie," the office boy, is a myth. Throw the spot-light on him and you will find a full-grown, broad-shouldered, black-haired, pleasant-faced head of his own family. He isn't an office boy by forty rows of green apple trees. Why, he was born February 8, 1876, so you can figure it out for yourself. You can't qualify as a boy when you're thirty-six and have a boy of your own! Pop Daniels of the National Waterproof Film Company is the author of "Bennie." That's the inside dope. Bennie is Benjamin William Beadell, the outside man for the National Waterproof (duck brand) Film Company. He has preached clean films for ever and ever so long and he threatens to go right ahead and do it till every film exchange adopts the sanitary reel as the foundation for a bigger success. Beadell has been fussing around the celluloid ribbons for twelve years. He talks films all the time. He can't help it. Why, right at election time he wanted to know who was running for president against Taft, and when told, he said: "Why change?" Pressed for explanation, he whispered: "That's what the boys say to me when I want 'em to waterproof, at least some of 'em do." Ben Beadell was born in that part of Chicago that used to be called "Bridgeport." He is on to all the curves of a big city and he knows the "film gang" from Abrams to Zubrinsky. He knows film titles, chronologically, since the "Haunted House," which contemplates quite a few. He claims to be able to back into a theater while the show is on and tell whether it is a waterproofed Edison or one of the others that haven't adopted waterproofing as a fixed habit. To Beadell, a film isn't, if it hasn't been scrubbed with soap and water that morning. He hates dirty films and writes about them in language his Donald can understand. Here is his latest on his oldest subject—"Dirty Films":

The swear-est words of tongue or pen
Are worthless for our meaning, when
At picture shows our eyes are hurt
With films all scratched and filled with dirt.

But swear words come and swear words go,
When dirty scratches mar the show,
Because we know, without a doubt,
How easy 'tis to wash them out.

When films are waterproofed and clean,
There's nothing better to be seen,
But, when all streaked with dirty rain,
They give us nothing but a pain.

J. Edward Hungerford is the most recent addition to the scenario department of the Selig Polyscope Company. For some time past he has been a contributer to the department which he has now joined. Among the more recent scenarios, produced by the Selig Company which emanated from the pen of Mr. Hungerford are: "A Man Among Men," "The Voice of Warning," "Bread Upon the Waters," and "Under Suspicion."

M. G. Watkins, well known in film circles of the middle West, has been made general manager of the new "Western Pictures Only" Company which has been launched in Chicago by Walter C. DuBrock, a veteran horse raiser and stock breeder of Illinois. The new company is a film manufacturing one and will establish its laboratory and studio at Edgebrook, Ill. The first release will be a three-reel entitled, "Boys of Lost River Basin," in which DuBrock's four-year-old son and eleven-year-old daughter will take important parts as they are accomplished riders, shooters, and lariat throwers. Cowboys, direct from Idaho and Montana, with DeWitt C. Gollings at their head will comprise the older talent of the company. DuBrock has acres and acres of land near the south bend of Lake Michigan where herds of cattle and countless horses graze. He also has a riding academy in Chicago and provides the other picture companies of the city with educated horses, whenever called upon.

During the past few months the Chicago studio of the Selig Company has made several additions to the membership of its regular stock company. Among the new members thus secured are: Miss Rose Evans, and Messrs. Jack Nelson, LaFayette McKee, Colin Reid, Thomas Flynn, T. J. Commerford, Julius Frankenburg, Carl Winterhoff, Charles H. France, Mac Barnes, and Harry Lonsdale. Most of these well known and competent players have already attained large followings through their various appearances with the company in the past.

Clem Kerr has ceased manufacturing film advertising under the name of the Exhibitors' Advertising Company. He has reorganized the company to be known as the French-American Photoplay Advertising Company.

Herr Ollinger, that genial Milwaukean, has returned from Europe with a bundle of feature films under his arm. We doubtless will be able to tell a great deal more about them when Ollinger is ready to put them on the market.

Anthony O'Sullivan, better known as "Tony," has returned to the Biograph Company, after a three years' absence. He formerly was one of the company's best comedians; he returns as a dramatic producer.

H. Tipton Steck—he of the publicity sanctum of the Essanay company—has climbed another rung on the ladder of success. "Manager of Negative Production," is what they call him now and he answers to it as though the honor were always his. But that's just Steck—he works well and faithfully at whatever is assigned him, keeping one eye, meanwhile, on the position just one step ahead, so, when it is handed him he takes it with a bow and a smile, settles down perfectly at home in it, and casts his weather eye one rung ahead. The management of the negative production department gives H. Tipton a big field in which to gambol. But that is as it should be, for gamboling is the best thing H. Tipton does. He likes lots of rope and the Essanay people give it to him because he can ramble further with the Indian head symbol; and this with never so much as a kink in the rope. Harry Tipton's new duties will be many and arduous, but "the more the merrier," says Harry, who eats up everything in the way of work that drifts his way and then looks around for more. His new position will be exactly the same as that in which Horace G. Plimpton has scored so well with the Edison company.

When Steck casts an all-seeing eye over acceptable scenarios, gives them his final judgment, selects the producers to put on the various plays, swings into the armchair before his desk and compiles an arrangement of casts, rushes out to the studio where he oversees every step of every production and plays guardian up to the time each production is thrown on the screen, grabs off the time to take charge of the printing of titles and sub-titles and the arranging of notes and letters thrown on the screen, and then sees to securing a score of famous authors to write exclusively for Essanay—why, H. Tipton calls it a day.

Sad are the various publications which Mr. Steck has supplied with perfectly good press stuff; but "Cheer up!" comes Mr. Steck's message, "I introduce Don Meaney, who is a cracker-jack at dopestering." Mr. Meaney is the "Don" of Chicago *Examiner* fame who has been conducting the department in that paper under the signature "Don." So, with "Don" safely installed at the publicity desk, Mr. Steck moves up a notch; and everybody is glad, for Mr. Steck's sake.

Omer F. Doud has a wonderful knack of "fitting in." He has a habit, though, of outgrowing the fit and that is just what has happened to cause the American Film Manufacturing Company to transplant him from the Chicago scene of publicity labors to the far-away west, where he will—well, do most anything he wants and the American people will be satisfied. The well-known Omer, whose duty it has been to make American films known well and wide, has made a splendid record in his latest capacity for the American Company. Editor-in-chief is what they called him, and he deserved it so well that the firm decided the Chicago job wasn't quite big enough for him. In Santa Barbara he will find himself in close contact with the new number of producers and will also find material aplenty for scenarios with western scenes as a setting. Meanwhile, everybody who knows Doud—and that's quite a mob—will await in patience the results of his western trip, for they know they will be many.

Jean Pallette, a recent recruit from stock and the drama, is assisting Director Ricketts at the Universal camp in the West.

Edward Barry is handling, on the state rights plan, the film dramatization of the opera "Siegfried," an Ambrosio three-reel feature subject.

Pat Powers has sold his Toledo exchange to the parties who own the Detroit Universal. The deal was closed October 26. Joe Schutzer, the manager, goes back to New York and Art Smith, the booking clerk, is in charge. The Toledo exchange will now be operated as a branch of the Detroit Universal.

D. W. McKinney is recovering from the two months' illness which has denied the Great Northern company the benefit of his services.

Julius Singer, manager of the Capital City Feature Film Service, has moved into larger quarters in Des Moines, Ia.

Frank L. Hough, Jr., has left the Edison Kinetograph sales department to assume the general managership of the Projection Machine Company of the Kleine Optical Company.

Bernard M. Corbett, he of the Thomas A. Edison Kinetograph sales department, married Miss Emma Violet Chapman, on October 30. Cards announce them at home after January first, at 452 West Concord street, Boston, Massachusetts. The bride, for the last seven years, was stenographer for F. J. Howard at the General Film company in Boston and is well known and liked by every exhibitor in New England. Both Mr. and Mrs. Corbett have the best wishes of the film world.

William J. Bauman, producer at the Chicago studio of the American Film Manufacturing Company, has been transferred to the California studio at Santa Barbara where, in conjunction with Allan Dwan, producer at Santa Barbara, he will produce some excellent features during the coming months. A new stock company has been organized at Santa Barbara and will produce many of the new features.

George Greenbaum, son of Julius Greenbaum, president of the Vitascope company, is the American representative of the Vitascope Company of Berlin, which has opened offices at 145 West Forty-fifth street, New York city. One feature subject a week will be the Vitascope pace. "The Unwritten Law" will be the first release, and will be followed by a smuggling story entitled, "Custom House Station Number 12," in which an aeroplane will be used.

Isadore Bernstein, of the International Feature Film Company, New York city, has returned from an extended and successful trip throughout the states.

Albert W. Hale is recovering from an operation performed at the Neurological hospital. Mr. Hale resigned his position with the Mutual Film Corporation recently and will shortly join the Famous Players' Company in the capacity of general assistant to Mr. Porter.

C. J. Hite announces the merging of the Thanhouser company into a new corporation known as the Thanhouser Film Corporation; the policy of the new company remains the same as heretofore.

George K. Spoor, president of the Essanay company, has planned the immediate erection of a new studio at Niles, Cal., for the making of western pictures under the continued direction of G. M. Anderson. The new studio will occupy grounds near the new bungalow sites and will be commodious and finely appointed.

Lillian Kerns has joined the Pathe western forces and is playing ingenue roles. She formerly was with the eastern Vitagraph company.

Frank Woods is one of the latest recruits at the Los Angeles plant of the Kinemacolor company. He formerly was the "Spectator" of the *Dramatic Mirror*.

Helen Case, a late star of the Vitagraph company, is playing leads for the Nestor company at the say-so of Director Ricketts.

A. Teitel is westward bound from New York city, for the purpose of installing, in film exchanges, the Hochstetter Cleaning Process. Mr. Teitel is secretary of the Hochstetter Utility Company.

Edgar Jones has gone to the Lubin company in Philadelphia from the ranks of the Liebler and Company players. In addition to being an actor of much experience, he is also a good rough rider and horseman.

Fred a Clark, general manager, is in charge of the new offices of the Enterprise Optical Manufacturing Company at 30 East Twenty-third street, New York.

Bert Enis is the new manager of the publicity department of the New York Motion Picture Company. He formerly was with the Vitagraph company.

Chester Barnett, who appeared under the personal direction of David Belasco, supporting Miss Frances Starr in the "Rose of the Rancho," has recently joined the ranks of photoplayers and will appear in Crystal films. Mr. Barnett was formerly a member of Ben Greet's famous company portraying leading Shakespearean roles, and also took the part of the highly temperamental boy-musician in "The Climax."

F. Morris, president; J. R. Williams, secretary; C. W. Goddard, treasurer, were the men put in office at a recent meeting of the Motion Picture Exhibitors' League of California. Their jurisdiction is that of the Sacramento Valley, Local Number three. The managers of proprietors of motion picture theaters in Superior, California, are members and the following cities and towns were represented: Woodland, Corning, Marysville, Oroville, Auburn, Roseville, Dixon, Willows and Suisun.

Betty Harte is no longer a Selig artist. She has severed her connection with that company in order to take a rest, which will be the first in the three and one-half years she has played in Selig films. Miss Harte has already arranged for affiliation with another company, when she will have rested sufficiently, but she is not telling the name of the company just yet. Here's hoping Miss Betty's new connection will be a happy and successful one.

Mons. Benjamin Carre, a disciple of the celebrated painter Adelur, has affiliated with the Eclair Film Company, and is predicted as a happy addition to the production department.

Frank G. Coigne, of the Champion Company, has joined the Feature Photoplay Company as scenario editor.

J. D. McArdle has joined the Great Northern Film Company as general advertising and publicity manager.

Burt L. King and Mrs. King (Adele Lane) are Lubinites no more and Mr. King will hereafter devote his time to photoplay directing instead of acting.

Francis X. Bushman, Essanay's popular leading man at the Chicago studio, has returned from a time-rushed trip to the east where he visited his mother, for the first time in three years, at her home in Baltimore and spent several days in New York, where he made the Screen Club his headquarters and made application for a life membership in the club. 'Tis said that Bushman made quite an impression with the New Yorkers and that he received three tempting offers to remain in the eastern city.

Directors Noble and Garrick have taken respective Rex and Gem companies to the California coast.

C. B. Irwin, president of the Cheyenne Motion Picture Company, and Frank J. Carroll, general manager of the same company, have been spending some time in New York, Carroll, who is a charter member of the Screen Club, made the club his social headquarters.

C. Lang Cobb, Jr., represented the Majestic and Reliance companies at the Massachusetts Exhibitors' convention, held November 17 and 18, at Boston.

President Siegmund Lubin, of the Lubin Company of Philadelphia, has taken his family to Europe for a stay of indefinite length. As the Lubin party mounted the gang-plank, a Lubin camera-man turned the crank of his picture machine and secured a lively record of the good-byes and the waving of flags and flowers which accompanied them.

V. R. Day is back, and the particular film world in which he moves is rejoicing. "For Day's a jolly good fellow," and the Essanay Company and everybody else who knows him is aware of the fact. He's not all better, yet, though and to prove it has his foot still swathed in bandages and navigates between two crutches. A bad fracture, that of Day's ankle and one that will make necessary the wearing of a plaster cast for some few weeks yet. Mr. Day has been sanguine as to an early discard of the troublesome cast and tormented his doctor so with the query, "Goin' to take it off, today, Doc?" that the latter finally told him he was doomed to wear it for probably a month longer. "He was jollying me," dolefully complained Mr. Day to an inquirer for the well-being of the bandaged ankle.

Miss Myrtle Stedman, the versatile leading woman of the Selig Company was injured recently while playing in the "Mantle of Red Evans," which will be released on December 3. In

one scene she had to attempt the feat of being swept from her running pony by the projecting limb of a tree. She accomplished the act, but in doing so she had the flesh torn from both wrists. The injuries were very painful and it was some time before the plucky actress could continue with the picture. Attending doctors have told Miss Stedman that she will carry scars for the rest of her life on one of her wrists.

Mr. Mackley and a dozen members of the Essanay Company have taken possession of the Hollywood branch studio. Among those who constitute company No. 2 at Hollywood are: Mr. and Mrs. Arthur Mackley, True Boardman, Baby Audery Hanna, J. Hanna, David Kirkland, Cameraman William Evans, Stage Carpenter Benjamin Lee, Electrician Al Bundrick, Propertyman W. A. Russell, Scenic Artist Earl Pearson and Louis Morisetti. Mr. Anderson will keep company No. 1 at Niles, which is the Essanay Company's western division headquarters. Weather permitting many more "Broncho Billy" pictures and interesting dramas will be produced before spring.

A. A. Davidson, auditor of the Selig Polyscope Company, is at present on a trip to the Pacific coast studios of the company.

William Duncan, leading man of the Colorado Selig company, who was accidentally shot recently, is still unable to mount his horse because of his wounds. Shot is still being removed from his body. About a week ago an incision three inches wide and clear to the bone was made and a large bullet was extracted which had a small piece of Duncan's flannel shirt still clinging to it.

Miss Bessie Sankey, for a number of years at the Ye Liberty theater in Oakland and lately with the Margaret Rambeau company, is now a member of the Western Essanay company at Niles.

Julian Eltinge and a party of friends playing at the Columbia in San Francisco motored to Niles a few days ago and were the guests of G. M. Anderson. They watched "Bronco Billy" win a filled sack of "geld" at cards, and Brinsley Shaw make love to fair Bessie. Then out into the country they went with the Essanay company. While different scenes were being prepared Eltinge went rattlesnake hunting, but all he discovered was that he had developed a thirst. But—it was election day and the cafe doors were barred. So were the motion picture ones. Undaunted, however, he viciously attacked a tomato patch which served the purpose until Mr. Anderson's Niles bungalow was reached.

ROLL OF THE STATES.

ALABAMA.

H. M. Newsome has awarded the contract to C. M. Allen to erect a motion picture theater building at Birmingham.

ARKANSAS.

"Amuse U" will be the name of the new picture show to be opened up soon on West Second avenue, Pine Bluff; W. H. Eyler, Manager.

CALIFORNIA.

D. S. Kreublum, 238 H. W. Hellman building owner; Milwaukee Building Company, builder; one-story picture theater building at Los Angeles. Cost, $13,127.

F. H. Brunning, nickelodeon, north side Hopkins street, 63 feet east of Diamond, Oakland, $3,000.

W. N. Seaver will erect a photoplay theater, west side College avenue, Oakland, 312 feet north of Forest, $6,000.

COLORADO.

The Boniter moving picture show was destroyed by fire at Denver; loss, $2,000.

DELAWARE.

Harry N. Hart, manager of the motion picture theater, located in the Torbert block, at Georgetown, has leased the Lyceum Theater at Lewes, and will conduct it for a time at least.

The United States Moving Picture Company, Wilmington, Del. Capital stock $1,000,000. To manufacture, buy, sell and distribute moving picture films and other amusements. Incorporators H. Ralph Ewart, Clarence J. Jacobs, Harry W. Davis, all of Wilmington, Del.

The Chrome Kinetograph Company, New York city. Capital stock, $6,000,000. To acquire and operate a machine invented by Dr. Isador Kitsee, of Philadelphia, called a synchromer, being a device for operating moving picture machines. Incorporators, Thomas K. Mallby, H. O. Coughlan, Joseph F. Curtin, all of New York city. The state tax filed with the charter was $400.

DISTRICT OF COLUMBIA.

Complaints having been made of the production of improper pictures in the moving picture shows of the capital, the Federation of Women's Clubs has decided to organize a "Women Scouts" brigade. Mrs. W. E. Andrews, president of the federation, has sent out a call for one delegate to the brigade from each club. The "scouts" will watch the film shows carefully, report infractions of the law and make suggestions to the police.

GEORGIA.

Waycross will open its new theater building at Augusta, soon. Fred Grewer will be manager.

Moving picture men will take films of the big corn show parade on December 4, at Atlanta, if plans made by Secretary Walter G. Cooper, of the Atlanta Chamber of Commerce, are carried. The parade of corn club boys from all parts of Georgia this year will far surpass that of a year ago, in numbers participating as well as other features. Last year's parade proved a most attractive feature on the moving picture canvas.

ILLINOIS.

Laurel Clemens purchased the McCune building from Charles Schank of Summum, at Canton, which will be remodeled and used as an electric theater.

The Arcade theater at Cairo will be remodeled by Contractor Arthur Barter.

A new playhouse is to be built on ground opposite the Wisconsin avenue station of Chicago & Oak Park Elevated R. R. in Oak Park.

Worthmann & Steinbach, architects, 1859 West Chicago avenue, are taking bids on a new theater building in Chicago, for J. E. Snowden, owner.

T. N. Bell, architect, 1820 South Spaulding avenue, and Charles P. Mangold, owner, for a new theater building at Chicago.

Joseph Hopp will dispose of his theater holdings at Rock Island to Linehan & Bender, who will take charge.

General Feature Film Supply Company, Chicago, $5,000; manufacturing moving picture films; Ella Graham, R. J. Cuplar, Nathan S. Schoenbrod.

American Feature Film company, $50,000; moving picture business in Chicago; Helen H. Hood, Ernest J. Sichenlaub, Herbert W. Lawrence.

Henry Swanson, 1464 E. 69th street, Chicago, will erect of brick, theater building to cost $6,000.

IOWA.

L. P. Chase has leased a building at Emmersburg and he will soon open up a picture show there.

Dr. Maloney has sold the Isis moving picture show at New Market, to Dan Pace, who took possession.

O. H. Rice, of Sanborn, has rented the moving picture house at Ruthven for one year.

KENTUCKY.

The F. & D. Products Company, which will engage in the motion picture business and the manufacture of films, with a capital of $10,000, filed articles of incorporation at Louisville. Carl J. Crough, Walter J. Hoefflin and A. H. Schindler each hold $300 stock.

For the purpose of securing funds to equip the New Washington High School at Louisville with modern appliances a moving picture outfit has been purchased and shows will be given each Friday and Saturday night during the school term under the direction of Prof. Sanford B. Murphy.

MARYLAND.

For the purpose of erecting a moving picture theater the Pastime Company has bought property on the west side of Greenmount avenue, near Twenty-first street, Baltimore. The two lots have dimensions 32 by 100 and 8 by 100 feet, making a total area of 40 by 100 feet.

Pearce & Scheck, 415 E. Baltimore street, Baltimore, purchased site on the west side of Hartford avenue, near Chase street, and will erect a moving picture theater building.

MASSACHUSETTS.

A contract has been let for the erection of a new theater building south of the new Chaflin building in Milford.

MICHIGAN.

C. Howard Crane has let for Louis Schneider contract for a brick theater building on Woodward avenue, Detroit.

E. F. Alleman, of Youngstown, O., has purchased the moving picture show of A. G. Miller at Royal Oak.

Moving picture show owners are circulating a petition among business men in an effort to assure the people of Lansing a chance to vote on Sunday opening at the spring election. The city council is now drafting an ordinance opposing the opening of picture shows on Sunday.

Detroit is to have one of the largest moving-picture companies in the country. The Motograph company filed articles of incorporation with the secretary of state. The company is to manufacture a machine invented by Everett Bickley of the Monroe Theater company. Associates with Mr. Bickley are Dr. W. Francis McDermott, Frank C. Ruldy and Frank W. Sprowles. The company is incorporated at $500,000, most of which is paid in.

MINNESOTA.

Mr. West, of Canby, contemplates re-opening the Idle Hour moving picture show at Minnesota.

A contract has been let for the erection of a moving picture house for a new amusement company at St. Cloud. C. W. Saunders and E. J. Fetters with E. T. Davidson, are owners.

The new theater at New Ulm which will be known as the American Theater will open very shortly. A ventilating system which changes the air every five minutes has been installed as has also the indirect lighting system.

MISSOURI.

St. Louis moving picture houses and vaudeville theaters will be subject to a heavy fine unless all films and acts presented to the public have been approved by a municipal board of censorship, according to a bill being prepared by City Counselor Lambert E. Walther.

The Northeast, of Kansas City, Mo., is to have a theater, in the neighborhood of the high school that is being built in that district. John G. Hiatt is receiving bids for the erection of a $40,000 vaudeville and motion picture theater at the northeast corner of St. John and Elmwood avenues.

Famous Feature Film Company, St. Louis; Gustav Wagner, 54 shares; Nathan Steinberg, 5 shares; Lester Harburger, 1 share. To do a general moving picture and film business. Capital stock 60 per cent paid, $10,000.

NEBRASKA.

Earl Gray has sold his interest in the Elite theater at Hebron to his partner, Clarence Boyes, who will continue in its management.

Joseph Zerbes and Frank Nosky of Nebraska City, have purchased the moving picture show of W. H. Washburn at Shenandoah, Ia., and have gone there to operate the same.

Charles Whitehouse will open a picture theater in Oakdale, Nebraska.

J. H. Cory will start a moving picture show in Laurel.

NEW YORK.

A contract has been let for the erection of a theater building at Brooklyn. Cost $10,000. Owner Ditmas Theater Corporation.

William F. and F. J. Collins are to construct a fireproof motion picture theater in North Lowell avenue near West Genesee street, Syracuse. The plans for the building are being drawn by Architects Russell & King. There will be seating capacity for 600 persons.

OKLAHOMA.

The people of Bartlesville are considerably interested in the outcome of the proposition of closing all theaters and nickel shows on Sunday. An ordinance, passed recently by the commissioners, forbids their being opened on Sunday and Manager Crowley of one of the theaters, determined to test the law, opened one of his show houses on a Sunday and was promptly arrested and fined $25.

PENNSYLVANIA.

Architect John Ebeson, of Chicago, is revising plans for a theater building at Liberty avenue and Oak alley for Isaac and Henry Jackson, Pittsburg.

Philadelphia is soon to have another theater. The newest amusement palace will be erected at the northwest corner of Twenty-sixth street and Girard avenue by J. Fred Zimmerman, who recently purchased the property. The theater will be built along lines similar to the Liberty and Keystone theaters.

The high cost of living in Williamsport has extended even to moving pictures. Admission prices to the local theaters have been raised and the advance has gone into effect. The admission in the evening is now ten cents instead of five, and those houses giving two tickets for matinees for five cents give but one ticket for the price of five cents.

William R. Bricker has filed plans with the bureau of building inspection for a moving picture hall, 40 feet by 10 feet, to seat 480 persons, which is to be built on the north side of Spruce street, east of 60th. The cost will be about $7,500.

Arthur Lichtenthaeler, of Lebanon, will operate a moving picture show at Jonestown every Saturday night during the winter in the P. O. S. of A. Hall.

The Farrell Commercial Club has decided to show moving pictures of the big industrial plants in theaters all over the country. The idea is to advertise Newcastle which has some of the largest plants of the United States Steel corporation.

Arrangements for the making of 3,000 feet of film, picturing Scranton and its activities, have been about completed by the Towns and Cities Film Company, of New York, a concern that makes a specialty of letting cities see themselves as they are, and letting them see, too, how they are growing. After being shown at Scranton, the pictures will be exhibited within a radius of 100 miles of the city, and will later be shown in principal centers throughout the country.

SOUTH CAROLINA.

During a recent exhibition of moving pictures in a tent near the Southern depot at Camden, a reel caught fire and in a few minutes threatened to do considerable damage. There were several hundred persons in the tent at the time, and a stampede was narrowly averted. The machine was an old model and the film was caught in a barrel, instead of being wound on another reel. The machine was ruined and the heat was so intense that several of the connections were melted. Two stage hands threw a large carpet, which had been used by acrobats a few minutes before, over the burning reel, thereby preventing the flames catching the tent. Cool heads prevented a panic by demanding that the audience sit down, as the worst was over.

SOUTH DAKOTA.

The Princess theater of Sioux Falls has opened for business. S. J. Smith, manager.

WASHINGTON.

A contract has been let for the erection of a moving picture building at the corner of Commercial and Tenth, Anacortes.

The O. K. theater, at Snohomish, has opened, with Mr. Kay as manager.

WEST VIRGINIA.

Moving picture theaters at Wheeling are again open to their patrons. They were kept closed in conformity with the desires of the Board of Education on account of the local diphtheria situation.

Charles H. Keyser will remodel the Elk Grand theater, at Wheeling.

WISCONSIN.

Plans for a $2,000 addition to the Avenue theater, on Howell avenue, Milwaukee, have been finished by Architect P. M. Christiansen.

A contract has been let for the new Ideal theater to be erected at Grand Rapids.

Henry Goldman, proprietor of three moving picture shows in Green Bay, returned from Chicago, where he inspected the construction of different playhouses. It is understood he is getting suggestions for the equipment of a new theater. It is reported that Mr. Goldman has purchased the A. Kimball building on Washington street, which he intends to transform into a first-class vaudeville and moving picture house.

A new moving picture theater will be opened by B. T. Oftelie.

The new theater, the Rex, the home of feature photoplays, at Spooner, has opened and shows up to the standard. The building has been remodeled. Excellent help has been secured and nothing has been left undone to give the public a first-class show.

United Feature Film Company, Milwaukee; capital, $2,500; incorporators, Frank C. Meske, Edmund Gausewitz, Ernst von Briesen.

William Van Dyke, mangare of the Olympia orchestra, at Kaukauna, has purchased the moving picture theater on the south side, known as the Crystal.

The Crystal, Onalaska's new motion picture playhouse, has opened. The machine and screen that the management has installed produce a clear, flickerless picture.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Champion.
TUESDAY: Gem, Bison, Eclair.
WEDNESDAY: Powers, Nestor, Animated Weekly.
THURSDAY: Rex, Imp, Eclair.
FRIDAY: Victor, Powers, Nestor.
SATURDAY: Bison, Imp, Milano.
SUNDAY: Eclair, Rex.

DAILY "FILM SUPPLY" RELEASES

(Independent)

MONDAY: American, Comet, All Star.
TUESDAY: Thanhouser, Majestic, Gaumont.
WEDNESDAY: Reliance, Solax, Gaumont Weekly.
THURSDAY: American, All Star, Gaumont.
FRIDAY: Thanhouser, Solax, Lux.
SATURDAY: Great Northern, Reliance, Comet.
SUNDAY: American, Thanhouser, Majestic.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
11-1	A Baby's Shoe	Edison	1,000
11-1	The Moving Finger	Essanay	1,000
11-1	Tragedy at the Court of Milan	C. G. P. C.	
11-2	The Mother of the Ranch	Essanay	1,000
11-2	A Head for a Head	Cines	1,075
11-2	The Skinflint	Kalem	1,000
11-4	Heredity	Biograph	1,075
11-4	Mountain Dew	Kalem	1,045
11-4	Juan and Juanita	Lubin	1,027
11-4	The Voice of Warning	Selig	1,000
11-4	An Official Appointment	Vitagraph	1,000
11-4	Mills of the Gods	Vitagraph	3,000
11-4	New Member of Life Saving Crew	Edison	1,000
11-5	A Romance of the Rails	Edison	1,000
11-5	Chains	Essanay	1,000
11-5	Love Versus Gratitude	Cines	760
11-5	Anne Boleyn	C. G. P. C.	1,000
11-5	The Dynamiters	Selig	1,000
11-5	The Substitute Heiress	Lubin	1,051
11-6	Mystery of Grandfather's Clock	Kalem	1,020
11-6	The Queen of Spades	Eclipse	1,005
11-6	Broken Hearts	Pathe	1,000
11-6	Michael McShane, Matchmaker	Vitagraph	1,000
11-6	Her Education	Selig	1,000
11-7	The Sheriff's Mistake	Lubin	1,067
11-7	The Smuggler's Prisoner	Melies	1,000
11-7	Victims of Fate	Pathe	700
11-7	Carmen of the Isles	Selig	1,000
11-7	Out of the Shadows	Vitagraph	1,000
11-8	The Pony Express Girl	Kalem	440
11-8	The Legend of the Lost Arrow	Selig	1,000
11-8	A Modern Atlanta	Vitagraph	1,000
11-9	An Indian's Friendship	Essanay	1,000
11-9	The Water Rats	Lubin	1,054
11-9	Buster to the Rescue	Pathe	1,000
11-9	The Fraud at Hope Mine	Kalem	1,085
11-11	Gold and Glitter	Biograph	999
11-11	The Non-Commissioned Officer	Edison	1,000
11-11	Days of '49	Kalem	1,000
11-11	The Way of the Mountains	Lubin	1,000
11-11	Kings of the Forest	Selig	2,000
11-11	Saved by Fire	Selig	1,000
11-11	Captain Barnacle, Reformer	Vitagraph	1,000
11-12	On the Firing Line	Cines	1,025
11-12	The Spahi's Fiancee	C. G. P. C.	735
11-12	From the Submerged	Essanay	1,000
11-12	At the Rainbow's End	Lubin	1,000
11-12	Between Love and the Law	Selig	1,000
11-13	The House of Pride	Essanay	1,000
11-13	The Young Millionaire	Kalem	1,000
11-13	The Lost Inheritance	Selig	1,000
11-13	Lord Browning and Cinderella	Vitagraph	1,000
11-14	My Baby	Biograph	999
11-14	Value Received	Melies	1,000
11-14	The Branded Arm	Pathe	1,014
11-14	Old Songs and Memories	Selig	1,000
11-15	The Old Reporter	Edison	1,000
11-15	Grotto of Tortue	Pathe	1,771
11-15	Shanghaied	Selig	1,000
11-15	Una of the Sierras	Vitagraph	1,000
11-16	The Old Actor's Vision	Cines	510
11-16	Hope	Edison	1,000
11-16	Battle in the Virginia Hills	Kalem	1,000
11-16	Chief White Eagle	Lubin	1,000
11-16	The Light that Failed	Pathe	1,007
11-16	The Model for St. John	Vitagraph	1,000
11-18	Tim	Edison	1,000
11-18	The Kerry Gow	Kalem	1,000
11-18	The Good-For-Nothing	Lubin	1,000
11-18	A Man Among Men	Selig	1,000
11-19	The Dance at Silver Gulch	Essanay	1,000
11-19	A Fugitive From Justice	Lubin	1,000
11-19	The Saint and the Swash	Selig	1,000
11-19	Romance of a Rickashaw	Vitagraph	1,000
11-20	The Masqueraders	Eclipse	1,000
11-20	The Tell-Tale Message	Kalem	1,000
11-20	The Country Boy	Pathe	
11-20	Atala	Selig	1,000
11-21	The Informer	Biograph	
11-21	The Governor's Clemency	Melies	1,000
11-21	The Fire-Fighter's Love	Selig	1,000
11-21	Six O'clock	Vitagraph	1,000
11-22	The Revolt of the Peasants	C. G. P. C.	
11-22	A Letter to the Princess	Edison	1,000
11-22	The Penitant	Essanay	1,000
11-22	The Flower Girl's Romance	Kalem	1,000
11-22	Billy's Burglar	Vitagraph	2,000
11-23	A Chase Across the Continent	Edison	1,000
11-23	Broncho Billy's Heart	Essanay	1,000
11-23	Red Wing and the Paleface	Kalem	1,000
11-23	The Silent Signal	Lubin	1,000
11-23	Red Eagle, the Lawyer	Pathe	
11-23	Wild Pat	Vitagraph	1,000

COMEDY.

Date	Title	Maker	Length
11-1	Lessons in Courtship	Vitagraph	
11-1	Bettina's Substitute	Vitagraph	
11-2	Bobby's Dream	Edison	375
11-2	The Family Next Door	Lubin	
11-2	For Professional Services	Edison	625
11-2	Wifey's Investment	Pathe	
11-2	In the Garden Fair	Vitagraph	1,000
11-5	The Face or the Voice	Vitagraph	1,000
11-6	A Queen for a Day	Edison	1,000
11-6	A Money ?	Essanay	1,000
11-7	His Auto's Maiden Trip	Biograph	599
11-7	The Club Man and the Crook	Biograph	399
11-7	The Ranchman's Anniversary	Essanay	1,000
11-8	When Wealth Torments	Essanay	1,000
11-8	Stenographer Wanted	Kalem	500
11-8	Half a Pint of Milk	C. G. P. C.	450
11-8	Felix at the Ball	Lubin	378
11-8	An Accidental Millionaire	Lubin	670
11-9	A Doctor for an Hour	Edison	1,000
11-9	No Fool Like an Old Fool	Cines	1,000
11-9	The Hand-bag	Vitagraph	600
11-12	Linked Together	Edison	500
11-12	The Professor and the Lady	Vitagraph	650
11-13	A Thrilling Rescue by Uncle Mun	Edison	1,000
11-14	The Country School-Teacher	Lubin	1,000
11-14	Billy's Pipe Dream	Vitagraph	1,000
11-15	Max Gets the Reward	C. G. P. C	981
11-15	Mr. Up's Trip Tripped Up	Essanay	1,000
11-15	I Saw Him First	Kalem	520
11-15	The Bachelor's Bride	Kalem	488
11-15	Suitors and Suit-Cases	Lubin	687
11-16	"Alkali" Ike's Close Shave	Essanay	1,000
11-18	Their Idols	Biograph	
11-18	Hoist on His Own Petard	Biograph	
11-18	Strong-Arm Nellie	Kalem	
11-18	The Landlubber	Kalem	
11-18	The Unusual Honeymoon	Vitagraph	1,000
11-19	The Magic Elixir	Cines	350
11-19	Caught With the Goods	Cines	650
11-19	Whiffles' Nightmare	C. G. P. C	
11-20	Sally Ann's Strategy	Edison	675
11-20	The Scheme	Essanay	1,000
11-20	Timid May	Vitagraph	
11-20	Darktown Duel	Vitagraph	
11-21	Billy McGrath's Art Career	Essanay	1,000
11-21	Love and Treachery	Lubin	1,000
11-21	A Question of Age	Pathe	
11-22	The Drummer	Lubin	
11-22	Taming Their Parents	Lubin	
11-22	Mile's Brainstrom	Selig	1,000
11-22	The Servant Problem	Vitagraph	1,000
11-23	Two Afflicted Hearts	Cines	740

EDUCATIONAL.

11-12	Aquatic Elephants	Vitagraph	350
11-12	The Dinka Chief's Reception	C. G. P. C	285
11-13	Specimen of Lizards and Frogs	Eclipse	310
11-13	The Pineapple	Pathe	272
11-13	A Trip to Mt. Rainier	Pathe	748
11-13	The Town of Cognac, France, and Its Brandy Industry	Eclipse	380
11-14	Cutting California Redwoods	Essanay	1,000
11-15	The Slate Industry	Lubin	365
11-16	Life and Industries in Aden Campo	Cines	500
11-19	A Noble Profession	Edison	1,000
11-20	High Explosives as Used in the U. S. Army	Edison	325

SCENIC

11-12	Salt Lake City, Utah, and its Surroundings	Edison	500
11-19	The Beauties of Portugal	C. G. P. C	
11-23	Manfredonia (Southern Italy)	Cines	260
11-23	The Forest of Fontainebleau	Pathe	

TOPICAL.

11-11	Pathe's Weekly, No. 46	Pathe	
11-13	Reviewing French Troops by Airship	Eclipse	310
11-18	Pathe's Weekly, No. 47	Pathe	

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.

TUESDAY: Edison, Essanay, Cines-Kleine, Pathe, Selig, Vitagraph.

WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Lubin, Pathe, Selig, Vitagraph.

THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
10-27	The Tree Imp	Majestic	
10-27	Through a Higher Power	Rex	
10-28	Yvonne, the Foreign Spy	Imp	
10-28	One, Two, Three	American	
10-28	The Call of the Desert	Nestor	
10-28	Sue	Champion	
10-29	Put Yourself in His Place	Thanhouser	2,000
10-29	The Old Dollmaker	Gem	
10-29	A Woman Alone	Majestic	
10-29	The Cowboy Guardians	Bison	
10-30	How Shorty Kept His Word	Broncho	
10-30	Chiquita, the Dancer	American	1,000
10-30	Men Who Dare	Reliance	2,000
10-30	Making an American Citizen	Solax	
10-31	The Wanderer	American	1,000
11-1	At the Phone	Solax	1,000
11-1	The Little Girl Next Door	Thanhouser	1,000
11-2	(Title not reported)	Gaumont	
10-31	John Sterling, Alderman	Imp	2,000
11-1	The Redemption of Riverton	Victor	
11-1	A Dreamland Tragedy	Powers	
11-2	Trapper Bill, King of Scouts	Bison	2,000
11-2	A Tragic Wedding	Milano	
11-2	Trials of Faith	Reliance	
11-3	Weary's Revenge	Majestic	
11-3	An Old-Fashioned Mother	Rex	
11-4	Maiden and Men	American	1,000
11-4	A Strange Case	Imp	
11-4	United We Stand	Nestor	
11-5	The Ladder of Life	Thanhouser	1,000
11-5	A Redman's Love	Bison	
11-5	The Better Part	Gem	
11-5	Silent Jim	Eclair	2,000
11-6	The Railroad and the Widow	Powers	
11-6	His Little Partner	Nestor	
11-6	The Ship of Lions	Ambrosio	
11-6	A Brother's Requital	Relianse	
11-6	The Old Love and the New	Solax	
11-7	Honor of the Family	Rex	
11-7	Leah, the Forsaken	Imp	3,000
11-7	God's Unfortunate	American	1,000
11-7	The Emperor's Message	Gaumont	
11-8	The First Glass	Powers	
11-8	Sisters	Victor	
11-8	When Lee Surrenders	Kay Bee	2,000
11-8	Through the Flames	Thanhouser	1,000
11-9	An Indian Ishmael	Bison	
11-9	Her Masterpiece	Milano	2,000
11-9	The Starbucks	American	2,000
11-10	A Galley Slave's Romance	Rex	
11-10	A Noise Like a Fortune	Thanhouser	
11-11	A White Lie	Nestor	
11-11	A Protege of Uncle Sam	Champion	2,000
11-11	Man's Calling	American	1,000
11-12	Blackfoot's Conspiracy	Bison	
11-12	The Lighting of Love's Way	Gem	
11-12	For the Honor of the Firm	Eclair	
11-12	An Adventurous Adoption	Gaumont	
11-12	Dick and Daisy	Majestic	
11-12	The Country's Prize Baby	Thanhouser	
11-13	The Siren's Call to Duty	Ambrosio	
11-13	The Faith Healer	Reliance	
11-13	The Prodigal Wife	Solax	
11-14	Officer 174	Imp	
11-14	Camping Out	Rex	
11-14	The Intrusion at Lompos	American	1,000
11-14	The Price of Paradise	Gaumont	
11-15	The Altar of Death	Kay Bee	2,000
11-15	Flesh and Blood	Solax	2,000
11-15	In Time of Peril	Thanhouser	
11-15	His Career	Powers	
11-15	The Lady Leone	Victor	2,000
11-15	The Tribal Law	Bison	2,000
11-16	Jim Bentley's Adventure	American	1,000
11-16	The Virgin of the Fire	Reliance	
11-17	A Mother's Awakening	Rex	
11-17	Hazel Kirke	Majestic	
11-17	Frankfurters and Quail	Thanhouser	1,000
11-18	The Open Road	Imp	
11-18	A Fight for Friendship	Nestor	
11-18	Blue Ridge Folks	Champion	
11-18	The Thief's Wife	American	1,000
11-19	A Tongueless Man	Gem	
11-19	Trapped by Fire	Bison	
11-19	His Determination Rewarded	Eclair	
11-19	A Broken Idol	Gaumont	
11-19	Two of a Kind	Majestic	
11-19	Miss Taku of Tokio	Thanhouser	1,000
11-20	The Civilian	Broncho	2,000
11-20	In the Long Run	Nestor	
11-20	Grandfather's Forgiveness	Ambrosio	
11-20	Don Caesar de Bazan	Reliance	2,000
11-21	The Debt	Rex	2,000
11-21	The Would-be Heir	American	1,000
11-22	Her Yesterday	Powers	
11-22	The Power of Money	Solax	
11-22	Cross Your Heart	Thanhouser	
11-23	The Half-Breed Scout	Bison	2,000
11-23	An Idyl of Hawaii	American	1,000
11-23	Giving the Blind the Light of Knowledge	Gaumont	
11-23	Father	Reliance	
11-23	A Sleeping Burglar	Comet	1,000

COMEDY.

Date	Title	Maker	Length
10-27	A Pair of Fools	Crystal	
10-27	The Blonde Lady	Crystal	
10-27	Gontram's Love Stratagem	Eclair	
10-27	Taking Care of Baby	Thanhouser	1,000
10-27	Mary's Goat	Thanhouser	1,000
10-28	The Grocery Clerk's Romance	Keystone	
10-28	At Coney Island	Keystone	
10-29	A Domestic Treasure	Powers	
10-30	The Collaborators	Gaumont	
10-30	Barry's Big Mix-up	Nestor	
10-31	Careful Nursing	Rex	
10-31	The Transgression of Deacon Jones	Eclair	
11-1	Making a Man of Her	Nestor	
11-1	Oh, My Pipe!	Lux	331
11-1	Henpeck Bids for Freedom	Lux	652
11-2	Ferdie, Be Brave	Imp	
11-2	The Lottery Prize	Great Northern	534
11-2	An Unsuccessful Flirtation	Great Northern	466
11-3	Oh, Such a Night	Crystal	
11-3	Marriage a la Carte	Crystal	
11-3	Aunt Bridget	Eclair	
11-3	Petticoat Camp	Thanhouser	
11-4	A Tramp's Strategy	Champion	
11-5	Cupid on the Job	Majestic	
11-5	His Dress-Suit	Majestic	
11-5	Cupid's Lottery	Gaumont	
11-7	Foiling a Fortune Hunter	Eclair	
11-7	What Father Did	Eclair	
11-8	Sharps and Chaps	Nestor	
11-8	A Magnetic Personality	Lux	455
11-8	Spiffkins Eats Frogs	Lux	475
11-8	Just Hats	Solax	
11-9	Half Shot	Imp	
11-9	How Ned Got the Raise	Imp	
11-9	The Lost Stud	Great Northern	
11-9	The Disturbed Sentry	Great Northern	
11-9	Bedelia and the Newlyweds	Relianse	
11-10	The Gypsy Flirt	Crystal	
11-10	Man Wanted	Crysta	
11-10	Golden Hair	Eclair	
11-10	The Deacon's Shoes	Majestic	
11-10	His Cook Lady	Majestic	
11-11	Butler's Butler	Comet	1,000
11-11	When Cupid Runs Wild	Imp	
11-13	Dad's Mistake	Nestor	
11-13	A Cowboy's Leap Year	Powers	
11-14	Their Children's Approval	Eclair	
11-15	A Cow-Girl Cinderella	Nestor	
11-15	The Adventures of a Handsome Young Man	Lux	691
11-15	Boxing Under Difficulties	Lux	288
11-16	A Preacher for a Day	Comet	1,000
11-16	Ole, the Hypnotist	Imp	
11-16	Just Like the West	Imp	
11-16	The Bewitched Bandbox	Milano	
11-16	Kelly, on a Tightrope	Milano	
11-16	Funnicus and His Dog	Great Northern	598
11-17	The Chorus Girl	Crystal	
11-17	Her Old Love	Crystal	
11-17	A Criminal in Spite of Himself	Eclair	
11-18	The Rivals	Keystone	
11-18	A Four-Cornered Wedding	Comet	1,000
11-18	Mr. Fix It	Keystone	
11-20	The Leg and the Legacy	Powers	
11-20	A Comedy of Errors	Solax	
11-21	Black Hand	Eclair	
11-21	Mother's Bank Roll	Eclair	
11-21	Four Hearts That Beat as Two	Gaumont	
11-22	Was Mabel Cured?	Victor	
11-22	The Shanghaied Cowboys	Nestor	
11-22	The Wrong Flat	Lux	
11-23	One of the Bravest	Imp	
11-23	(Title Not Reported)	Great Northern	

EDUCATIONAL.

10-27	Brusia, Asiatic Turkey	Eclair	
10-31	Zoological Specimens of the Pond	Gaumont	
11-9	Land 'o Cotton	Gaumont	
11-10	Constantinople	Eclair	
11-16	Zoological Gardens at Cincinnati	Gaumont	
11-16	Elephant Training in India	Great Northern	341
11-19	Battle Practice on a Cruiser	Gaumont	

SCENIC.

10-29	Gorges of Albuquerque	Gaumont	
10-31	Bruges, the Venice of the North	Gaumont	
11-17	Oporto and Its Harbors	Eclair	
11-23	The Rapids of the Inata River, Finland	Imp	
11-23	Castles and Landmarks of Italy	Milano	

TOPICAL.

10-30	Gaumont's Weekly, No. 34	Gaumont	
10-30	The Animated Weekly, No. 34	Universal	
11-2	President Taft at the County Fair	Universal	
11-6	Animated Weekly, No. 35	Imp	
11-6	Gaumont's Weekly, No. 35	Gaumont	
11-9	(Topical)	Gaumont	
11-13	Gaumont's Weekly, No. 36	Gaumont	
11-13	The Animated Weekly, No. 36	Universal	
11-20	The Animated Weekly, No. 37	Universal	
11-20	Gaumont's Weekly, No. 37	Gaumont	

VOL. VIII. DECEMBER 7, 1912. No. 12

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Published Bi-Weekly by Electricity Magazine Corporation, Monadnock Building, Chicago

DEC 7 1912

ESSANAY'S "KING ROBERT OF SICILY"

Kleine-Eclipse Feature

Released December 16, 1912

The Red Man's Honor

Copyright, 1912, by George Kleine

(IN TWO REELS)

Red Hawk before the great chief, White Eagle

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The principal characters—Red Hawk and June Dew—are ably taken by Mr. and Mrs. Joe Hamman who spent several years in the American Wild West.

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Top, "The Girl of the Mountains." Bottom, "Sammy Orpheus, or the Pied Piper of the Jungle." Copyright 1912, Selig Polyscope Company.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. VIII CHICAGO, DECEMBER 7, 1912 No. 12

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CHICAGO, DECEMBER 7, 1912

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MOTHERS, CHILDREN AND PICTURES.

THE November number of the *Mother's Magazine*, published by the David C. Cook Publishing Company, might well be called a motion picture number. It contained no less than four separate articles on that popular subject, whose titles and authors were: "What Motion Pictures Do," by Bell Elliott Palmer; "Cleansing the Moving Picture Trap," by Edward Lyell Fox; "Poison That Lurks in the Moving Picture House," by George Storey, general secretary of the National Board of Censorship; and "Mothers and Motion Pictures," by Kate Davis, founder and president of the National Legal Regulation League.

Bell Elliott Palmer criticizes, rather mildly, the tendency to show subjects which, while perfectly proper and harmless to mature observers, are apt to have an unpleasant effect upon children, who really make up a large proportion of the neighborhood show attendance. On the whole, though, the author praises rather than condemns. The most interesting portion of the articles is a series of quotations from people interviewed by the writer. We exhibit a few of them:

"Motion pictures, to my mind, have done more to uplift the morals of the young, especially in the working class where few luxuries are possible, than any discovery of our age," said a thoughtful policeman one day, in the Chicago slums. "The natural youthful mind demands some recreation; now instead of sipping beer and lolling about on park benches until the moonlight weakens their power of resistance, they are laughing together and learning together what the world is like. When they have taken in two of the motion-picture shows they are ready to go home, rested and not desiring wrong because the face of a certain mother, or the sacrifice of a brave young man or woman has led them up, not coaxed them down the dangerous way."

"Undoubtedly," said a chief of police, "the motion pictures do more good than harm. There are always some half-delinquent minds in the audience, however, and it's my notion the robberies, western saloon scenes, and mischief-suggesting plots should be knocked out. As for the lights, I would turn them on a little higher yet, and saw out another window or two for ventilation."

"The motion-picture play is a bonanza for the traveling salesman, imprisoned from morning till late eve on account of poor train accommodations in a country town," said the proprietor of a comfortable hotel. "It's also a great relief to 'mother,'" he added, with a twinkle in his pleasant eyes. "She used to celebrate the birthdays of our children with a party that left her almost exhausted. Now she just troops in with a crowd of young guests to the motion pictures, rests and enjoys them herself, gets everyone a soda on the way home—and, presto! the celebration is over, with mother as fresh as ever, so that she often accepts my invitation to a new motion-picture show, when the night clerk comes on."

"In a motion-picture theater is where I live over my girlhood, and learn to see the sacredness of consecrated old age," smiled a sweet little woman of fifty. "I am especially fond of wood scenes and waving wild flowers and grass," she added. "Those were my first surroundings. I think a person can't watch motion pictures very long before he sees something that calls his mind or heart back home."

"Next in importance to the church," said a finely educated mill owner, of a decidedly philanthropic turn of mind, "I often

go of an evening just to see the tired faces of my workers—parents and little ones—light with restful lines. It teaches democracy, too, a lesson America is sometimes a little squeamish about adopting literally, it seems to me, in spite of her boast."

"We will soon have no more rustics, standing in open-mouthed amazement before every sky-scraper, or planting machine," laughed a jovial farmer. "The motion-picture show is throwing the wealth and wonders of the world before the feet of the pauper as well as the prince."

"Temperaments should be considered in pronouncing judgment upon motion pictures," said a thoughtful mother. "For instance, when the giant in 'Jack and the Bean Stalk' crashed down, and his hideous masked face broke into bits, my little girl buried her head in my lap and wept bitterly. For nights she had fearful dreams, and now begs never to go again. On the contrary, my boy of eight rose in his seat and chuckled with glee, as the visage of the grim old giant monster broke into fragments. It is a difficult question, I concede, but it seems to me that subjects might be chosen that could interest both sexes and not play disagreeably upon sensitive child natures. The animal trick shows and scenic effects, where some instruction is gained, seem to me the kind of pictures to be encouraged by parents."

"Two elopements without marriage, and three marriages between parties entirely too young to contract are the direct results of motion-picture plots," said a police matron of no mean intelligence. "I could also point to several of our boys now in reform school, who started their decline simply by trying to formulate and carry out tricks equal to those conceived in motion-picture plays. Often, too, they lure girls to try a day with a stranger 'doing' city sights. If all this can't be dropped, I would strongly advise doing away with the whole business."

"Few motion-picture theaters have anywhere near the proper ventilation," said a city officer. "If the pastime has come to stay, and I believe it has, immediate attention should be given to better ventilation, strict laws of fumigation and thorough means of light and exits."

"The motion-picture habit drains Bobby's every cent," sighed a worried mother. "He used to talk of putting his change in a bank, but now it's like the cigaret or soda water habit, it seems such a little to spend, that every night he tosses away his nickel or dime on motion pictures. It's better than just lounging around town, of course; but sometimes I wish the price would go up so high that Bobby couldn't easily reach it. He's sensible at heart, and if he had to save up his money quite a while to get into motion pictures, I guess he'd change his mind and put it in the bank."

"John and I were just about to be separated," said a pale-faced working woman with real tears in her eyes. "He's been grouchy sometimes when it was hard to find work, and I've been awful cross, with my nerves failing me since baby came. But now we've seen that moving picture about the poor man being separated, and coming back too late to kiss his little sick boy good-by, and we just can't bear to part. We are going to try all over again so hard—for baby's sake."

So there you have both sides of it, as the author sees it—but with the better side preponderant after all.

Edward Lyell Fox, despite the sinister title of his article, contents himself with a review of the work of the National Board of Censorship and ends up by advocating the formation of local censorship bodies. He claims the National Board can only decide the "general availability" of a subject, while the "specific availability" rests with the local organizations.

General Secretary of Censorship George Storey has another of those ominously-headed articles. But rest easy; the "poison" he refers to is *vaudeville*. In that, without going any farther, you will agree with him. He mentions also the small proportion of films that are sent out from New York every week without the approval of the National Board of Censorship. His statement that some of these are harmful to the good of the cause is undoubtedly true.

The last article, that of Miss Kate Davis, was a surprise in one way. Miss Davis, about a year ago, acquired a reputation, perhaps undeserved, of virulent antagonism to the motion picture. At any rate, her present article is quite sane and clear-minded, advocates co-operation with the local exhibitor and the League, and indicates that their assistance in any worthy project is easily secured.

The *Mother's Magazine* has a large circulation among the active, keen-minded women of this country. On the whole, the treatment by its writers of the motion picture "problem" shows an increasing respect for the greatest educator. What few criticisms are made are, in the main, deserved. Unquestionably the motion-picture show is unique in its effect on child life. If there is any one thing upon which the picture producer should particularly and unceasingly keep his eye, it is the fact that every film is seen by countless little children, whose simple minds absorb without analyzing.

FILM WITHOUT PATENT PROTECTION?

WORD from the East comes just as we go to press, to the effect that the Chicago Film Exchange has won the suit brought against it by the Motion Picture Patents' Company. It is declared that this means the removal of patent protection from the film product itself, leaving only the machine principle protected. It would seem to indicate that no further grounds exist for enjoining the independent manufacture of motion-picture films, provided the camera apparatus is proven non-infringing, or the independent exhibition of such films on a non-infringing or properly licensed projecting machine.

In the absence of the full text of the decision we cannot go more deeply into the subject. It is possible, however, that its effects may be far-reaching and immediate. Further analysis of the situation will be made in our next number.

MOTION PICTURES FEATURE OF CLINIC.

Moving pictures of the process of digestion and assimilation of food in a patient's stomach, taken with the aid of an X-ray projector and a cinematograph, and the grafting of a bit of healthy bone upon an arm bone from which a diseased portion had been removed, were two interesting events in recent clinics held at Mercy hospital, Denver, Colo., for the benefit of 300 physicians and surgeons of Colorado, Utah, New Mexico, Wyoming and Nebraska. The physicians and surgeons came to Denver for a series of clinics to discuss and demonstrate some of the latest discoveries in surgical science.

At the third annual session of the Clinical Congress of Surgeons in New York, one of the most enlightening events was the cinematographic demonstration of the technique of serial radiography of the stomach, given by Dr. Lewis Gregory Cole, at 103 Park avenue. These pictures, taken some days previous by means of X-rays, showed all the stages of digestion from the time food was taken in a person suffering from stomach trouble. It is said by Dr. Cole that the information thus obtained will be a great aid in the fight on cancer and ulcers of the stomach, in that they readily show the beginning of these troubles.

ENLIST MEN BY PICTURES.

The use of moving pictures as a publicity agent in obtaining enlistments in the National Guard was discussed at length at the recent two days' holding at Cincinnati of the twenty-eighth annual convention of the National Guard Association of Ohio. Major Bush stated that moving pictures have been used to advertise the Michigan National Guard and obtain enlistments and that satisfactory results were obtained.

An Indian Picture Made in Europe

An Eclipse Feature

A REMARKABLE Kleine-Eclipse Indian drama in two reels to be released December 16, 1912, "The Red Man's Honor," is of universal interest, because it is unique in the history of the moving-picture business; being the first time that a typical Indian and wild west picture, practically perfect in every detail, has been produced in Europe to be submitted to the American public. There have been other films released in the past, showing Indians and cowboys portrayed by European actors, but in every case glaring inconsistencies in the plot, characterization, or costuming made the subject appear ridiculous.

Joe Hamman, Who Plays "Red Hawk" in the Kleine-Eclipse, "The Red Man's Honor."

Exhibitors and exchange men who were in the business as far back as the years 1905 and 1906, will recall with amusement a film of this character which, although very successful at the time, called forth a great deal of ridicule, because the horses ridden by the "Indians," instead of being the customary lean and undersized "snakes" of the plains, were beautiful animals with bob-tails such as were used in the French cavalry regiments.

But one can find none of these faults in "The Red Man's Honor," for many reasons, probably mainly because, as it is announced, the principal roles are taken by Mr. and Mrs. Joe Hamman, Americans who have spent several years on our own wild west, thus being well fitted to portray Indian characters in a subject of this kind and at the same time able to direct others in the details regarding settings, costumes and manners of the American redskin.

The story is of the typical Indian kind, filled with savage passion, jealousy, revenge. Red Hawk, a brave and haughty warrior, loves the dark-eyed June Dew, the prettiest maiden of the tribe.

Seated Bear, a rival suitor, also desires to possess the girl for his squaw, and his savage heart flames with jealousy. One day he surprises the unsuspecting maiden down by the river bank, and overpowering her, carries her off by force in his canoe. The ever-watchful Red Hawk happens to appear upon the scene in time to witness the cowardly act, and, springing into the stream, soon overtakes the pair. A desperate struggle in the water ensues, during which the "Great Spirit" lends strength to Red Hawk's arm which enables him to mortally wound his treacherous rival. Leaving his victim apparently lifeless in the water, Red Hawk starts in pursuit of the drifting canoe and finally rescues the terrified girl and returns with her to the village.

Meanwhile the wounded Indian painfully makes his way to the shore, where, after being rescued by some of his comrades, he reports into their eager ears a false story of Red Hawk's crime, and then breathes his last. The accused is summoned before the great chief, White Eagle, who is majestically seated in council. After hearing the evidence, the chief consults with his advisors and finally speaks the following sentence of death: "He that has killed one of his brothers must die also. Twelve moons hence his spirit shall join that of the dead warrior."

The next day, his heart filled with bitterness, Red Hawk leaves the cursed village and rides away to join the army of the pale faces where he is enlisted as a scout. The white men are at war with their brothers and are only too eager to acquire such a valuable aid whose knowledge of the country and of the forest trails should prove invaluable. Soon after the redskin arrives in the camp, the commander calls for volunteers who are willing to face certain death in a desperate attempt to destroy a bridge in the mountains and thus check the advance of the enemy. Without hesitating a moment, Red Hawk bravely accepts the task, and immediately sets out with a wagon loaded with powder.

After a wild and perilous ride at a terrific pace over rough and rugged country, the fearless Indian at last reaches the canyon directly beneath the bridge. Fastening the packages of the explosives to his shoulders, he begins his perilous ascent up the cliff. Step by step, clinging to roots and crags, he finally surmounts almost indescribable obstacles and reaches the base of the bridge.

He soon succeeds in placing the powder in position and after lighting the fuse makes his escape to safety just as the whole side of the cliff is rent asunder and the bridge is blown to fragments. Red Hawk does not waste a moment; he whips up his horses and starts back. He soon encounters scouts of the enemy, who strive their utmost to bring him down with rifle bullets, but by desperate riding and using all his tricks in the saddle he escapes and arrives at the camp in safety, but severely wounded.

Red Hawk's bravery wins for him high regard in the army of the pale faces and he is happy in the new life and duties when suddenly he remembers the terrible verdict of the great chief. In a vision, the words, "He that has killed one of his brothers must die also. Twelve moons

Red Hawk Before the Great Chief, White Eagle. From the Kleine-Eclipse, "The Red Man's Honor. Copyright, 1912, George Kleine.

hence his spirit shall join that of the dead warrior," return to harrass his soul and he realizes that the fatal year has come to its end.

The struggle in his heart is of short duration; he will obey as his honor dictates. Without a word he sets out immediately for the village of his brothers, and presents himself ready to die. The prostrated "June Dew" begs him to desist, but his purpose being unalterable, she then determines to follow him even unto death. The pair are then taken to the sacrificial pyre heaped round with brush and firewood near the village. As they stand there, wrapped in each other's arms the flames mount higher and higher and their noble souls float away to join the shadows of their fathers in the Happy Hunting Grounds of the Great Spirit.

Chicago Film Exchange Gets Decision

The Chicago Film Exchange won a decision of the Court of Appeals of the District of Columbia declaring Thomas A. Edison is not the inventor of the motion picture film. The decision will release motion pictures from the protection of patent rights and stop the payment of royalties to Thomas A. Edison, Inc.

All that Edison did, says the court, was to give the film in operation the required motion by perforating the edges of the tape and causing it to revolve on cylinders bearing teeth fitting into the perforations. Such perforations, said the court, had been employed previously in feeding photographic films.

The invention of Edison, the court asserts, was exhausted in the construction of the camera which enabled the photographs of moving objects to be taken upon the film in a distinct, uniform, and satisfactory manner.

The Motion Picture Patents Company sued the Chicago Film Company for infringement of patent in the use of the film and obtained an injunction which now stands reversed.

Had the granting of the injunction been sustained the Motion Picture Patents Company would have been entitled to royalties for three years more.

The Screen Club Anthem

The words of the following, which has been adopted as the Screen Club Anthem, are by the members of that organization. The music to which they are sung was written by William Robert Daly.

Members of the Screen Club we,
Linked in true fraternity,
Brothers marching hand in hand,
A loyal and a faithful band.
We are members of the Screen Club,
Standing side by side;
'Neath our good club's standard
Which is our joy and pride;
Members of the Screen Club we,
And we will always be.

A Projection Lantern Without Objective

By Dr. Alfred Gradenwitz*

IN projection lanterns so far designed for opaque objects, a very powerful source of light had to be used or the size of projection to be reduced to a minimum on account of the enormous losses of light occurring in the optical system.

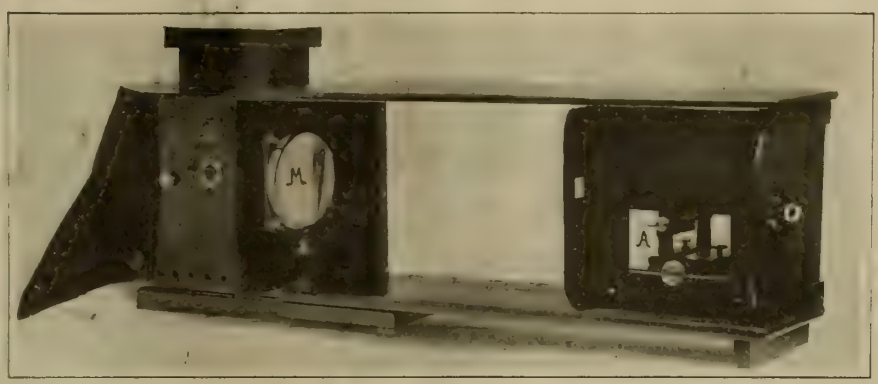


Fig. 1. General View of Projector.

The projection lantern without objective, designed by a Paris constructor, M. G. Massiot, for opaque objects and particularly for colored photographs as obtained by Prof. Lippmann's process, eliminates this drawback and has, in the case of Lippman photographs, the additional advantage that the angle formed by the incident beam with the beam reflected by the plate is very small, which corresponds with the maximum accuracy of color reproduction.

This lantern consists of a sheet-metal case provided with a double condenser in the focus of which an electric arc is placed. The parallel beam coming from the condenser *C* lights the object to be projected which is placed in *A*. After reflection there the beam strikes a concave mirror *M*, 15 centimeters in diameter and 1 meter in focus, which forms on the screen an enlarged image of the object.

In order to reduce as far as possible the angle between the incident beam and the reflected beam received

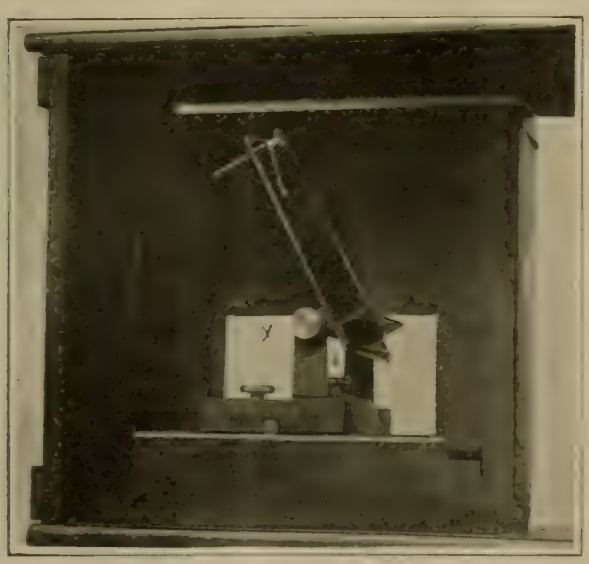


Fig. 3. Arrangement of the Carriage.

and thrown back by the object *A*, the mirror *M* should be placed as close as possible to the condenser *C*. To prevent stray light from reaching the screen, and there interfering with the regular image, a certain number of opaque partitions are provided to separate the different portions of the apparatus, and the conical beam coming from the mirror *M* passes through an opening *O* of very small dimensions, fitted with a shutter which is closed during manipulations.

Fig. 3 shows the arrangement of the carriage serving to carry the object or photograph plate to be projected. Its regulation can be effected from a distance by means of a rack and gearing. The orientation required to give a correct image is obtained by causing the carriage to rotate round two axes *X*, *Y*.

The advantages afforded by the mirror are the absence of any loss of light by absorption or reflection on lens surfaces. Moreover, the image is projected in its real orientation without any inversion as in the case of

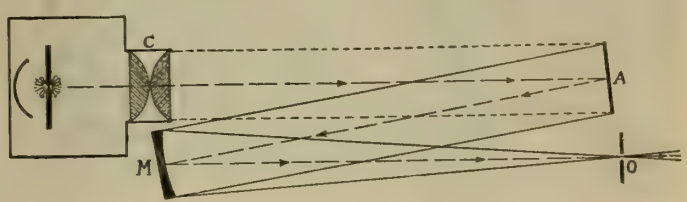


Fig. 2. Diagram of the Light Rays.

objectives, thus avoiding any alteration in the appearance of projected photographs, especially landscapes.

The mirror should be silvered at its surface and kept in good condition; it may be protected by a varnish. In case of need it can be resilvered by a very simple process.

It is a well-known fact that reflecting optical instruments present a number of advantages over refracting instruments. In the field of projecting lanterns these advantages have not hitherto been extensively made use of. The apparatus here described seems a move in the right direction, since, especially for the projection of opaque objects, reflection commends itself as the most natural principle to follow.

A Two-Reel Lubin

"The Crooked Path—A Story of the Underworld," is a two-reel Lubin feature to be released soon. Ben Lyons, a crook, has just stolen a watch and some money from a banker and is being chased by a crowd of police, but runs up an alley and gives them the slip. He goes to the home of his sweetheart, Nell Harris, and shows her the "swag." He asks her to go to a dance-hall, and while they are there the hall is raided and Lyons is caught, taken to jail and given a long term in prison. Nell is very unhappy and takes a walk in the park, where she reads in the paper the account of Lyons' trial. While she is sitting on a bench crying a clergyman, Will Kimball, sees her and asks what he can do. She tells him she wants to be a good girl. He tells her he will lead her to the straight road. He talks to her and decides to take

"Requited Love, an Essanay Drama.

her home to his mother, who is blind. They go to his home and Nell is to act as companion to Mrs. Kimball. Will Kimball falls in love with Nell and asks her to marry him. They become engaged. Lyons one day sees a rat come into his cell; he writes a note on a piece of his shirt in blood, ties the note to the rat's tail and sends it out through the drain pipe again. Dan's pal, who has been hanging around the prison wall ever since Dan was captured, sees the rat, catches it, finds the note, and sends in a string tied to the rat's tail—and then some saws, which Dan pulls into his cell through the drain. Dan saws through the bars of his cell and escapes. He is seen by the guards and followed. He swims a river, goes through woods and underbrush, and comes to an old ruin where he throws the guards off the trail. He comes to a scarecrow, takes the clothes off and changes from his convict suit, then meets his pal at an old tree. They jump a freight train and get back to the city.

Nell reads of Dan's escape and it makes her very unhappy. Dan is standing in the street and is nearly run down by Kimball's auto. As the car drives off Dan sees Nell in the car. Dan hires another auto and follows them to Kimball's home. He sends a note to Nell; she tells him she will see him. He wants her to go back to the old life with him again; she refuses. Kimball comes into the room and Nell introduces Dan as her brother. The next night Dan and his pal come to rob the Kimball home, and they get in. Nell hears them and goes down to offer them money. Dan will not accept. While they are talking, Kimball comes down with a revolver and covers Dan. Will accuses Nell of helping the thief to enter. The police enter with Dan's pal; they are both handcuffed and taken back to jail. Nell confesses that Dan loved her in the old days. Kimball forgives her and takes her to his arms.

The cast of characters follows:

Dan Lyons	Jack Halliday
Col. Barnes, the banker	Irving White
Nell Harris	Ormi Hawley
Bill Harris, the father	Frank DeVernon
Peters, a plain clothes man	Jack McDonald
Will Kimball, a clergyman	Edwin August
Mrs. Kimball	Mary Smith
Mike, a thug	Clarence Elmer

Panama Canal in Motion Pictures

The first official moving pictures taken by the government of the Panama Canal are now being procured by the House appropriations committee. A moving-picture operator, and also a photographer from the Geological Survey are members of the Congressional inspection party touring the Canal Zone.

Motion pictures of the big construction work are to be exhibited in the capitol committee rooms this winter, to illustrate graphically the necessity for appropriations. Fortification plans will also be illustrated in the pictures. Secretary of War Stimson, by a peculiar coincidence, is also inspecting the canal work while the House committee is looking over the project. A considerable part of the secretary's annual report to the president this winter is to be devoted to the canal, as the Taft administration's "last word" on Panama.

Motography's Gallery of Picture Players

HAROLD M. SHAW is another recruit from the sunny South; Kentucky, at that. Though 'tis scarce a year since Mr. Shaw recruited, he has done wonderful things in the way of film pictures since his date of initiation, January first, 1912. For, not only does he act, but he also produces. "A Fresh Air Romance," and "A Romance of the Rails" are among his recent efforts in the producing line and, of course, he had to be a perfectly splendid actor before he was entrusted with a director's title. It was in 1894 that Mr. Shaw first appeared on the stage. That was in California. Then he served five years in stock and several more years in other productions with famous players. Vaudeville was the next step, then motion pictures with the Edison company. And now? Pshaw! why everything is coming his way, before and behind the camera, and he is hustling around the Edison studio at a pace that promises more honors.

Harold M. Shaw.

GERTRUDE McCOY is a decoration, in more ways than one, to Edison films; for she is beautiful, decidedly so, and she is just as useful as she is beautiful. Her good looks go a long way toward inspiring the motion-picture patron to wish that "that very pretty girl would be in the pictures tonight" and that goes to prove that her acting is as good to look upon as are her big, dark eyes, her firm little chin, her expressive lips, her shapely nose, her rounded cheeks, and her wealth of lovely hair. Youth, a coveted asset, is hers and — what more could Gertrude McCoy ask? "More, much more," replies Miss Gertrude and tells the inquirer that her cherished ambition is to be a big somebody in the actress sphere of picturedom. And each time she is seen on the screen, she is that much nearer her goal, for, to see Miss Gertrude is to approve of her. Almost all her professional training has been in motion-picture work.

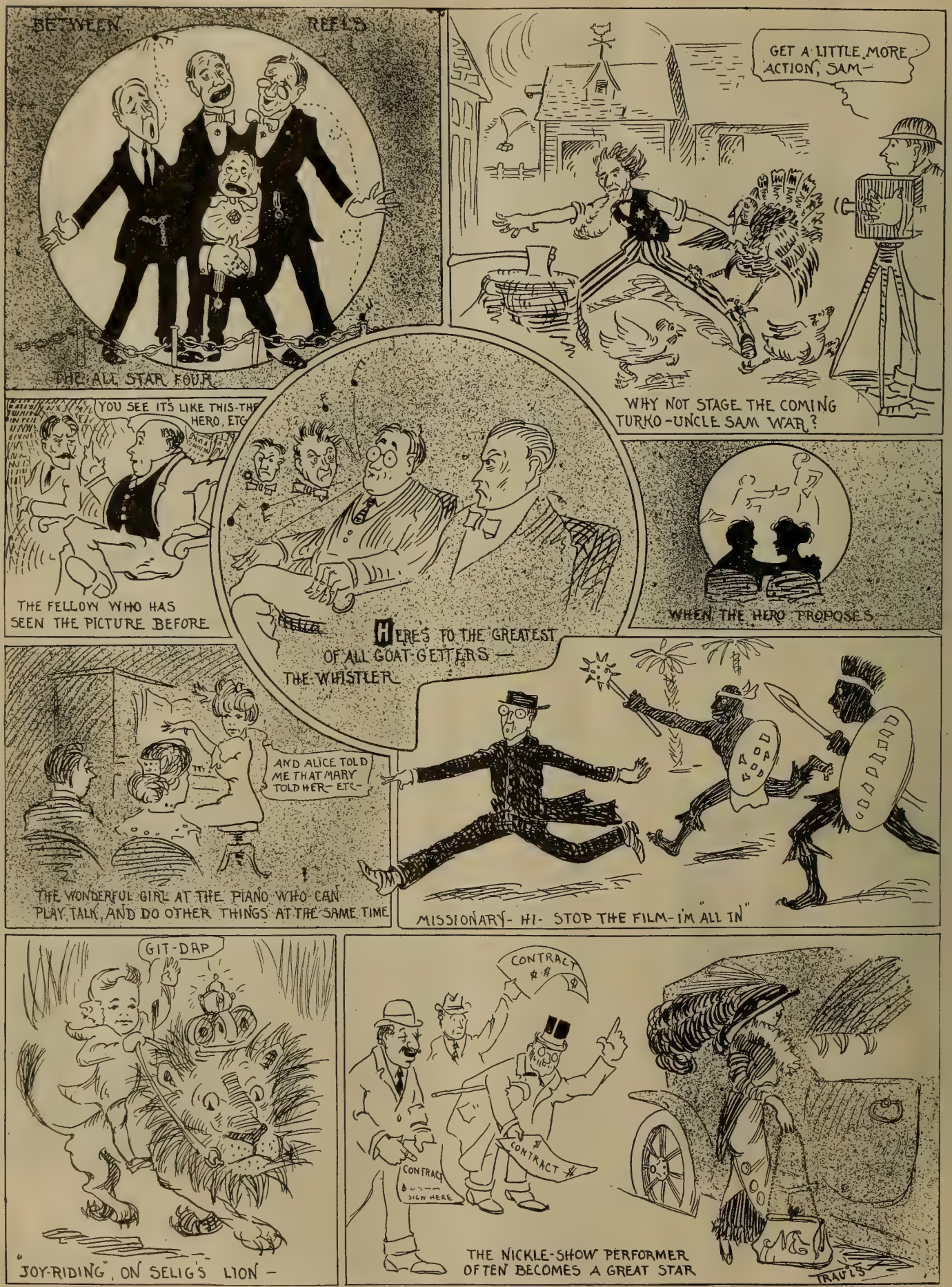
Gertrude McCoy.

MIRIAM NESBITT is a truly beautiful woman; beautiful mentally and physically, she embodies all the attributes that go to make up an actress of distinction. Chicago was her birth-place. Here she began her education, continued it at Notre Dame, Indianapolis and Mary Sharp college, Winston, Tennessee, and then took up the drama. She found an early berth with Daniel Frohman, who engaged her to support James K. Hackett on his first starring tour. She has played with many stars since then, her own halo of accomplishments growing brighter all the while. It was at the close of the 1909-10 season that Miss Nesbitt turned her back upon the stage and was welcomed into the photo-play world via the Edison stock company's door. This was her first experience as a picture actress. She liked the work immensely; it returned the compliment, so together they courted popularity and won.

Miriam Nesbitt.

WILLIAM WEST was headed that direction so he just naturally landed at Philadelphia where he made his stage debut in the old Woods museum. But Philadelphia and the museum were not entirely to his liking so he changed his course of direction and advanced upon New York. It was a dignified advance and was worth ten years in stock, after which he took a little jaunt out into the vaudeville world, followed by engagements with McKee Rankin and others, altogether playing in hundreds of noteworthy productions. Then he saw a picture show, liked it, saw another and presented himself at the Edison studio where he did creditable work in try-out films and has stayed ever since. That was three years ago. Mr. West's specialty is character work; he is considered an authority on the art of make-up. William West is quite satisfied with the east and intends to stay there, oh, indefinitely.

William West.


BETWEEN REELS
THE ALL STAR FOUR
GET A LITTLE MORE ACTION, SAM—
WHY NOT STAGE THE COMING TURKO-UNCLE SAM WAR?
YOU SEE IT'S LIKE THIS-THE HERO, ETC
THE FELLOW WHO HAS SEEN THE PICTURE BEFORE
HERE'S TO THE GREATEST OF ALL GOAT-GETTERS — THE WHISTLER
WHEN THE HERO PROPOSES—
AND ALICE TOLD ME THAT MARY TOLD HER— ETC—
THE WONDERFUL GIRL AT THE PIANO WHO CAN PLAY, TALK, AND DO OTHER THINGS AT THE SAME TIME
MISSIONARY- HI- STOP THE FILM-I'M "ALL IN"
GIT-DAP
"JOY-RIDING" ON SELIG'S LION —
CONTRACT
CONTRACT
CONTRACT
SIGN HERE
THE NICKLE-SHOW PERFORMER OFTEN BECOMES A GREAT STAR
TRAUTS

FEATURES AND FANCIES OF THE FILMS.

The Broad Appeal of the Motion Picture

By Roy O. Randall*

"I'VE just seen something I've been wantin' to see for about fifty years." A bent and whiskered farmer, his face wearing a pleased and gratified expression, joined a group of his kind in a Missouri village store.

"You know my folks came from England," he continued, when the others looked up inquiringly. "Ever since I was a boy I've wanted to see that wonderful country my father told about; the busy roarin' streets of London, the pretty roads in the country, the little farms, not much bigger 'n one of our pastures here. And tonight I dropped into one of them nickel shows and saw the whole thing! There was the streets with all the people, and the buses and cabs rushin' along just the same as if I was right there among 'em. Then they showed us the villages and farms, and an old-fashioned English dairy, and the funny big-wheeled carts takin' a jag o' straw along a road just as smooth as one of them St. Louis boulevards. One place was right along the Welsh coast, and I could almost smell the salt water. It was dashin' over the rocks and breakin' into spray so natural-like that I started to wipe it off my face. I tell you it did me a sight o' good—me nigh onto seventy and five thousand miles from old London. Think of takin' a trip to England for a nickel!"

The incident, narrated exactly as it occurred, illustrates one phase of the motion picture's broad appeal: It furnishes a substitute for travel. But it is safe to say that there is no enlightened human being to whom the motion picture is not interesting and helpful in one way or another. This cannot justly be claimed for any other form of amusement. The producers themselves, it is likely, hardly realize the many different angles which the average audience takes of the pictures thrown on the screen. Here is the householder who is enabled to enjoy a few hours' entertainment each week with his family at a minimum of expense. The schoolboy over there unconsciously is assimilating knowledge of western life by the thrilling exhibition of a cowpuncher photoplay. The farmer is avidly taking in glimpses of city life. The town-bred learn something about agriculture. The foreigner, in a new land and among strange faces, welcomes with delight views of his own country. His neighbor, a hapless victim of the wanderlust, poor of purse, is enabled to gratify his longings and to realize the life and beauty of distant lands for better than books or art could ever make him, while the more fortunate youth, when he takes his first eventful trip abroad, will go with an adequate

*Chicago Press Club prize-winning article, Selig contest. Copyright 1912, Selig Polyscope Co.

"The God of Gold," December 12. Copyright, 1912, Selig Polyscope Co.

knowledge of the life and manners of cities and natural wonders of the countries he has chosen to visit. And here is a man, worried and careworn, who forgets his troubles for an evening and laughs lightheartedly at some clever comedy sketch.

The motion picture is no longer only a feature of metropolitan life. It is an established institution in the cities, towns and villages of the globe. A comparison of the present world-audience with that of a decade ago would furnish startling evidence of its growth.

And it is by no means the flotsam of youth and irresponsibility that crowds the moving-picture show. Men and women of discernment are now identified with the large following of the motion picture. It affords them relaxation and amusement, and, better still, a broader outlook on like. There is stimulation to thought in a good picture, catholicity of interest, variety of viewpoint, health-giving laughs

This is largely due to the fact that film producers, during the last few years, have progressed from the trivial to the important in the subject matter of scenarios for photoplays and in the educational field. Genuine dramatic values are given proper consideration. The cheap, sensational escapade is avoided, and the portrayal of questionable adventures has been relegated to the past. Today it is the play of acknowledged dramatic form and technic that has taken the place of the puerile exhibitions that marked the early period of film production. The moving picture, furthermore, is fast taking its place as a powerful force for education, not only of the adult, but as an aid to text books, and as a means of holding the interest of the youthful mind.

The motion-picture theater has another marked advantage—it is inexpensive. The admission fee of five cents, ordinarily asked, is about as low a price as could be charged. In every large city both early and late shows are overcrowded, while the big theaters of the older type are disclosing from night to night a larger area of unoccupied seats. The frequenter of the nickel show "around the corner" will tell you that he is saving much, both in time and money—terms synonymous to the average American—and getting more benefit, proportionately, than is given in the regular playhouse for a much larger sum.

Based on the practical theory of the greatest good to the largest number, it is the breadth of its scope and numberless possibilities for present and future usefulness which, after all, makes the motion picture most important. Social settlement workers are finding it a valuable auxiliary. Clergymen have discovered that it helps to fill empty pews. It has made the lecturer's task easier. And it has opened a field of industry which means employment to thousands.

Further than that, we cannot deny the value of the presentation of contemporary life and manners to generations yet unborn. How much it would mean to us to have an accurate reproduction of some mediaeval pageant. The coronation of an ancient king, Shakespeare passing down a street of seventeenth-century London, George Washington in command of his army, the inauguration of Lincoln!

"The Heart of a Soldier," December 14. Copyright, 1912, American Film Mfg. Co.

With a perfected film there is nothing to prevent our descendants, centuries hence, from viewing the spectacular events of our day; our Shakespeares, our Washingtons, our Lincolns. In the intense interest such pictures would arouse, the "grave and reverend seignors" of that distant period would strive with the hoi polloi for the first look!

Considering the remarkable advance already made, it is impossible to estimate what the motion picture will eventually bring of education, enlightenment, world-federation, social uplift and wholesome amusement. It is a "new thing under the sun," destined not to die. It will live for incalculable good in the ages to come.

Seeing America First in Pictures

By Watterson R. Rothacker*

THE railway companies of the United States have put their seal of approval upon moving pictures as a means to encourage travel and induce tourists, homeseekers and investors to notice opportunity—offering places and territories. Railroad men, as a rule, are of the "Show me!" species, but it did not take them long to see in moving pictures a weapon to conquer the sceptic who scoffed at word pictures and pure assertion, no matter how truthful.

Ingersoll said of Abraham Lincoln: "He kept step with events." The railway interests of this country are in step with progress, and their formation of the See America First Association is an evidence of this. In Chicago not long ago a temporary committee was named, composed of men representing roads practically every one of which employs moving pictures as an educational advertising force.

One of the most extensive and complete moving picture advertising campaigns ever used by a railroad is that conducted by the Northern Pacific Railway Company. These Northern Pacific pictures have been a revelation to millions of people here in America who knew that there was such a thing as Yellowstone National Park, but whose imaginations built an iron fence around it and put it in a class with Chicago's Lincoln Park and the Bronx Zoo. When these pictures showed in motion the wonderful geysers, the splendid falls of the Yellowstone, fishermen's heavens on Yellowstone Lake and along the Firestone River, animal and bird life as it exists amid the crowning peaks and fir-hidden canyons; in fact, when the eye was made to see those wonderful things which mere words could not adequately describe, the desire to go there was at once created. The suggestion, "See Yellowstone Park via the Northern Pacific Railway" was followed, fulfilling the advertising purpose of the film.

The Northern Pacific Railway not only has successfully "filmed" the wonders of Yellowstone, but they have motographically recorded the great industrial prosperity of the Northwest and have put this record on the moving-picture screen in a manner that beckons to those who hear the "Back to the land" cry, and to those city-dwelling folk who yearn for broader fields for their labor or money.

"Nell of the Pampas," December 12. Copyright, 1912, American Film Mfg. Co.

The Great Northern Railway has similarly utilized moving pictures, and while the "movies" made for this road have not as yet been given to the public on a large scale, it is reasonable to assume that this winter the work that has been done this summer along the line will be in evidence at places where it will do its share toward encouraging the See America First idea.

Way down South in South Carolina, A. W. McKeand, the enterprising secretary of the Charleston Chamber of Commerce, has written his name in the history of moving-picture advertising by having made a series of moving pictures, illustrating his contention that South Carolina is a good place in which to live, make money and be happy. The films which accomplished Mr. McKeand's purpose showed in a reliable and comprehensive manner the cotton, tea, and phosphate indus-

*From *See America First.*

tries, truck-farming, and land-reclamation work as they are in South Carolina, and made a strong appeal for citizens by illustrating ideal school facilities, the home comforts of Charleston, Sumter and Columbia and the general prosperity and activity of the state. In putting forth this campaign Mr. McKeand enjoyed the co-operation of the Southern Railway Company.

At the big Land Show held at Chicago last year the Southern Pacific Railway utilized moving pictures and slides with great effect. In fact, because of the moving pictures the Southern Pacific exhibit was the most crowded and instructive feature of the show.

The Chicago, Milwaukee & St. Paul Railway has used moving pictures to a certain extent, and there are a number of the other national railway companies either at present reaping the benefits of moving-picture advertising or busy securing the films necessary to complete their advertising campaign.

W. H. Cochrane, general manager of the Chicago & South Haven Steamship Company, is the pioneer user of moving pictures in steamship advertising. By means of moving pictures Mr. Cochrane packed the boats between Chicago and South Haven with people who were prompted to make the trip because the moving pictures proved to them that it was decidedly worth while.

Moving pictures are a great boon to the community patriot who desires the world to know that his city is the "best ever." The list of moving picture achievements in municipal advertising includes Charleston, S. C.; Chattanooga, Tenn.; Mobile, Ala.; Springfield, Ill.; Battle Creek, Mich.; Oshkosh, Wis.; Kalamazoo, Mich.; Gary, Ind.; Little Rock, Ark.; Kankakee, Ill.; Elkhart, Ind.; Rock Island, Ill.; Burlington, Iowa; Muskegon, Mich.; Sumter, S. C.; Columbia, S. C.; Missoula, Montana; Denver, Colo.; Chicago, Ill.; Akron, Ohio; Joliet, Ill.; Decatur, Ill.; Oklahoma City, Okla.; and El Reno, Okla.

Moving pictures have contributed much toward the See America First idea, and they will contribute more as the follow-the-leader crowd clamber into the band wagon and make use of this greatest illustrative force.

Manifestly, moving pictures are the most intimate, reliable, comprehensive and educational means available to show the man in Portland, Maine, what Portland, Oregon, looks like. To prove to the prospective land buyer who lives at one end of the continent that the "buy" he is considering really exists at the other end of the country and not merely in the imagination of an oily-tongued salesman or promoter, it is the most convincing argument to be had.

The See America First slogan carries an appeal honestly presented; one that will stand for pictorial proof. The truth about America is good enough, and moving pictures prove it.

So realistic was the picture of a dog at a motion-picture theater in Brenham, Texas., that a dog in the audience jumped up on the stage and ran barking after the picture dog. Before he could be restrained he had demolished the screen.

"His Birthday Jacket," by Essanay.

On the Outside Looking In

By the Goat Man

AMONG the very first of the film men I met was Max Lewis, and one of the first wheezes I heard in the film business was, "Get 'em an injunction." It was credited to Max. When Max had nothing else to do, he would enjoin somebody. He enjoyed enjoining and he wasn't at all particular in making up his trouble sheets. One day he got a dose of his own medicine. The Motion Picture Patents' Company sued Max Lewis. The case was turned over to his lawyers and Max forgot all about it. The Chicago Film Exchange, of which he was the head, was scattered all over the country in those days and the contest was defended by the Washington branch. The papers of the country announced that the case was decided by the Court of Appeals of the District of Columbia, December 2, in favor of Max Lewis! He got 'em an injunction! Now what do you know about that? This decision purports to exempt motion pictures, the product, from patent protection. Keep your ear to the ground and you will hear some rumbles.

* * *

It has taken a new form—a seven-column quarto—and says: "A progressive journal published in the interests of the motion-picture industry." Don't you think that is exceedingly generous?

* * *

If we don't look out that word "Movies" will get a strangle hold. I get a $2.00 check about once a week from a "Movie Theater." Get busy; oh, you thin haired Neff. Resolve 'em all against it. The name—not our two simoleons.

* * *

The Hochstetter processes have taken on color. I mean color films—real nature stuff. It is a wonderful system, no doubt. If you ever saw Fred Hochstetter you would agree with me. Fred, you know, could take his camera into a sub-basement at Swift's packing house and without artificial light, bring out an industrial fil-lum showing 'em stacking hides. Fred is a chee-mist and a fotographhter—his ancestors were also. Oh, I've heard the yarn—heard it from Fred himself. I'm not so green as I pretend. I don't know all about this newest stunt, of course, but I should worry. What I don't know about it isn't hurting me any.

* * *

I see that the General Film Company is favoring the zone system of film rental. If you have the price, all you have to do is to name your zone; run the boundaries and get the pick of the first run, or all of it—there are no restrictions. Of course, my notion of zone operation isn't a commercial idea. I'm awfully dense when it comes to making money. I presume to know a trick or two about publishing, but that's all. I had thought that the man who had built up a satisfied clientele and had kept abreast of the times by actual catering to his public, should be protected. In other words, should a study of his opportunities pass muster by a representative of the G. F. Co. the established exhibitor should have the right of way. The prospective competitor should be warned that he was taking his own risk—that the neighborhood would not warrant his investment—that his service would not be allowed to interfere with the pioneer, et cetera. All altruistic, no doubt, but I believe it would work out most satisfactorily.

* * *

For I'm one of the guys who believe the theaters might just as well be owned by two or three factors, too. It would take some money, to be sure, but money isn't so hard to get if you put the right sort of stuff in the prospectus.

Annual Banquet of the Lubin Baseball Team.

There is an exhibitor in Chicago who has some unselfish virus in his veins. He recognizes the deportment mark of "Excellent" on school children's report cards as being good for an admission to his theater. It is worth more than a nickel to him to read the joy in the faces of those little ones who score. How the winners hurry to "cash in." How they bubble with excitement in telling the exhibitor how good they were for a month. Oh, you tough old brother, you have passed the age when you can be induced to be even half way reasonable for

Siegmund Lubin and Ira Lowry, of the Lubin Film Manufacturing Company.

any price. Think of spreading a five cent inducement over thirty days! I waded through Tom Edison's latest film dream of an eight-year school course without books. Here's a confession: I can understand an educational film boost that costs an exhibitor five cents a month. Tom Edison's scheme won't get by the text book combination for several generations, if ever. I am a film fan, alright, and an every hour booster, but none of us folks will ever see a school of any kind where books have given way to films.

* * *

Bert Adler has asked me to put him in the ranks of the unreasonable kickers. Any thing to please, dearest. Bing, you're in!

* * *

I haven't seen better argument for exhibitors to go right ahead and organize than is offered by a recent front page column of the Denver (Colo.) *Republican*. I give you several paragraphs to emphasize the necessity of chloroforming the cub reporter and the irresponsible sore head exhibitor who tips off the bunk. Here is

No. 1:

Denver moving picture shows using the so-called trust films are watching with interest the case brought against the Motion Picture Patents Company, a New York corporation, by the United States government, to force it to pay back approximately $10,000,000 which the company has forced picture shows throughout the country to pay into their treasury for nothing.

Isn't that fine business? Here is an admission that the exhibitor using licensed service has been "forced for nothing." Frank Dwyer (the *Telegraph's* own exclusive way of spelling it) ought to get that with one eye shut. Forced to pay for nothing is good. The licensed exhibitor never struck me as being a boob type. If you can force him, you get the medal. When you can force him $10,000,000 worth in four years you got to get right up and go. Now, here is

No. 2:

For several years 8,000 picture shows that use the Pathe, Klein, Selig, Vitagraph, Biograph, Edison and Kalem films, which are distributed by the alleged trust have paid $2 a week to the corporation without knowing why. They are forced to pay this by threats of having their contracts canceled.

You see how it rants along? Let's take it literally—count the whole 8,000 theaters who cough two bones a week—for nothing. That's $16,000 a week. Suppose they have all been doing it fifty-two weeks a year for four whole years, which is stretching the truth to beat the band, we have $3,328,000 instead of $10,000,000. You notice, too, that Melies, Essanay and Lubin are slighted in the line-up. I put 'em in because I never play favorites. Then please note that the fee is collected "without knowing why," and the answer follows. It is interesting to observe how some things find the light of day.

No. 3:

During the last few years this has amounted to more than one million dollars a year.

Which goes to show that when you drop down out of the clouds you get close to the earth.

No. 4:

There are 25 picture shows in Denver and if the government wins its suit there will be a large part of the recovered money distributed in this city.

Did you follow that rocket? Wow! The truth is out, Denver will share in the distribution, if. Now that isn't the kind of stuff us exhibitors want to see on the front pages of metropolitan dailies. You fellows who have used licensed service knew what you were

Lubin Stock Company at Cape Cottages, Portland, Maine.

about. When you paid two dollars a week for the privilege, you knew why you did it and you got your little old receipt for the money. You know that. There isn't an exhibitor, independent or licensed, who has had four years' experience in the business who would feel manly if he helped a cub reporter to a yarn like the one we have quoted. And there were lots more paragraphs, equally silly.

* * *

I never told you about the time I went down to

Pathés old place in New York to find out what C. G. P. C. stood for, did I? Well, I gave "Hoog" the high sign and he came from behind and I whispered. Sure, says Hoog, and he took me over to the big library table and showed me the big book of photographs and told me all about them. I just didn't have the heart to give the snap away, for Jacques was in the private sanctum and a commotion might have brought him out. Well, C. G. P. C. has meant, for a long time—Can't Get Pathé Copy. I want it to mean Can Get Pathé Copy. Hoogland please note.

* * *

December 16 is the very last day for that copy of yours if you want it to show in Christmas MOTOG. The Saturday before would suit us better. The cover is printed now—10,000 beautiful tri-colors on creamy stock. You ought to hurry your copy along for the only Christmas effort we ever made. We can't enthuse till it is all over and unless you help and hurry at the same time a lot of those nice little details will be lost, and it is care of the little things that make for handsome printing. Hurry it along—everything that will swell the thickness of the book and help pay the printer. Remember December 16 is the last minute.

* * *

No, Hector, Big Rock's Last Stand doesn't allude to Pop Rock. How frivolous you are, this morning.

* * *

Aubrey Kennedy, alone and unassisted, is keeping well in the spot-light to be so many hundreds of miles away from the two New York Joes.

* * *

Fellows, if you were as sick as I am right now, you'd go to a hospital. That's where I ought to be, but I can't make up my mind to hock my ring. If I did, and Carl Ray found it out, he'd redeem it, but he's got enough.

Getting Pictures in The Balkans

By an Ex-War Correspondent*

THE war cinematographer has found the Balkan Peninsula a really excellent place for securing interesting travel and industrial subjects. In and around that area, which has just been one of the greatest battlefields of Eastern Europe, abound many spots unsurpassed for interest and beauty in any other quarter of the globe. The writer, who was stationed in Macedonia for a period of six years, and who remained there almost until the outbreak of the present war, secured many of his best films around that country which is now tainted with the smoke of battle. The great Rilo range of mountains rises almost in the centre of the Balkan Peninsula, half way between the Danube and the Ægean. In form it is shaped like a colossal pyramid of nature measuring from east to west 50 kilometers, and 30 from north to south. The northern face is abrupt and steep, and is clothed with glorious virgin forests, where the sound of the axe will never be heard, for transport is impossible. Eastwards the Rilo joins the Rhodope, and to the south the Perin Planina. Its topmost peak is 2,930 meters above the sea (which is only a few feet lower than Olympus). The fauna and flora, and the geological formation remind one of the Carpathians; and, like them, the Rilo is dotted with small lakes, which the peasants call "the eyes of the sea." The forests reach up 6,000 feet, and above them, bare crags are the home of the chamois.

The monastery lies high on the mountain slope, and in the gorge below foams the Rilska Réka, a delicious crystal stream, whose trout furnish the staple food of the monks. It has the appearance of a baronial fortress (an excellent subject for the cinema), with cranelated walls and loopholes, and massive iron gates, which are closed half an hour after sunset, to open only at next dawn. The moment the threshold is crossed, however, one is brought face to face with the Church of our Lady, almost a counterpart of that of the monastery of Khilandar at Mount Athos, with a red and white stone facade and six silver cupolas. It stands in the center of an immense court, round which is built the monastery proper, three stories high. Seventy-six massive pillars support the balconies of the guest chambers, and also of the monks, three hundred in number. Some of these rooms are very spacious, and fairly well furnished with carpets, divans, and curtains. A niche contains water, and a basin and ewer, and wardrobes *a la Turque* are let into the walls. The walls of the church are entirely covered with frescoes representing various Bible scenes—the Day of Judgment, Lazarus and Dives, and the punishments reserved for each particular kind of sin.

I might mention here that the atmospherical conditions are admirably suited to photographic work throughout the Peninsula. Although the country is, as a whole, very mountainous, this fact has its compensations, as the operator will readily discover when engaged in following the rival armies.

Now let us turn our attention to Servia—the heart of the war center. Since its emancipation, this state has changed considerably, and Belgrade, as the capital, has made the largest strides towards claiming its place amongst the civilized centers of Europe. All the ancient Turkish quarter has been swept away, and is now chiefly occupied by a colony of Spanish Jews. A few half-ruined fountains, with Arabic inscriptions, and one single mosque—fast falling to pieces—are all that remain of the Moslem sway. These should justify, perhaps, the exposing of 100 feet of film. In close proximity to this last echo of the religion of the late masters of the city stands the National Theater, built in the modern Italian style, and over against it a model of Prince Michael on horseback. The Royal Palace is also a handsome block, though lacking in dignity.

If the town is not attractive, the surrounding country is perfection. Long avenues of poplar, beech, acacia, and elm lead out north, south, east and west, the big roads narrowing and broadening as the houses are left behind, into country lanes, between woods, fields and hedgerows, which will remind camera men of an English landscape. Down by the Danube and the Save broad marshes, covered with sodden grass and rushes fringed with osier, tempt the sportsman in search of snipe and duck, whilst the birch coppices, strewed with autumn leaves, through which, here and there, trickle snowborn streams, look a destined home for the woodcock.

**The Bioscope, London.*

Sees Lost Son in Motion Pictures

Out of a crowd of pictured figures photographed while witnessing the final game for the Pacific Coast baseball championship at San Francisco in October, a mother, sitting in a Portland moving picture theater, just recently, picked out the face of her long-missing son, and, as a consequence, a once-abandoned and apparently hopeless search has been resumed. The missing man is Gustaf Erby Vail, formerly of Portland, and the mother Mrs. Hattie L. Vail. Arrangements were made for a special midnight run of the picture. At the proper moment Mrs. Vail cried "Stop!" seeing the face of her son, almost life-size, showing upon the curtain.

Gustaf Erby Vail is 27 years of age and has a wife living at 416 Simpson street. Last August he mysteriously disappeared and the parents, persons of considerable wealth, commenced a search which led them from Vancouver, B. C., to California. While they came close on his trail, they did not overtake the young man. Now, with the fact established that the young man is somewhere around San Francisco bay, a new search is on.

Picture Machine in Paducah School

Motion pictures will be used in the Paducah, Ky., public schools. The motion-picture machine has arrived and the only delay is the arrival of the films. The machine will be used in connection with the work in geography and history in the departmental grades.

Installs Machine in Country Home

To offset the frequent objection to year-round residence in the country a New York man, Frederick P. Fox, has solved the problem in a house he is building at Shippen Point, not far from Stamford, Conn., by building a motion-picture theater in his new home. He will change the pictures twice a week. Moving back to New York one winter and visiting the photoplay theaters, Mr. Fox decided he had found the solution of one of the winter suburban life drawbacks. The theater has 700 square feet, or is 20 by 35 feet, and extends from the basement to the second floor. At the end of the room is a ten-foot stage, which is a continuation of an inside porch and may serve as a conservatory. The dining room on the first floor is carried a few feet over the theater floor in the form of a theater box so that guests may look while they eat.

Carry Gasoline from Burning Picture House

The news that there were two barrels of gasoline in the cellar of a burning moving-picture theater in the heart of a Brooklyn tenement district caused a panic. Deputy Fire Chief Goodson called for a volunteer to help him remove the dangerous fluid. Battalion Chief McGuire was the first man to reach his side, and the pair, with coats wrapped about their heads, groped their way through the dense smoke until they located the gasoline. Choking for air, they rolled the barrels to the door, and out into the street.

G. M. Anderson in Essanay's "The Reward for Broncho Billy."

Sans Grease Paint and Wig

By Mabel Condon

Charles Clary.

ALL that Charles Clary wanted was to be let alone. Alone on a wide, wide sea; alone on a desert isle; alone—well, alone anywhere that the feminine gender is not, and that is all that is necessary to make Mr. Clary's content quite complete.

Hence his utter unhappiness as he offered me the one good camp-chair in his dressing-room, at the Selig studio, and hoped I'd refuse. I not only accepted but opened my coat and took off my gloves in anticipation of a lengthy and enjoyable session. You see, I realized, the minute I met him, that he is the kind of a man who is scared stiff of girls, so knew that the pleasure of the ensuing half-hour was to be all mine.

"But I've never been interviewed by a girl in my life," protested Mr. Clary, and seized upon a vest-pocket comb and ran it frantically through his hair.

"Really! How remiss of your press agent!" I comforted as I straightened my hat in accordance with a suggestion volunteered by an opposite mirror.

"S-so you see, I don't know a thing about it."

"No?" in a voice which might have been reassuring had not the door just then squeaked its disdain of a prop and violently shut out the comforting sight of passing fellow beings to whom Mr. Clary might have appealed in case of emergency.

"Trapped!" agonized Mr. Clary's brown-gray eyes as their owner sank in the general direction of the one vacant camp-chair but remembered in time that it had a broken leg and was wiggly, so placed his two hundred pounds down upon it very carefully.

"Well, now that we're here, what are you going to talk about?" my victim wanted to know with a heroism false but sustaining.

"Me? Oh, you're to do the talking," then, to lessen the shock, "but, please, Mr. Clary, don't be afraid of me! Why, I'm so tiny—"

"That's just it," put in Mr. Clary, and turned clear around on the wabbly chair to do so. "If you were big, I wouldn't be afraid of you. You never knew a big man yet who wasn't afraid of a little woman, did you? It's the little ones who are dangerous."

"And, please don't blush so, Mr. Clary. I assure you I'm not dangerous; honest, I'm not."

"Well, I don't know," he grudged, though he seemed somewhat reassured. "I'm not married, but, for goodness sake, don't say that I'm on the market; for I'm not. I have a mother, sister and nephew to look after and that keeps me as busy as I want to be kept." I promised, then asked what Mr. Clary thought would improve motion pictures.

"Unlimited film footage," was the prompt and relieved answer. "Pictures will be more complete and satisfactory to both audience and player if the action of the story were allowed to go its own natural way with the speed-lid off. At present the director has to hurry some scenes and lengthen others, or, more often, hurry all of them in order to get them into the number of feet allotted.

"Consequently, the actor can't always give his part the consideration it ought to get and the story is lopped off at one thousand feet when it deserves to be run to fifteen or eighteen hundred. So, you see, the limited footage adherence hinders both producer and actor. Too bad! Too bad!" The great Clary shook his head and fingered his watch-chain.

"Too bad!" I echoed and counted the Clary gray hairs while waiting for the next announcement. It came on the forty-third count and before I was half through.

"I feel confident, though, that drawback to the making for better pictures will not be the order for very long, and there will be increased satisfaction for everybody concerned when that time comes.

"But the motion picture life is a fine one,' he enthused in response to a mental telepathy suggestion. "I like it better than the legitimate. Why? Oh, for many reasons. It makes one more versatile; you learn composure and learn to condense. The work is equally as hard as, or harder than, that of the legitimate and it lacks the monotony of the latter. I like to swim and to ride horseback, and motion pictures give me lots of opportunity to do both.

"Dangers? Yes, a few. I've waded with water-snakes in Florida, have run through swamps as an Indian, and have swam with sharks in the Gulf of Mexico. But I never thought of danger and have never yet met with a serious mishap. I skinned my arms and kn-elbows, the other day, though, in falling from the third floor of a burning building down into the basement."

"Mercy! Of course, though, you came down on a dumb-waiter."

"Of course, though, I did not," he corrected. "That's just it; people think that anything that looks dangerous is faked. I've been in picture houses and seen films in which I had acted and heard the person next to me say, 'He never did that; I wonder how they made it look that way?' That's one hardship of the picture actor; he takes his life in his hands to entertain the people and then the people won't be convinced that what they see actually happened." And the much-wronged Clary hitched his chair into another position to reflect upon the ingratitude of the unappreciative people, but the broken side of the chair sagged, so he sat still.

It was my turn to take my life in my hands, and I did so with the query, "Honor bright, though, Mr. Clary—wasn't there a dumb-waiter?" and he laughed a what-a-pest-you-are kind of a laugh that showed two rows of lovely, lovely teeth that would be reason sufficient for a laugh a minute, were he the least bit vain.

"No, there wasn't a dumb-waiter, but there was something else—" the people being vindicated, I was interested not any in what the "something else" might be, so the subject was buried by mutual consent.

"The Millionaire Vagabonds," December 18. Copyright, 1912, Selig Polyscope Co.

"This is my third year with the Selig house," ruminated Mr. Clary. "I left Mrs. Leslie Carter, for whom I was leading man, to take up picture work. Much advancement has been made in pictures even in that short time; for one thing, it is not necessary to have so many announcements and the players use less gestures."

"Because the pepole have become educated to films," I suggested, thereby earning a patronizing look which encouraged me to ask the height of the looker and remark that his pictures show him younger than really. He gave his height as six feet one-half inch, and Mr. Twist entered in time to hear his claim to thirty-three years. Mr. Twist laughed; so did I. Mr. Clary obligingly added two years. Again Mr. Twist laughed; I didn't, for thirty-five sounds a lot more interesting than forty, so we let Mr. Clary be thirty-five.

"Did he show you his shoes?" Mr. Twist inquired, and explained, hurriedly, "Charlie's hobby is shoes; he owns fifteen pairs this minute. He buys a pair a week—"

"And sells them to us at a half more than he paid for them," put in Harry Lonsdale, who based his right to enter the Clary dressing-room on the strength of a half-ownership. "Charlie" looked his utter bashlessness and selected a pink-striped navy blue tie from a hundred or more others on a convenient rack and dexterously exhibited it over two fingers, haberdasher style (the tie, not the fingers).

"Hideous," I murmured.

"Photographs well," was the Clary reason for its desecrating presence.

"Coming down-town to lunch?" queried the overflow meeting outside the door, in the person of Frank Weed, so I said, "Good-bye, Mr. Clary; I've had a lovely time," and Mr. Clary regained a shred of his reputation for truthfulness by not echoing the sentiment. But the big man who had played the title role in "The Landing of Columbus," and had "stripped to a gee string" in the part of Osceola, smiled a friendly smile as he shook hands and said, "You can say I'm a crusty old bachelor!"

"Well, not crusty, Mr. Clary," I returned.

"And yet they give women the palm for a wholesale denial of age!" I soliloquized, apropos of the numeral thirty-five as the Ravenswood "L" rocked me officewards.

"Punch" Is Latest Film Name

Light comedies will be the specialty offering of the new "Punch" films. Nettie Grant and Herbert Rice, both of vaudeville fame, are the leads in the new pictures and will be seen in comedies only. Rice is especially funny as, though a grown man, he is but the size of a small child, and thus takes parts that inspire laughs at everything he does. "Oh, You Baby" and "Poor Finney" are among the first "Punch" offerings.

A business man in a South American country informs an American consular officer that he wishes to purchase 600 theater seats. Quotations and catalogues should be in the Spanish language and the prices given c. i. f. city of destination. Address File No. 9917, Bureau of Manufactures, Washington, D. C.

Photoplays From Essanay's

Some Coming Features

THE Christmas edition of Essanay photoplays will cover the releases for the last two weeks in December. Much could be said about the merit of these stories, the splendid portrayal and the exceptionally good scientific work that has been accomplished. Essanay is finding out new and material improvements in its camera work every week. The possibilities are encouraging inasmuch as the camera man has discovered a new method of double-exposure, which in a test last week proved successful. The new double-exposure will be seen first in a new release for Tuesday, December 31, entitled "Requited Love." The story is one of the most beautiful the Essanay Company has dramatized. Lord Darlington is engaged to Ruth, who is a splendid dancer. She is requested to dance at a social function and complies willingly. During the dance, which is one of the most beautiful ever enacted before the camera, Lord Darlington rushes up to her and stops her from continuing. Ruth leaves the ballroom with her parents and returns home. Lord Darlington reaching Ruth's home at the same time the family arrive, tells Ruth that he will break his engagement with her if she continues to dance for the amusement of everybody. Ruth, a true American woman, tells him that "were she to lose all the titles in the world, still she would dance." She forsakes society for a professional career, and is given an engagement almost immediately. During one of the performances she sprains her ankle, a doctor rushes to the stage and has her taken to her home where he treats her. His continual calling and treating her finally leads to their falling in love. She finally marries him. The dances, which Miss Ruth Stonehouse does beautifully, are "Mendelssohn's Spring Song," "Visions of Salome" and the waltz from "Il Trovatore."

Miss Ruth Stonehouse in Essanay's "Requited Love."

Francis X. Bushman as "Old Grouch" in Essanay's "The Virtue of Rags."

"The Virtue of Rags," released December 17, is a splendid story of wealth versus conscience. It is an object lesson, taught as an Essanay object lesson can be taught, with extreme care and fine portrayal of the story by a company of excellent players. The story opens with a collector calling on a poor family living in a tenement dwelling, and finding them facing starvation decides to give them a little money instead of pressing them for the rent. He returns to his employer, Grouch, a crabbed

old gentleman, who discharges him for not getting the rent money. Grouch calls at the tenement and has the widow put out. After doing this kind act Grouch makes a visit to his club, where one of the members, being informed of his selfish and inhuman act, asks him to join the rest of the boys in a drink, that has been "fixed" with a sleeping powder. Grouch drinks, and falls into a heavy slumber. The boys now dress him up in old clothes and, taking him in an automobile to the park, leave him on a bench. A park policeman passing, notices the supposed tramp, wakes him up and orders him to "move on." He is later refused admittance to his home and is finally thrown into a station cell, where his friends find him asleep. They re-dress him and take him back to the club where, on awakening he believes it to have been a dream. Regenerated through the virtue of rags, he restores the widow to her rooms, installs new furniture and leaves with the satisfaction of knowing he has made reparation for long years of misery. Francis X. Bushman plays the part of old Grouch in a splendid manner, Helen Dunbar is the widow and Bryant Washburn is the collector.

"Guiseppe's Good Fortune," released December 20, is a whirlwind farce comedy with a continual laugh from start to finish. An Italian street musician sees a barber making love to his sweetheart, and wants to know the reason for it. The girl promptly tells him that she cannot marry him because he is too poor, hasn't any new clothes, and that she must have a good home. The Italian immediately takes his savings and, going to the nearest clothing store, buys a whole new outfit. Returning to his home, where a number of his friends have gathered, he joins them in a social drink. Feeling something queer in the shoulder of the coat he discovers a roll of bills amounting to $5,000. A newspaper reporter, who happens to be passing, hears the commotion inside, learns the truth, and publishes the story. The next day, the proprietor of the clothing store rushes madly to Guiseppe's home with the intention of getting the money. He is thrown into the street by Guiseppe and his friends. Returning to his store he finds the place crowded and doing a great business, as the result of the free publicity. He invites Guiseppe and his friends to a banquet. At the banquet that night, the clothing man is notified that his establishment is on fire. "Bring on more vine! I should vorry. It's insured!" says Rosen, and hilarity reigns supreme. E. H. Calvert as Guiseppe is really funny. John Steppling portrays Isaac Rosen, Ruth Stonehouse is Marie Baldi and Augustus Carney is a scream as Guiseppe's father.

"Broncho Billy's Promise," released December 21, is a splendid western drama with G. M. Anderson. The story is of a western girl who rejects a cowpuncher admirer for Broncho Billy. Snake, the rejected suitor, swears revenge and immediately proceeds to the village barroom to load up with ammunition, both for the gun and the inner man. Broncho strolls into the saloon and, finding Snake in a pleasant humor for taking lives decides to leave him alone. A quarrel is prevented by a good samaritan and Broncho returns to his bunk house. On reaching his home he finds a note written to him by his fiancee saying that he must not shoot Snake if he values her love, her father having been shot in just such a manner. He immediately goes to her home and promises her that he will not kill Snake. The following day, Broncho sees Snake force his attentions on his sweetheart by kissing her. He wants to kill him on the spot, but remembering his promise puts up his gun. That evening at the town saloon, Snake pulls a gun on Broncho and threatens to shoot him. Broncho reaching back to steady himself on the bar, pulls his own gun, and makes Snake drop his. Broncho then shows Snake that the revolver is unloaded. This completely cows Snake, who leaves the town disgraced. Broncho and his pretty sweetheart are left alone to plan their future happiness.

In "Bll Mixes With His Relations," released December 26, a tramp is seen sleeping on a bench in front of a railway station. A mail bag is thrown off a passing train and hits the tramp, scattering the mail in all direction. He pick up a postal card which reads "Dear Sarah: Cousin Whooper from Maine, whom you have never seen, is coming out on the four o'clock train. He's

"Broncho Billy's Promise," with G. M. Anderson.

kinder rough in his manners, but you'll like him. Lovingly, Hiram." After reading the postal he spies another one and picking it up reads: "Dear Cousin Sarah. Am detained here in New York on business. May be out in the morning or maybe tonight. Cousin Whooper." A great idea comes over the tramp, and he decides to be Cousin Whooper immediately. Entering a nearby back yard he finds a suit of clothes hanging on the line. He next locates a suit case from in front of a clothing store and awaits the arrival of the four o'clock train. The first postal card has been received at the Springer Farm and the supposed cousin is met at the train. He is taken to the farm where he devours a meal in record breaking time, eating everything on the table with his hands and

disgracing himself generally. After supper his "relatives" play the organ and entertain him in king's style. He is then shown his room where he sleeps in unaccustomed bliss. The real cousin arrives on the night train, and after walking miles, arrives at the farm only to have the good folks refuse him admittance, thinking he is a tramp. He sleeps in the wood-shed and in the morning tacks a note on the front door of the house and leaves for the railroad station, deciding to return to his home in Maine. A boy sees him and informs the town constable he has seen the man who stole the clothes and suit case. The constable arrests him, but on learning his identity,

"Guiseppe's Good Fortune," by Essanay.

takes him t the Springer farm, where the tramp has disappeared, taking with him the remains of the morning repast. He is finally discovered running through a corn field and is caught by the real cousin. The tramp is taken to jail and the real cousin taken into the Springer home, where he anticipates a good meal, but is disappointed as the tramp had taken everything in sight. Augustus Carney as "Bill" is a scream, the real cousin being played admirably by E. H. Calvert.

In "His Birthday Jacket," released December 18, a charming young daughter decides to make her father a smoking jacket for his birthday. Being in doubt as to the size, she bribes the butler to take his back measurements, the maid to take the chest measurements, the brother the sleeve measurements. These were to be taken at opportune times when the father would not be suspicious of what they were trying to do. After much trouble to all concerned the measurements are secured and given to the daughter, who makes the smoking jacket. On her father's birthday morn, he is showered with presents, among them a pretty smoking jacket. He opens up the package and puts on the coat. Lo and behold the coat is about three sizes too small. Servants laugh, daughter cries, father embraces daughter, and she swears "never again." Ruth Stonehouse as the daughter plays the part in a most charming manner.

"The Sheriff's Luck," released December 19, is another western drama of merit. A stage-coach is held up and the driver and occupants robbed. Immediately the sheriff is notified and a posse is sent in pursuit. The bandits escape into Mexico over the state line and leave behind an angry sheriff and heated mob. Returning to the town, taking the country road, they discover a runaway horse approaching them with carriage harness dragging on the ground. They speed up and find the Widow Barrett lying in the road, with the overturned carriage beside her. She is taken back to town and a doctor summoned. He tells the sheriff she must remain in his office in absolute quiet. After a few days of rest she recovers and returns to her home accompanied by the sheriff. He falls in love with her and writes a letter to the County Board, stating "It would be impossible to be sheriff and run a ranch." This leads us to believe that the Widow Barrett and the sheriff are married. He loses a bandit but wins a wife. Arthur Mackley as the sheriiff plays the rolls in a capable manner.

A new Essanay subject for release soon will be a beautiful Egyptian story written in the present century and going as far back as fifteen hundred years before Christ. This is another magnificent one-reel feature, entitled "When Soul Meets Soul."

"King Robert of Sicily," from Longfellow's beautiful poem, a stupendous scenic, three-reel subject, is to be released very soon. Our front cover gives some idea of its magnificent settings.

Health Films to Be Sent on Request

The Mississippi Federation of Women's Clubs has purchased a number of moving-picture reels on health subjects for use in the towns of the state under the auspices of clubs at Jackson. The federation is co-operating with the State Board of Health in its efforts to improve the sanitary conditions of the state, and these reels show in a graphic way unsanitary and sanitary dairies, the proper way of handling milk, how to care for the baby, the fly as an agent for the transmission of disease, and other lessons of value. The reels may be obtained for use in different towns by writing Mrs. H. R. Shands, chairman of the health committee, Jackson, Miss. These reels are sent out from the board of health office under the direction of the chairman of the committee, and also returned to the board of health office; in other words, the State Board of Health is co-operating with the ladies in the handling of the reels.

"The picture show habit is a good one to cultivate if you cultivate your mind along with it. The picture show is the handmaiden of education. It is difficult to estimate its true value. If it does nothing more to quicken the imagination, it is a great teacher," declared the Rev. Robert J. Burdette at the Throop Polytechnic Assembly recently. His subject was "The Picture Show Habit."

"Buck's Romance," December 17. Copyright, 1912, Selig Polyscope Co.

Managers Get Around Minors Ordinance

Owners and managers of motion-picture theaters in Indianapolis have found a way to avoid the city ordinance regulating attendance of children. They are said to have an opinion by attorneys that their plan is legal.

The ordinance prohibits the attendance of children under fourteen years old at any motion picture, burlesque or vaudeville theater unless accompanied by a parent or guardian, or by some person at least twenty-one years old, or unless the child has the written consent of a parent or guardian. The ordinance requires that such written consent shall be kept on file for at least twenty-four hours.

The ordinance was recently held to be unconstitutional in the city police court. The city took an appeal to the circuit court, where it was held the ordinance was valid so far as it concerned motion-picture theaters. Owners of motion-picture theaters have since asked the city council to repeal the ordinance.

Several of the motion-picture theaters have had blanks printed to be used in obtaining the permission of a parent or guardian for a child to attend a motion picture theater performance. The name of the owner or manager of the theater is printed in the blank, as the person authorized by the parent or child to accompany the child to the theater.

One of the places using a blank of this kind is the Vista theater in East Washington street, owned by H. T. Harrell. The blank which Harrell is using is as follows:

Indianapolis, Ind.,.....191...
I hereby authorize H. T. Harrell, Harriet flat, No. 1,.....
.....Indianapolis, Ind., to accompany.....
(Write child's name here).....of.....street,
Indianapolis, Ind., into the.....Vista theater,
located at No. .....1248 East Washington
street, Indianapolis, Ind., on the.....day of.....191...
Parent .....
Or Legal Guardian.....
Preserve this slip 24 hours after filing.

It is possible to name someone else on the blank other than Harrell to accompany the child, and the blank may also be used at any other theater by scratching out the name of the Vista and inserting the name of the place to be visited.

I Always 'Tend the Moving Picture Show

When my daily toil is over and I'm feeling kind of blue;
When I get so awful tired, and don't know what to do;
When familiar places bore me, and I don't know where to go;
It is then I seek the comfort in the moving picture show.

I used to study history in the good old fashioned way,
And tried to study chemistry because they said, "'Twould pay";
I thought I knew my Shakespeare well, but now I know I'm slow;
I've learned a deal more since then, 'tending the picture show.

You talk about your teaching, there's none that can compare;
It's education well absorbed, that you are getting there,
No matter how the censors talk, no matter how they blow,
I get the best of learning at the moving picture show.

—D. J. George.

The Motion Picture Exhibitors' League of America

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

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Three Conventions Being Held

The Iowa convention, held on the third and fourth of December at Des Moines, Iowa, headquarters at the Savery hotel, is discussing such matters of importance as Sunday opening, the two dollars a week license and state legislation directly affecting the motion picture industry.

The big convention held on the fifth and sixth at Omaha, Neb., is being enthusiastically supported by the Nebraska motion picture exhibitors. Headquarters are at the Rome hotel. M. A. Neff, the national president, is present at both the Iowa and the Nebraska conventions. Mr. Neff will also visit Kansas City, Mo. on the seventh and eighth of December and address the Missouri exhibitors. Mr. Wiley, president of the state organization of Missouri, writes that he expects a very large, enthusiastic gathering of the exhibitors in attendance at the Missouri convention on the eighth.

After attending the Missouri convention, President Neff will cross the river, accompanied by Mr. Wiley and others, and on the ninth and tenth of December will organize the state of Kansas, at Kansas City, Kan. From Kansas City, after completing the organization, President Neff will proceed to St. Louis, Mo., where he will meet several motion picture exhibitors and from St. Louis, will go to Murphysboro, Ill., to organize a local branch of the motion picture exhibitors of Southern Illinois, which will affiliate with the Motion Picture Exhibitor's League of America.

After the grand ball, which was held in New York City on the fourteenth of November, Mr. Neff and Samuel H. Trigger, state president of New York Motion Picture Exhibitors' League, left New York Sunday morning, accompanied by Arthur Jacobs, arrived in Albany, N. Y., at 2:55, were met by a committee and escorted to the hotel, where a meeting was held by Albany Local No. 2. Mr. White, president of Local No. 2, introduced Mr. Neff, Mr. Trigger and Mr. Jacobs, who delivered addresses that were well received. After the meeting was over, a banquet was served and several of the members, with the national and state officers, went to Troy and visited with several of the local members of the league. On Tuesday morning, Mr. Neff and Mr. Trigger went to Boston. On their arrival at 2.55 in Boston, they were met by Mr. Washburn and Mr. Swette and several other Boston exhibitors, who accompanied them to the Hotel Essex, and they enjoyed a pleasant evening with several of the exhibitors of Boston. At 2 p. m. the Massachusetts state convention was called together at Memorial Hall on Washington street, and the following officers were elected: Joseph Mack, of the Hub Theater, Boston, president; A. L. Washburn, Unique Theater, Boston, secretary; Silas H. Bunce, Olympic Theater, South Boston, treasurer. First state vice-president, Charles W. Hodydon, Princess Theater, Wakefield, Mass.; C. W. Buckley, second vice-president. The national vice-president elected was George F. Washburn.

Then the convention adjourned to the banquet hall, where a splendid banquet was served, and addresses delivered by several local and visiting exhibitors. An abstract of President Neff's address follows:

From my boyhood until the present time I have always had a longing desire to visit Massachusetts, and especially Boston. Having read the history of the thirteen colonies, and so often hearing the traditions of historical Boston, it affords me great pleasure to meet with you here today.

Through the courtesy of Mr. Swett and Mr. Washburn, it has been my pleasure today to visit a few of the historical places of your city. I have been pleased more than I can ever tell to have been your guest, and viewed the spot where the tea party took place, and the thoughts that forced themselves upon me when visiting the historical spot where the first blood of the patriots was spilled caused me to wonder if those patriots suffered with the realization that they were establishing the grandest republic on the face of the earth, and liberating millions of people, defying the powers that denied them religious, political and commercial freedom. At this day I feel thankful to those grand old patriots who stood so loyally by the principles which they defended and believed in, and we today enjoy the fruits of their labor, privations and patriotism.

I have another ambition that I hope to gratify, and that is to organize the motion-picture exhibitors of Massachusetts into an organization that will work thoroughly and harmoniously to better the condition of our line of business, and promote and place cinematography on the highest plane possible. I cannot help but have faith in the ancestry of the patriots of colonial times. I therefore come to your city, firmly believing that you will organize and co-operate together; that you may assist in eliminating the undesirable conditions which have crept into the motion-picture business. We have been unjustly criticised by those who know the least about our business, and are least qualified to censure or condemn. We are educating and amusing millions; we are doing all in our power as an organization to eliminate suggestive and immoral pictures, and to bring about a healthy, clean condition, that the most skeptical may be convinced that the motion picture is not only the greatest educator the world has ever known, but the advance agent of the highest standard of civilization. I am pleased to meet with you and to receive you into the organization that means so much to you and to every exhibitor throughout the world. Petty strifes and jealousies should have no place among the motion-picture exhibitors. It is our duty to co-operate together in order that we may be effective and bring about conditions that will demonstrate to the world that we are earnest business men: that we are striving to uplift and amuse the world. Our organization is co-operative with many organizations and societies, which is of a great assistance to us. The advanced thinkers and educators of the age are turning to cinematography for inspiration and guidance. Of all the lines of business or professions there are none others so potential to the welfare of the human race as the motion picture. It is the corner stone of our education and progressive civilization. In the near future Boston will be teaching in the public schools with motion pictures, and the boys and girls at the age of 15 will be more thoroughly educated than they are now at the age of 21, and many of the preachers who

are now condemning the motion picture will be enthusiastically lecturing the pictures in the churches and the churches will be crowded instead of being partly empty as they now are.

The day and age of witchcraft is passed and gone. Ignorance and superstition no longer have a place in our high civilization, and like witchcraft, soon the day of criticism of the motion picture will be passed and adverse legislation and ignorance will disappear by reason of the camera and the curtain.

I will carry back to Ohio pleasant remembrance of Massachusetts and Boston and of the many incidents and things that I have seen while here, and hope to retain them in memory by reason of their pleasant associations.

After the banquet, Mr. Neff and Mr. Trigger left Boston at 11:15, arrived in Utica at 8:40 Wednesday morning, were met at the depot by W. A. Dougue, president of Utica Local No. 3, and after breakfast a delegation from Local No. 3 with automobiles took the visiting members sight-seeing through Utica.

From Utica Mr. Neff and Mr. Trigger went to Syracuse and Rochester, Mr. Neff going on to Cleveland, Mr. Trigger returning to New York.

After the visit of the national and state presidents at New York everything in the state of New York is in splendid shape and a state organizer has been put in the field to personally visit all of the exhibitors.

Chicago League Repudiates Cigarettes

At the regular meeting of Illinois State Branch No. 2, Motion Picture Exhibitors' League of America, held Monday, November 18, 1912, the following resolution was unanimously adopted upon the reading by the secretary of the American Tobacco Company's letter with coupons attached:

That we, the members of the Motion Picture Exhibitors' League of America, Illinois State Branch No. 2, wish to go on record against this or any other similar scheme inaugurated for the purpose of degrading the moving-picture industry and earnestly request every exhibitor, whether a member of our League or otherwise, to voice his disapproval of such practices and refrain from being a party to such methods which are inimical to the best interests of the league and its objects.

Vermont State Board to Instruct by Films

People of the state of Vermont are to be educated in matters of sanitation and health and this according to the jurisdiction of the Vermont State Board of Health, which is to use the motion picture machine as the newest means of instruction.

Always has the Vermont board been vigilant as to issuing health aids and doing it in the way that would best obtain results. In making the purchase of a picture machine, it is but carrying out its progressive policy. A Power's cameragraph is the style of machine added to the equipment of the board's apparatus.

Pictures dealing with the prevention, treating and cure of tuberculosis and other types of bodily ailments will be shown at the state laboratory and the films will be sent from city to city to be shown free of charge. In order that the pictures may be shown in rural gatherings and in places where electricity is not, the machine is provided with an electric generator, and the Vermont board is sanguine of splendid results.

"The Last of Her Tribe," December 20. Copyright, 1912, Selig Polyscope Co.

Of Interest to the Trade

A Great Northern Feature

It is claimed by the manufacturers that the three-reel special feature entitled "Dr. Gar El Hama" will prove one of the most realistic and sensational yet placed upon the market for approval. The Great Northern Film Company, through which the picture is being distributed, feels confident that this story of criminal daring will prove even more thrilling than "The Dead Man's Child," to which it is a sequel. The episodes do not deal directly with the commission of crime, but show the cleverness and ingenuity of Gar El Hama in his efforts elude the officers of the law pursuing him.

A. Hertel ("Gar El Hama")

Miss Sprange ("Mrs. Dr. Watson").

From the very outset the story is said to bristle with action and the camera has recorded in rapid fire fashion the exciting adventures of the principal actors in the drama. Gar El Hama first escapes on a hand car and is pursued by the police on a locomotive. From the cab window a clear view of the track is shown and the fleeing criminal is seen pumping with all his might at the handle bar. Suddenly another locomotive rounding the curve on the single track and a collision is averted by the narrowest of margins. Gar El Hama escapes in the underbrush and after disguising himself reaches his home by way of a secret passageway leading from the wharves. Here he pushes Dr. Watson, one of his pursuers, through a secret panel and the latter narrowly escapes, drowning in the vault below. Gar El Hama is captured finally, but even while on his way to prison he attempts another sensational escape.

This is but a brief resumè of the exciting episodes depicted in the three reels, and those who have viewed it through the courtesy of the Great Northern Film Company pronounce it a thriller.

The Theater Ornamental

If any motion-picture exhibitor has any doubt of the possibility of making his theater an ornament to his community, and therefore doubly attractive, it will be dispelled at once by a glance through the 68 pages of the Decorators' Supply Company's latest catalog. The book is nine-tenths illustration—and pictures often speak louder than words. A number of them are done in colors, while the black and white halftones are wonderfully clear and perfect, making an unusually beautiful work.

One of the most interesting features is a "before and after" pair of photographs. The first shows a building in St. Joseph, Mo., as it appeared when leased by Saxe brothers of Milwaukee. It is a corner brick building, and housed a saloon. The companion picture shows the same building remodeled as the Orpheum Theater. The remodeling was done, of course, by the Decorators' Supply Company.

Altogether there are forty photographs of theater buildings, as well as numerous detail views of ornamentations and decorations. Methods of lighting are also given considerable attention, and some beautiful examples of decorative ceiling and wall lighting units are shown.

Every exhibitor who takes pride in his theater, and is ambitious to make it an object of pride to its community, should send for a catalog.

A "Kings of the Forest" Display

The accompanying photograph shows the remarkable poster display used by the Alcazar Theater, Atlanta, Ga., in connection with the Selig feature film, "Kings of the Forest." It will be noticed that of all the big posters, no two are alike. The display, it is reported, resulted in a tremendous rush of business for the Alcazar, to the great satisfaction of its enterprising manager. The film, a three-reel, was released November 11.

The Atlanta Alcazar, "Kings of the Forest" Day.

W. N. Selig Is Tended Surprise Party

The most attractive and distinguished group of Indians who have ever visited Chicago are the band of Blackfeet chiefs who were brought here by Louis Hill, chairman of the board of directors of the Great Northern railroad. This is the first time that they have ever been off their reservation, which is located in the Glacier National Park. They were interested guests at the land show held at the Coliseum. With them was the famous cowboy band from Montana, and "Bill" Pruitt, the "Cowboy Caruso." Their visit to Chicago afforded the Indians an opportunity to thank W. N. Selig, president of the Selig Polyscope Company, for the work that he is doing in preserving the red men and their traditions and customs for the generations to come.

Some years ago the Selig Company sent a field company through that territory which is now known as Glacier National Park. The Indians and cowboys from that section have never forgotten the visit. So, when they arrived in Chicago, the first action on the part of the bewildered red men was a request that they be allowed to visit Mr. Selig. Lloyd McDowell, the personal representative of Mr. Hill, at once got in touch with the Selig Company, and the entire band of picturesque westerners were seen encamped in the city offices of the Selig Company. When Mr. Selig returned from lunch, a few minutes later, he was dumbfounded to find his private office occupied by chiefs, rangers, squaws and cowboy musicians, in picturesque attire. The Indians immediately recognized Mr. Selig; John White Calf, the chief of all the Blackfeet tribe, stepped forward and through an interpreter, on behalf of his race, made an elegant and dignified speech lauding Mr. Selig as the white father who is entitled to great credit for perpetuating the Indian race and their customs, as they have been brought down from their forefathers. The Indian chief was evidently sincere when he stated that it is the belief of the Indian that he will be enabled to live on and on through the lifelike record of the motion picture. The manner in which this splendid red man impressed this idea, and ideal, gave a good insight into the power of eloquence that was attributed to the Indians before they became the slaves of civilization.

When the chief had finished, Mr. Selig responded in a few words and then the cowboy band played several selections, and "Bill" Pruitt, the cowboy Caruso, sang a song especially written for the occasion. The Indian chief then presented Mr. Selig with a little token of their esteem and requested him to have his picture taken with them. This request seemed so earnest that Mr. Selig consented to be photographed, for the first time in many years.

Col. W. N. Selig Shakes Hands With Chief John White Calf.

The next day the entire party became the guests of Mr. Selig. Several touring cars were secured and Indians and cowboys were taken on a sight-seeing trip through the city. Later a visit was paid to the Selig plant on the northwest side of Chicago and the visitors were shown just how motion pictures are made. All work in the big establishment was stopped while the Indians and cowboys entertained the Selig employees. Several short films were secured and these will be presented to the Glacier National park for the entertainment of the Indians and cowboy guides. After a hearty lunch the Selig officials made arrangements with the artists of the Chicago Grand Opera Company for an impromptu serenade by the westerners. The entire body motored down

to the Auditorium theater and the opera stars sat in the auditorium of the theater while the picturesque visitors entertained with their dances and music. "Bill" Pruitt sang the song of Montana with such telling effect that Impressario Andreas Dippel was moved to hearty applause. After Pruitt had sung one or two other songs, Dippel sought him out and offered to send him to Europe for several years' study with all his expenses paid, with a grand opera career open to him at the end of that time. The generous offer was accepted, details arranged and Pruitt will start for Germany in the near future.

Among the Indians present were Ce-Pes-Tah-As (Chief Fred Big Top); Medicine Owl, Chief of the Medicine Men; Fish Wolf Robe (Mah-Mi), Dancer; Lazy Boy (Pah-Kops-Sku-Ma), Chief of Crow Dancers; Jim Big Top (Me-Ke-Sta); Long Time Sleep (Meh-Sim-I-Oka).

Law, when ready for the ascent, was clothed entirely in knit woolen garments because wool offers complete resistance to fire flashes. Under his woolen hood he wore a football player's leather helmet and a thin woolen veil over his eyes. He wore a life preserver under his sweater. When the balloon was making rapid progress from the Jersey to the New York shore, at about the height of five hundred feet, Law, who was sitting on a swinging cross-bar beneath the balloon, pulled a trigger string which he held in his hand and which was connected, in the balloon, with the dynamite. An explosion and a cloud of flame followed. The flame gave place to dense black smoke and from the debris descended the figure of a man under a parachute. The Libbie rescued him from the water where he was floating about. He was unhurt and jubilant over the success of the experiment, which should make a splendid film picture.

"Mrs. Brown's Baby," December 21. Copyright, 1912, American Film Mfg. Co.

Films to Feature Law's Plucky Ascent

Rodman Law earned the right to say "I told you so," when, little more than a week ago, he made a five hundred foot ascent above the Hudson river in a balloon filled with superheated naphtha gas, blew it up with dynamite, then, with a parachute, floated to the water below, where he was picked up by the tugboat Libbie.

The ascent was made to prove Rodman's contention that Melvin Vaniman and his four companions would not have been killed when their dirigible blew up at Atlantic City, while on its trial trip, had they taken the proper precautions. "I told you it could be done," was Law's satisfactory comment when his daring exhibition was over. The whole event was recorded by camera men for the International Feature Film Company, which will embody the risky incident in a three-reel film entitled "At the Risk of His Life" to be released in middle December.

Eugenie Blair Acts Unknowingly

Eugenie Blair, the clever emotional actress who is playing the part of Jacqueline in Alexander Bisson's famous "Madame X," tells of a peculiar experience recently had in New York City.

"One day," says Miss Blair, "I was called to the office of my manager, who wished to give me the part and manuscript of the play which I am at present appearing in. After the usual instructions and giving me details as to how this and that should be played I strolled down dear old Broadway to a nearby hotel and soon found myself seated in one of the comfortable chairs in the ladies' reception room.

"I had not been there very long when I was accosted by an old lady and soon found myself engaged in conversation with her. We talked about the weather and the coming styles of fall dress and hats, when suddenly she invited me to dine with her in a well-known cafe, which,

of course, I accepted. After the meal she had a nice box of bonbons wrapped up for me and we both left the place without paying anything at all.

"Seeing how liberal they were my ideas toward the old town somewhat softened. The next day I decided to have another free meal and went to the same cafe alone and dined. I had another box of bonbons wrapped up and started out. 'Hold on,' said the waiter, 'your bill is $9.50.' 'But,' I protested, 'I ate here yesterday and didn't pay anything.' 'I know,' said the waiter, 'but yesterday you were working for moving pictures.'"

Private Electric Plants for Shows

Even those not sufficiently interested to read the 125 page catalog of Brush lighting sets, published by the Chas. A. Strelinger Company, Detroit, will find much valuable information in the eight-page bulletin issued by the company. It tells some very interesting facts about the Brush 60 volt direct current generating unit.

This machine consists of a two-cylinder, ten horsepower, four cycle engine for gas, gasoline or kerosene, with a direct coupled slow speed dynamo of 60 volts and 66 amperes normal (70 volts and 85 amperes overload capacity), with switchboard, tanks, etc., complete.

This machine is not claimed by the makers to be the cheapest on the market as far as mere price goes; but when its completeness and general excellence are considered, it is bound to be satisfactory. It is economical as to fuel consumption, durable because using only the best of materials, well regulated and perfectly steady.

It is a curious fact that the company is often asked to quote on alternating current sets. Nearly every exhibitor knows, and all should know, that direct current is far superior for projection purposes. These inquirers are probably using A. C. at present, and do not know that the machine they are using will run, and run better, on direct current.

Those who cannot obtain satisfactory projection current, or who consider their electric bills too high, will derive a lot of satisfaction from the facts and figures of the Strelinger catalog.

We Have With Us Tonight

By the Staff Poet.

Who is it now that looms so big in Motion Picture ranks,
Who always looks so very trig, and dodges all the cranks?
Who is it that makes up the way that you should wear your tie,
And as you meet him every day some new stunt meets your eye?
(The only chap that had him tied was Adam, so I think;
Because he also had a bride, and never took a drink.)
But never in the line of dress could Adam e'en compete,
And Beau Brummel, I must confess, looked like a quince or beet.
When shaped longside this man I know, the best of them must fall,
They, every one, looked like a bo—big, little, short or tall.
This gay guy Stokes, with his thousand pants, his piker memory fades,
Our friend with even half a chance could give him cards and spades;
From hat to shoe this friend of yours is perfect without speck,
With simple clothes he just conjures, the same thing we would wreck.
The creases in his clothes are so, they simply perfect fit
The system with us doesn't go—we are not onto it.
From end to end of this great nation he sets the city styles,
And in them gained his reputation; our own plain Herbert Miles.

Augustus Carney in Essanays "Bill Mixes with His Relations."

Brevities of the Business

PERSONAL NOTES.

Sergeant Jeremiah O'Connor is at the head of the body of men of the police department of Chicago who represent the "powers that be" as regards the censoring of all motion pictures released in their city. It is a censor board that the city of Chicago is proud of and that other cities aim to emulate. Much of the credit for the efficiency and system of the board is due to Sergeant O'Connor. His ambition was to make the censorship bureau the reliable, competent organ it has become. In fact, it has more than responded to his vigilance and unrelenting efforts and as a result it is recognized throughout sister cities as a model board. The sergeant is held in high regard by those of the makers and exploiters of the motion picture who come in contact with him. The photograph shown was taken by a Selig photographer at a recent censorship inspection at the city office theater of the Selig Co. While the sergeant is of necessity quite a "regular" at the various little theaters of the Chicago studio show-rooms, his being there is not all work as the sergeant is somewhat of a picture fan himself and enjoys a good film story quite as much as somebody who sees them only at the pay-as-you-enter picture houses. With the head of the censorship board as well as with the other members of that board, "The picture's the thing—but it must be good!" is the slogan of the supervision of films and they are always ready with the proverbial "blue pencil" to check out any part of the film that does not meet with their full approval. Favoritism is an unknown quantity in the methods of the board. A uniform standard is set for picture plays and this standard is the gauge applied to every film submitted to censor, or rather, the film is submitted to the gauge; if it does not measure up to the standard, so much the worse—or better—for the film. Sergeant O'Connor realized, on accepting the responsibilities detailed by the office of head of the censorship squad, that a strict adherence to system, in the duty of censoring, would alone be the open sesame to the universal wholesome effect of motion picture. Another step toward success made by the sergeant was his choice of men to assist him in the important work which is their specialty.

H. M. Warner, of "Warner's Features" Company, will make St. Louis his home. He has already established business headquarters there, where he has twenty agencies.

L. A. Woodward, general manager of the Enterprise Optical Manufacturing Company, is again back in Chicago after a busy two weeks in New York, which time he spent in supervision of the opening of the new eastern office, now well launched under the management of Fred A. Clark. The offices, at 30 East Twenty-seventh street, are stocked with a variety of motiograph machines and supplies and a repair department will be a feature of the eastern offices.

K. W. Linn has returned from a five months' tour of Europe and will again identify himself with the United States motion picture industry. For five years he has been branch manager in the States for the Pathe Company.

George Ober, who acted with Booth, and has entertained in picture stories for a number of years, died November 16 at his home in Hastings-on-the-Hudson, after a pneumonia attack which lasted but one week. He was sixty-three years old and had followed the theatrical profession since he was a boy, his first appearance being at the Ford theater in his home town, Baltimore. "Rip Van Winkle," "As You Like It" and "She Stoops to Conquer," were among the earlier productions in which he starred. Later he managed several road companies, known as the Ober Players. He was a Vitagraph actor and one of the founders of the Screen Club.

M. A. Neff and Samuel H. Trigger visited Utica, Syracuse and Rochester, N. Y., after the Boston meeting.

F. C. McCarahan is back at his desk again in George Kleine's Chicago office after a week's vacation which he divided between Cincinnati and Springfield, Ohio, and neighboring Kentucky cities.

Frank B. Coigne, former director of the Champion Company, and president of the American School of Acting, in Philadelphia, is back in New York after a three months' absence and has joined the Feature Photoplay Company.

"Billy" Quirk is no longer the Solax smiler, he has transferred his name and fortunes to the care of the Imp Company.

Schuyler Colfax, of the Eastman Kodak Company, has annexed a yellow car which he persists in exercising daily; accordingly, his popularity is on the rise. There are rides a-plenty to be had but "mere man" need not apply.

C. A. Wilat's return to New York is scheduled for the first week of December.

Directors Frank Powell and Job Adolphi, of the Majestic Company, will leave for Colorado within the next two weeks.

Wilfred Lucas has left the Biograph Company, to join the Imp band.

Jerome Abrams, formerly a Great Northern representative in Baltimore, has been chosen to "run things" at the Boston office of Warner's Features.

Edna Maison, a former lead with the Pathe Company, succeeds Margarita Fischer in the Nestor Company. She will be with Director Ricketts' company.

Chauncey Herbert became a Champion producer on November 25.

Charles T. Kent, a Vitagraph actor and director, is convalescing from a pneumonia illness which he contracted on his recent trip to Canada. His friends are glad to know of his improvement in health.

S. S. Hutchinson, president of the American Film Manufacturing Company, has engaged an extra company to act on the coast, where Mr. Hutchinson has been for the last month arranging for the erection of large laboratories and granite and glass studios. 'Tis said that the growth of the American's enterprise in the west will mean that Warren J. Kerrigan will be seen in other than western plays, which roles he has taken for the last two years.

George Periolat, of the "Flying A" company, is spending the first weeks of his vacation in Chicago. It has been two years since Mr. Periolat has been anywhere but on the western coast and his recreation from film acting will continue until after January 1.

Frank Powell has affiliated with the Majestic Company and is busy turning out films that will be sure to take.

Fritzi Brunette succeeds Florence Lawrence as leading woman in Victor films. Miss Brunette is pretty, vivacious and talented in the art of picture acting. Much success is predicted for her in her work opposite Owen Moore for the Victor Company.

Charles Weston is the new director of "Punch" split reel comedies, the release dates for which will be Thursday of each week.

John Hardin has been given the newly created office of assistant manager of the Edison studio in New York. He formerly was connected with the Chicago office of the Thomas A. Edison, Incorporated, and was recently associated with John Pelzer at the Orange office. He is assistant to Horace G. Plimpton who, as manager of negative production, has found the increasing detail incident to a five-a-week release, too much for one man. The appointment of Mr. Hardin, who has a thorough knowledge of the film business, followed.

Hector Dion has joined the Biograph Company and will act under the direction of Tony O'Sullivan. He was formerly lead in Reliance and Vitagraph companies.

H. B. Coles is now general manager of the Precision Manufacturing Company, and it is predicted that the Simplex machines will have a rapid growth under Mr. Coles' able management.

Mrs. Annette Tatman, sister of William H. Swanson, secretary of the Universal Film Manufacturing Company of New York, died at her Chicago home, November 26. She is survived by her husband, Fred Tatman, a railroad conductor.

J. Parker Reed, Jr., an energetic film advocate, is recovering from a recent operation which he underwent in a hospital in Washington, D. C.

Francis X. Bushman, leading man for the Essanay western stock company, will leave for his home in Norfolk, Va., next week to spend Christmas with his mother and father. It has been seven years since Mr. Bushman and all his brothers and sisters have been together, so the reunion at Christmas will un-

doubtedly be a happy one. Counting up the kind invitations Mr. Bushman has received from admirers and personal friends to dine with them at Christmas shows a grand total of one hundred and six.

Frank L. Dyer, who has been with the Edison company since motion pictures were but begun, has resigned the presidency of the company to take an important office, it is reported, with the General Film Company. His first connection with the Edison company was as counsel, and much of the credit given the excellency of the Edison films is due to the ability of Mr. Dyer.

Miss Beverly Bayne was thrown from her horse last week on the Lake Shore drive, suffering a fractured knee cap. Her physician hopes to see her out in a week or ten days. The accident occurred when a passing motorcycle spun past right under the horse's head. Miss Bayne was thrown headforemost and landed on her knees in the street. A passing pedestrian picked her up and carried her to a nearby drug store, where she was attended by a physician.

"Billy" Mason, the juvenile man of the Essanay stock company, was a hero in a pickpocket scandal on a Chicago street car last week. Mason was sitting in one of the rear seats of the car when a man shouted out that he had been robbed. Mason glancing forward, noticed that the man was his father. The pickpocket tried to escape out of the rear entrance, but was caught by Billy. A patrol wagon was called and the trio was taken to the Shakespeare avenue station. The thief was held under $1,500 bonds. Billy and his father were released and promised to return to court the next day to testify. Being a hero in real life is something out of the ordinary for a photoplay actor.

Christine Van Buskirk has been given charge of the business department of the Victor company, with which she has filled almost every position since its founding.

Charles Jourjow, president of the Eclair company, accompanied by E. Arnaud, spent a week in Chicago on business connected with the Eclair output.

E. H. Calvert, an Essanay lead, is quite a favorite in his college town. A letter from a Madison, Wis., theater manager reads as follows: "We are featuring with good success Essanay photoplays in which you are acting." Calvert has a host of friends in Madison, where he attended the University of Wisconsin for four years. His rapid rise to success in the film business has been phenomenal.

Isadore Bernstein is to be the general manager of the Monopole Film Company of New York. This will be in the way of a promotion from his present position with the International Feature Film Company. Managing the publicity campaign of the Marion Leonard feature films will also be a duty of Mr. Bernstein's. He will remain with his present affiliation for another week.

Hal Wilson, character man and one of the earliest of Vitagraph players, has left the company. As yet he has made no new affiliation.

W. C. Smith is the new assistant general manager for the Nicholas Power Company. He is well qualified for the position as he has had much experience as an operator and dealer.

Marion Leonard has been engaged by the Monopole Film Company to play leads in a number of three-reel films, at a salary, it is said, of one thousand dollars a week. Director Stanner E. V. Taylor, with Miss Leonard and a company of twenty other actors and actresses, have gone to Los Angeles, where thirty of the most successful dramas of the past few years will be filmed. The westward bound troupe left the Lackawanna depot by special train to which were attached two baggage cars bearing costumes, furniture, a complete set of Aristos quartz lights and other equipment. Long streamers bearing the names of Miss Leonard and the Monopole company decorated either side of the cars. Work was begun immediately upon the company's arrival and the erection of a studio is already under way.

G. M. Anderson is soon to be seen in three-reel pictures, as the making of 3,000-feet sets have been decided upon by the Essanay company.

L. W. Atwater has been appointed to fill the position of sales manager of the Nicholas Power Company, succeeding H. B. Coles.

Albert W. Hale, of the International Feature Film Company, is making a three-reel mining picture in the mountains of Pennsylvania. Miss Wedgewood is playing the role of ingenue and Joe Graybill, a former Biograph player, is taking the juvenile lead.

Director Ince of the Kay-Bee company was the pleased victim of a surprise party on the event of a recent birthday. The Kay-Bee and Broncho companies contributed their members to the party, and there were many outside guests. A banquet, an entertainment and a dance was the order of the evening. The feature of the event, though, was the presentation to Mr. Ince of a topaz and diamond set ring.

Miss Kathlyn Williams, who was recently transferred from the Chicago studios of the Selig Polyscope Company to the Los Angeles branch, last week underwent a thrilling experience while acting in a marine picture under the direction of Colin Campbell. During the action of the scene Miss Williams was lashed to a spar and set adrift in the surf near Santa Monica. Miss Williams cannot swim a stroke, and the spar accidentally became disconnected from the rescue party and was carried rapidly out to sea. The life guards were hastily summoned and the actress was brought to shore unconscious. Upon regaining her senses Miss Williams insisted upon trying the scene once more, and this time it was accomplished without mishap.

Paul Rainey, the hunter and producer of remarkable wild animal pictures, accompanied by the marquis and marchioness of Stafford, and an outfit of dogs, has started for Mombasa on a wild game hunt. It is probable that more pictures will be a result of the expedition.

S. W. Spangler, a photographer of Helena, Ark., has been appointed representative of the Gaumont Motion Picture Company for Arkansas and adjoining states. He has just returned from Hot Springs, where he took many scenes of the state fair and took scenes on the Mississippi near Helena, showing the sinking of one of the Lee Line steamers.

"Old Ed" Howe, as he is familiarly known to the newspaper fraternity, the famous editor of *Howe's Monthly*, of Atchison, Kans., was an interested visitor at the Selig establishment last week. Mr. Howe is preparing to start on a second trip around the world and will include a motion-picture outfit in his luggage. As he intends to visit many out of the way places during his jaunt, he will undoubtedly bring back many reels of good educational film.

Directors Wilbert Melville and F. J. Grandon of the Lubin company have taken their respective troupes south for the winter. Mr. Melville will locate in Los Angeles, Cal. He takes a big company selected from the best Lubin players and two carloads of equipment. F. J. Grandon and his company go to Birmingham, Ala., where arrangements for a new studio have been perfected, including quarters for the players, rough riders and horses which always figure in Mr. Grandon's pictures. This arrangement will leave five companies still at the Philadelphia plant and four in the south and southwest.

Sherman Bainbridge is back again in the Nestor fold in the west and is playing leads with Mr. Fahrney.

J. E. Parsons secured twenty-five more Indians for the Universal camp by a sixteen days' trip to New Mexico. The Pueblo Indian tribes in the vicinity of Isleta contributed the new selection.

Manager and Mrs. James Young Deer (Miss Red Wing) have left the western photoplay world for a three weeks' business stay in New York. Charles K. French is filling Manager Young Deer's place during his absence.

Belle Bennett, who formerly played leads in the Lubin company, is in Los Angeles, where it is thought she intends making a permanent connection with a western producing company.

General Auditor Davidson of the Selig company has been the guest of Manager James L. McGee at his home near the Selig western studio, at Edendale, Cal.

Edna Maison (Mrs. Tom Poste) has reconsidered her intention of leaving Director Ricketts and the Universal company.

Mr. and Mrs. Ed Clisbee, who enjoyed a long engagement with the Ammex Motion Picture Company at San Diego, have gone to Los Angeles, where it is said Mr. Clisbee has accepted an offer from the Lyceum stock company.

Mrs. George Hernandez has terminated her engagement as character woman of the western Selig company.

ROLL OF THE STATES.

ARKANSAS.

J. W. Enlow, who has been engaged in the picture show business in Argenta for the past five years, has sold out to J. W. Lippincott, who operates the Crystal theater in Little Rock. The transfer took effect December 1, and it is Mr. Lippincott's intention to operate the Colonial theater in Argenta in connection with his Little Rock picture house. Mr. Enlow has not yet announced his plans.

J. L. Martin, proprietor of the Mian theater, at Paragould, has sold his shoy to the National Theater Company, which concern also owns the Lyric theater. Both shows will be continued by the National company.

CALIFORNIA.

A picture theater, to be erected on the corner of Washington and Park Grove, Los Angeles, Cal., by Hilda B. Lawler, has been leased to H. H. Wellenbrink for a term of years, at a total rental of $35,000.

Mrs. E. Kantrewitz (owner A. W. Rienne) is building a moving picture theater building at Los Angeles. Cost, $10,000.

Plans have been drawn for the new picture theater for H. Iwata at Fresno.

Architects Train and Williams have completed plans for a brick theater building at corner 47th and Moneta avenue, Los Angeles, for John Berelli.

A sale which has been pending for several months, was consummated when E. M. Walters, principal owner in the Gem theater in Oroville, Butte County, sold his share to L. T. McCutcheon, a prominent capitalist of Bakersfield.

CONNECTICUT.

Over 400 people, watching the moving pictures in the Globe theater at No. 1058 Main street, Hartford, were thrown into a panic when smoke began to trickle into the hall from a fire in one of the lower hallways of the building. By playing two streams of water down the stairs from above, the firemen soon had the fire under control and within half an hour had it extinguished. The damage was hardly more than $400 or $500.

ILLINOIS.

Julia F. M. Armstrong, brick theater building, 129 Garfield boulevard, Chicago. Holsman, architect. $25,000.

A brick photoplay house will be built at 3132 South State street, Chicago. W. A. Bennett, architect. Cost, $6,500.

Plans are being considered for the erection of a new moving picture theater at Springfield.

Motion pictures will be shown at the Sexton roller skating rink at Bushville, Monday, Tuesday and Wednesday evenings. These pictures will be selected with the idea of training young America by travelogues through the Bible lands and foreign countries as well as the United States.

The Louise Amusement Company, by Alfred Hamburger, president, has extended its lease on the Ellis theater at Sixty-third street and Ellis avenue, Chicago, for a period of nine years at a gross term rental of $27,500. The same company now operates three theaters on Sixty-third street.

Mr. Burkhardt has opened the opera house at Homer with a moving picture show. The new play house which will seat about 300 people, is modern in every respect, being steam heated, and rather better than the usual moving show houses in towns the size of Homer. Manager Burkhardt will, however, book plays from time to time in the new amusement house.

G. F. Fortunate, New Era building, Chicago; J. T. Fortin, architect, new theater building. $20,000.

G. H. Young, 3961 Irving Park boulevard, Chicago, brick theater building. Cost, $14,000. Architect, C. J. Eck.

A fire damaged the Erie theater, 647 North Clark street, Chicago.

A. Anderson will erect an addition to the theater building. 5123 Wentworth avenue, Chicago.

N. W. Bushelemn, 1012 East Sixty-third street, Chicago; Grossman and Preskauer, architects. $40,000. Moving picture theater building.

The old Lincoln theater property at 1225-35 North Clark street, has been sold to T. J. Lefens, John B. De Voney and Otto Price, who will erect a modern theater building.

INDIANA.

Harry Waterman and Charles L. Palmer, proprietors of a chain of high class motion picture theaters in northern Indiana and southern Michigan, leased the old Indiana theater at South Bend from A. Ciralski, renamed the house Elite and opened on Thanksgiving Day with motion pictures.

"The prettiest motion picture theater of its size in the United States," is the description applied to the new Princess theater, at South Bend, erected in the store building occupied by E. K. Ashby Company on Main street near Third. The theater holds about 450 people, all being accommodated on one floor. The pictures are thrown on the latest mirror screen known as the snow-white velvet, and projected on the screen by two Simplex projecting machines, so that there are no waits between reels. The house is owned and operated by the American Amusement Company and R. R. Russell, formerly manager of the New Majestic, is in charge.

IOWA.

Lewis Sprague, a young man from Sioux City, has purchased the Star motion picture theater at Hawarden from Robert Curran and Herman Storrs. Mr. Sprague expects to make a number of important changes in the theater in the near future. The stage is to be moved back and widened and the floor dropped so as to slope from the front clear to the stage. The whole is then to be seated with opera chairs. This change will be made to accommodate home talent plays and other theatrical engagements in connection with the motion pictures.

Danbury, Woodbury county, is to have a new opera house. Articles of incorporation filed. Capital stock, $10,000. C. F. Seibold, J. H. Crilley and others.

Elbert & Getchell, owners of the Pricess, Berchel, Majestic and Unique theaters, have plans for the erection of a new show house in Des Moines.

KENTUCKY.

A motion picture and vaudeville theater for colored people has been opened on Spring street, Louisville.

At a conference between members of council and the proprietors of moving picture shows in Bellevue, the latter were warned that if they cannot get together and eliminate objectionable features of vaudeville a license of $250 per annum will be placed on such attractions. The picture men promised to get together and comply with the wishes of the city officials.

MAINE.

R. D. Marson Moving Picture Company, Portland. To do a general amusement business; capital, $45,000. President, J. A. Connellan; treasurer, W. A. Connellan, Portland.

MARYLAND.

Proprietors of motion picture theaters in Baltimore are cooperating in the sale of Red Cross Christmas seals for the benefit of the Maryland Tuberculosis Association by showing films explanatory of the work of the organization.

Baltimore is to have another new theater, which will be built on the north side of the 1100 block West Baltimore street, will seat from 1,200 to 1,500 people and will cost not less than $35,000. The house will be built for Pearce & Scheck and will be designed for vaudeville and moving pictures. It is the first house of its kind for West Baltimore.

Action Will be taken by the Minneapolis Grade Teachers' Association and the Women's Welfare League, jointly, to obtain for Minnesota a strict censorship of moving picture films.

MASSACHUSETTS.

Boston—Kellmann's Feature Films, Inc., Boston, $5,000; Alfred A. Kellmann, Samuel V. Grand.

MICHIGAN.

Petitions are being circulated by moving picture show owners of Lansing in an effort to decide whether the picture houses should be allowed to open Sundays. The moving picture men hope to obtain the necessary 25 per cent of the vote to assure the question being submitted to the people.

Miss Dolline Cole has taken the management of the Star theater, Wakefield, and will conduct a moving picture show every evening. She contemplates making several improvements at the theater—such as raising the floor, installing a new stage and putting in new scenery. Miss Cole is quite well known there, having appeared various times in Wakefield in vaudeville. When the improvements are completed the Star will be one of the best theaters on the range.

MINNESOTA.

Any person desiring a motion picture theater license in St. Paul must apply to the city council, according to a recent decision of the state supreme court, affirming the district court, and cannot compel the city clerk to issue him such a license in spite of a city ordinance seeming to bear that interpretation. The power to grant or refuse such license is held to be strictly legislative and not capable of being delegated.

A license to R. Bushalla to conduct a motion picture theater at 166 S. Wabasha street was approved by aldermanic committee on streets. The license of the theater was revoked several weeks ago by Mayor H. P. Keller because it was claimed the building was not constructed to comply with the building code. Changes in the arrangement of the building to meet the provisions of the code have been made.

The November term of United States court closed at Winona when a jury returned a veridct of $2,000 for the plaintiff in the $20,000 damage suit of the Multiscope Film Company vs. the Conley Camera Company of Rochester for alleged failure to live up to contract in supplying cameras.

MISSISSIPPI.

A branch of the Motion Picture Exhibitors' League of America will be formed in Gulfport some time after the first of January. Fred Abbley, manager of the New Dixie theater in Gulfport, will be instrumental in organizing the branch, and the meeting will be held in Gulfport. M. A. Neff, of Cincinnati, national president, is expected to arrive here shortly after the Christmas holidays.

MISSOURI.

John C. Hiatt is receiving bids to erect a moving picture theater at St. John and Elmwood avenues, Kansas City.

Fire which occurred recently in the Lyric theater at Seventh

and Walnut streets, Kansas City, destroyed four reels of moving picture films valued at about $200, and blistered the face, hands and arms of E. B. Roberts, the operator. About 100 persons were in the theater and at the first sign of flames a stampede was started for the exits. Calmer members of the audience soon quieted the panic-stricken and they then passed out in orderly fashion. The fire started when a film broke and came in contact with the glowing carbon of an electric arc light. The loss is about $250.

The St. Louis Motion Picture Company filed suit in the Circuit Court against A. C. Wagner, former vice-president of the corporation, for $5,550 it alleges is due it on a transaction surrounding the sale of stock. Wagner does not live in St. Louis. The suit, according to company officials, is a friendly one and was filed with his knowledge.

NEBRASKA.

The Elite has changed hands, B. O. Hallquist having bought his partner's interest in the moving picture show at Stromsburg.

Work is progressing nicely on the remodeling of the front on the Princess theater at Grand Island now under the ownership of F. H. Michelson. When completed this little playhouse will be neat and ornate enough to suit any of the patrons of photoplays.

F. W. Grantham has sold the Gem picture show at Chadron to Batterson & York. Wm. Batterson comes from Stromsburg, where he has been in the picture show business for a number of years.

Roy Stover and John Minnick formed a partnership and opened a picture show at Berlin.

NEW YORK.

Ames & Company have leased the top loft in 213 to 227 West Twenty-sixth street, New York, to the Famous Players Film Company for a term of years.

The Dreamland moving picture theater in the Clark building in Oneida has been sold by Ralph Clements to Foster Brothers of this city.

John A. Evans leased to Bernard Feinstein a motion picture theater now under construction in Arthur avenue, south of 187th street, New York, for ten years, at an aggregate rental of $25,000; also to the M. & R. Company a motion picture theater to be constructed in the west side of Prospect avenue, north of 167th street, for ten years, at an aggregate rental of $21,000.

The new Hippodrome theater at Ogdensburg, erected by Eli Rosenbaum on the site of the building which was burned on Ford street last February, has thrown open its doors. It is one of the handsomest and best equipped photo playhouses in the state. The seating accommodations are in the neighborhood of 600. When the building is completed there will be a bowling alleys in the basement and dance hall and roof garden above the theater.

W. F. Kruger and J. W. Boeckmann have broken ground opposite the park entrance at Olcott for a two-story pressed brick veneered building, 104 by 40 feet, the ground floor to be devoted to a lunchroom and a motion picture and vaudeville theater. The new building will be on the site formerly occupied by the Park View hotel, which was destroyed by fire last March.

Henry Healy, 61 Dante place, is making alterations on his motion picture theater at Buffalo. $1,200 will total the improvements.

Mrs. C. Brunel has contracted for the erection of a brick theater building at New Rochelle to cost $8,500.

Clarkstokn, motion pictures, film projecting machine and musical instruments; $225,000. Pliny P. Craft, Daniel A. Hawkins and George E. Van Derbitt, 139 Duane street, Manhattan.

Florence D. Savage, 30 Triangle, will build a motion picture theater to cost $6,000 at Buffalo.

It was announced that Ogdensburg is to have still another photo playhouse. Gerald Fitzgerald, a well known theatrical man of this city, has leased the city opera house's open time for the rest of the season and will stage moving pictures afternoons and evenings on dates that are not held by regular bookings. Manager Hubbard continues in charge of the theater the same as before and the new arrangements will not interefere with the bookings of traveling shows.

Motion Picture Travelogues, Inc., Manhattan, motion picture; capital $10,000. Incorporators: Chas. M. Sudin, Leon Mintz, D. A. Weil, all of 55 Liberty street, New York City.

The old Christ church building, Schenectady, is to be remodeled and used for pictures. Another moving picture theater is to be located at 523 State street.

Essenkay Amusement Corporation of Manhattan, theatricals, moving pictures and concerts; $25,000. Samuel S. Watson, Victor C. Cormier, and Florence H. Berg, 78 Sixth avenue, Brooklyn.

United Amusement Sales Company, Inc., of Manhattan, moving pictures; $30,000. Arthur S. Gunn, Thomas Moynan, John MacIntyre, 4 East Eighth street, New York.

Plans have been filed by Von Berger & La Velle, architects, for a two-story stucco fireproof moving picture theater, to be built on the west side of Amsterdam avenue, New York, 50 feet south of 180th street, for the Kerlock Realty and Construction Company. It will have a frontage of 38 feet and a depth of 100 feet. The cost has been estimated at $12,000.

Tremont Amusement Company, Inc., of Manhattan, moving pictures and amusements; $10,000. Henry Heing, Isidore Scherer and Nathan Bernbach, 931 East 179th street, Bronx.

The new Lyndhurst theater, situated at North and Lyndhurst streets, the latest addition to Rochester's string of motion picture playhouses, opened Thanksgiving eve under the management of Irving M. Salyerds. Among the theater's appointments is a forty-inch electric ventilating system by which the air in the theater can be changed every five minutes. The building, which is capable of comfortably seating 1,000 persons, is of strictly fireproof construction and has ten exits, which will enable the management to empty the house within 30 seconds. Water fountains and rest rooms for women and children are among the accommodations offered by the owners, who promise to present only the better class of pictures.

The Exhibitors' Co-operative Motion Picture Company, New York City, to produce motion pictures of all kinds; capital stock, $2,500,000. Incorporators, Howard T. Graves, Edward H. Collins, Paul J. DuBois, all of New York City.

Harry Levy leased for David Lippman for ten years No. 403 and 405 Third Ave. New York City, on a plot about 37x90, for the purpose of constructing a moving picture theater.

The American Travel Film Company, Incorporated, of Manhattan; $50,000; Albert S. Ford, Albert C. Pegg, Jacob Grudberg; 74 Rivington street, New York.

Raymond M. Davis, proprietor of the Lyric theater of Binghamton, will erect a new theater building on the outskirts of this city.

Exhibitors' Co-operative Motion Picture Company, New York, $2,500,000.

The Genesee Amusement Company has purchased the property at 823 East Genesee street, Syracuse, and will erect a moving picture theater.

In compliance with Mayor Otto Pfaff's instructions, Police and Fire Commissioner Smith of Oneida, has issued orders to the police department to enforce the law against the opening of amusement places on Sunday. Hence means that the moving picture theaters will not be permitted to open their doors on Sunday.

The old Keteltas mansion at the northwest corner of Second avenue and Eighth street is to be made over into offices with stores and a moving picture theater at an estimated cost of $20,000. The Samuel Augenblick Company is the lessee. B. W. Levitan is the architect.

About $100 damage was caused at the Temple theater in Canandiagua owing to a brisk blaze that destroyed some valuable picture films. Earnest Gunnison, an employee, was painfully burned about the hands and face.

A contract has been let for the erection of the new theater building at the corner of West 125th street, New York City.

Bids for the construction of a new moving picture theater which the Genesee Amusement Company is to erect at No. 823 East Genesee street, near Irving avenue, Syracuse, have been opened. Located in exclusive residential territory, the new theater will be of unusual attractiveness architecturally. It will be 40x120 feet in dimensions, with a seating capacity of 500.

The Minor Theater is a new picture play house to be built near Irving avenue, Syracuse.

NEW JERSEY.

Cranford is to have a theater auditorium which will meet the demand for a public hall. The building is being erected by Mr. Lesser, owner of the property at Union avenue and Alden street. The theater will be used for moving pictures, and will seat 600 persons.

Sax & Abbott, Irwin & Leighton, J. G. Doak & Co. and Henry L. Brown are estimating on a one-story moving picture theater, 49 feet 6 inches by 130 feet 6 inches, to be built at the Boardwalk and St. Charles place, Atlantic City, for Seltzer Brothers, from plans by Magaziner & Potter.

NORTH CAROLINA.

After serving in turn as a picture house, a vaudeville house and a combination house in turn, the old Palace theater at Asheville is to be thoroughly remodeled, and converted permanently into one of the prettiest and best appointed picture houses in the state. The house has been purchased by Brunswig Brothers and Sparks, three of the best known and best informed picture

men in the south, and these three gentlemen promise to give Asheville pictures guaranteed to be shown not later than seventeen days after release.

Messrs. Brunswig & Sparks, who have bought and remodeled the Palace into a modern picture theater, will show some very rare film productions at their new theater. At the opening of the theater they offered the lovers of the silent drama a three-reel filmed story of "Jess," a famous writing of Rider Haggard.

NORTH DAKOTA.

Charles Lyons and A. P. Blonds of Devils Lake will erect a motion picture theater at Rugby.

OHIO.

The Boston Amusement Company, Cincinnati, $15,000; moving picture theater. B. S. Oppenheimer, A. W. Hackermann, Walter K. Siffald, H. D. Kroh and Edward F. Peters.

A new picture theater is to be built at 3376 Monroe street, Toledo. J. E. W. Klei is the owner and builder of the amusement hall. It will be frame in construction and will cost approximately $3,000.

The Welfare Exhibit Company, Canton; moving pictures; $15,000; 1,500 shares at $10 per share. C. W. Recard, Adam W. Oberun, J. H. Kauffmann, M. E. Campbell, Karyl E. Wright and W. W. Stephens.

Victoria Theater Company, brick motion picture theater building at Cincinnati, 928 E. McMillan street, to cost $10,000.

Plans for a moving picture theater to be erected at 416 East Fifth street, Dayton, have been prepared for Sam Gelman and Jacob Bremen. The plans have been sent to Columbus for approval of the state fire inspector. They will raze a one-story frame building at that location and erect a one-story brick building. It will be completed within a few months.

The Weller theater at Zanesville will be reopened for business shortly.

A. Van Camp has given the Peters Realty Company a contract to build a modern fireproof motion picture house on Edgeworth, near Epworth avenue, Winton place, Cincinnati. It will contain about 266 seats.

Complaints that air in booths used by moving picture operators is so poor that the operators are made ill has caused Miss Mildred Chadsey, sanitary chief at Cleveland, to request City Chemist Goldberger to make tests in a number of moving picture theaters.

Plans have been made for a moving picture theater to be constructed by Gelman & Bremen on Fifth street, between Brown and Jackson, at Dayton.

Contract has been let for the erection of a new theater building at Cleveland. Architect, O. N. Chamberlain; location, 4618 Dennison avenue.

Chester Cagg, aged 21, whose home is in Nelsonville, proved himself equal to an emergency recently when a film ignited on the moving picture machine he was operating at the Princess Theater, in High street, south of State. Cagg slammed the doors of the booth and fought the flames that had started with his bare hands. He was burned about the face and hands but refused to go to a hospital. Twenty-five people in the theater, who were watching a Wild West film when the fire started, left the place without disorder. The damage was confined to the films.

Health department authorities of Cleveland are preparing to have a series of films made showing conditions in the Cleveland tenement district. This will be part of a tuberculosis and general health department exhibit which is now being planned by the department. The time and place of the exhibit have not been decided.

The Kleervue Film Company, Elyria; manufacturing and developing motion picture films, machines, cameras, etc., $75,000; H. J. Morris, August C. Caleb, C. G. Thompson, W. H. Stockman.

A contract has been let for the erection of a five cent theater building by C. P. Morton on Montgomery Pike, near Clarion avenue, Norwood, Cincinnati. Cost $25,000.

Cleveland City Councilman A. Benesch will not introduce an ordinance prohibiting children under sixteen years of age from attending moving picture shows at night. Benesch says that an investigation has shown him that an ordinance of this kind is not needed in Cleveland.

A vaudeville and motion picture house, costing about $50,000, which will include the necessary outlay for the land, is projected for the northwest corner of Fifth and John streets, Cleveland.

PENNSYLVANIA.

Despite protests of the Women's Christian Temperance Union in Penbrook work will be started on a building at Chestnut and Main streets which will provide the town with moving pictures. The new building will be built of brick and will be conducted by a Harrisburg woman, Miss Tillie Zarker. The women of the town have not given up the fight against the show but are circulating petitions among the residents of the town.

J. Richard Jackson is estimating on a one-story moving picture theater, 43 by 76 feet, at the southwest corner of Twenty-second and Berks streets, Philadelphia, for M. A. Malony.

Benjamin Jacobson is planning to build a moving picture theater building at Patten and Columbia avenue, Philadelphia.

A small blaze ignited several films in a moving picture theater at 4239 Frankford avenue, Philadelphia, causing them to explode. A nearby engine company was called out and the flames extinguished. The fire occurred before the doors of the theater were opened for the evening performance, and while a number of persons were waiting to gain admission.

The Chrono-Kinetograph Company, Philadelphia, has filed articles of incorporation with the secretary of the state of Delaware, with a capitalization of $6,000,000, to manufacture and operate an original brand of speaking-talking moving pictures, says an eastern theatrical paper. John Cort and associates from the west will have the controlling interests.

A contract has been let for the erection of a new moving picture theater for Miss Tillie Zarker at Penbrook.

Newport—The United Evangelical church at Newport will be remodeled into a theater building. Location, Walnut street

Allen Wilson is preparing plans for a theater building at Richmond and Clearfield streets, Philadelphia, for John G. Redmond.

Oscar J. Bamberger & Company, representing the Pierce Poster Company at Philadelphia, have leased to the Interstate Films Company, Inc., for a term of years the entire second and third floors of the new concrete building, Nos. 1304 and 1306 Vine street, comprising about 5,000 square feet.

The Smith Hardican Company is estimating on plans for a one-story moving picture theater, 58 by 200 feet, at the northwest corner of 23rd and South streets, Philadelphia, for C. Christiansen.

The Orpheum theater, a moving picture establishment located in West High street, Carlisle, and conducted for several years past by Peter Megaro, of Harrisburg, has been sold to J. C. Herzberger, of Waverly, N. Y., who will take charge of the business at once.

J. C. McCauley and B. F. McCauley, of Altoona, have purchased the property of Walter George, in Warren avenue, Apollo, and will erect a $10,000 theater with a seating capacity of 800.

Louis J. F. Moore, architect, has completed plans for a new theater for Harry J. Koehler, to be built at the northeast corner Fifty-second street and Cedar avenue, Philadelphia. It will be called the Little Theater, and the seating capacity will be 1020 persons.

Announcement was made at the conclusion of the meeting of the Harrisburg Eyrie of Eagles that the new building which the lodge will erect at the corner of Sixth and Cumberland streets would contain a theater on the first floor large enough to be used as a moving picture and vaudeville house.

A permit has been let to remodel the old market house at 26th and Girard avenue, Philadelphia, into a theater building.

A new theater will be opened at a cost of $15,000, at Old Forge. Gibbs & Co., managers.

William R. Bricker has been granted a permit to build a $7,500 moving picture theater, 40x100 feet, on the north side of Spruce street, east of Sixtieth street, Philadelphia.

J. A. Kramer, formerly of Harrisburg, opened a moving picture show at Annvillle, the first ever opened there. The new theater is located in Main street near the square and is two stories in height. On the first floor is located the picture show with a seating capacity of 500.

A portion of the old Rapid Transit Company's car barn at the northwest corner of Fifth and Jackson streets, occupying a lot 58 by 107 feet, has been sold by Mark Halleh to Becker Brothers, who will erect there a $25,000 moving picture theater. The entire car barn, which occupies a lot 90 by 250 feet, was sold for $13,860.

Reading is to have another new motion picture theater located at Church and Spring streets. C. U. and C. K. Gery, managers.

Becker Brothers are planning to build a moving picture theater on Fifth and Jackson streets, Philadelphia.

The West End Realty Company, which owns the moving picture theater at the southeast corner of 52d and Sansom streets, Philadelphia, has purchased from Robert P. Shick three dwellings on the south side of Sansom street east of the theater for a nominal consideration, subject to an annual ground rent of $240 and a mortgage of $2,600.

S. Levin is planning a one-story moving picture theater, 95

by 46 feet, at Fifth and Jackson streets, Philadelphia, for Becker Bros.

Samuel Morris has conveyed to Benjamin F. Miller the moving picture theater at the northwest corner of Seventh and Watkins streets, Philadelphia, occupying five lots, for a nominal consideration, subject to mortgages of $15,400. The assessed valuation is $16,000.

Plans are being prepared for a moving picture theater in Farrell. Mr. Harris, manager.

Chief of Police Hutchinson's movement toward an improvement in the moving picture conditions of the city has found a ready response in Manager C. F. Hopkins, Harrisburg representative of Wilmer & Vincent, who have loomed up as important factors on the local horizon of motion pictures.

Annsbury Hall at Front and Rockland streets, Philadelphia, owned by D. R. Harper, is to be converted into a moving picture theater.

The moving picture theater property Nos. 5123-25 Germantown avenue, Philadelphia, on a lot 50 by 200 feet, has been bought by Howard Sowden from Edward Fuhrman for a nominal consideration, subject to a $17,500 mortgage. The assessed value is $25,000.

Motion Picture Contract and Brokerage Company; capital $100,000; A. Eugene Carpenter, Brooklyn.

B. Goodritz will erect a one-story concrete and brick moving picture theater, in Philadelphia, 32 by 32 feet, seating capacity 482 people, at 415-417 Moore street, within a short time. The building will cost $10,000.

A fire in the Grand Nickelodeon at 614 Braddock avenue, Braddock, is reported to have been caused by George Carven, operator of the moving picture machine, when he dropped a red-hot piece of carbon on the floor. The carbon ignited a film. The 15 spectators who were in the place rushed to the exits and escaped in safety. Craven jumped from the operator's booth and was not injured. The flames spread from the booth to the ceiling and were extinguished by the firemen with a loss of $300.

SOUTH DAKOTA.

Plans are being prepared for the erection of a new theater building at Aberdeen. Ben Ward, proprietor, interested. Cost $18,000. Commercial Club interested.

TENNESSEE.

Dan L. Williamson of the Marlowe theater, will erect a new theater building in Jackson.

Memphis' first suburban, permanent moving picture theater has been opened at the intersection of Trimble place and South Cooper street. There have been the summer airdomes, but the present structure represents the first introduction of the metropolitan idea into the suburbs.

J. E. Ferguson, of the Temple State Bank, Chattanooga, contemplates the erection of a theater building.

George Shafer, of Wheeling, will erect a theater building at Moundsville.

Panic-stricken by smoke curling up from a hot air register in the Colonial moving picture theater at 102 North Main street, Memphis, 250 persons made a mad rush for the exits despite the efforts of A. G. Wagner, the operator, to quiet their alarms. All escaped unhurt, but as the last man left the place flames burst through the register, which is in the floor in front of the first row of seats. The pipe of the furnace leading to the register was along a floor joint and when the furnace became overheated ignited the joist. No protective covering was over the pipe. J. E. McFadden, chief of the fire department, ordered the theater closed until the owner, A. R. Richards, complied with the city ordinance regarding furnace protection.

TEXAS.

Through the good offices of Manager W. J. Lytle of the new Wigwam theater No. 2, San Antonio, $44 has been added to the fund for the St. John's orphanage. This represents half of the net receipts of the performances which marked the formal opening of the theater. As the workmen did not finish the decorating until late, the attendance suffered. However, 880 people were entertained. Edgar Campbell and Will R. Winch, of El Paso, with Mr. Lytle, are the owners.

Kamey Brothers' store building at Port Lavaca, is being remodeled for an opera house. John Juliff, manager.

J. H. Fuller is erecting a building on Elm near Colorado street, in Pearsall, for his moving picture show.

UTAH.

A moving picture palace, it is rumored, is to occupy the building immediately west of the Walker Bros. old bank corner with an entrance on Second South, at Salt Lake City. The property is owned by the J. R. Walker estate. According to the report the building is to be remodeled for the moving picture theater and will surpass anything in this line in the west.

Articles of incorporation of the Utah Motion Picture Company of Salt Lake City have been filed with the county clerk. The company is capitalized at $2,000, divided into shares of the value of $1 each. W. A. Burnell is president, E. S. Wallace secretary and H. A. Birch treasurer.

The Utah Motion Picture Company has been incorporated under the laws of Utah. The first release, which will be out in about three weeks, will consist of between 700 and 800 feet of views of Salt Lake City and places of interest in this vicinity. After the first release, the firm will take pictures all through the intermountain country, having its factory and headquarters in Salt Lake City. According to the officers of the new firm, it has nothing to do with the Ellaye Motion Picture Company, but is composed of local men and backed by local capital. Officers of the firm are W. A. Burdell, president; E. S. Wallace, secretary; Harry A. Birch, treasurer; James Lee and D. G. Archer, additional directors.

WASHINGTON.

The Bungalow motion picture show at Colfax has been sold by Ernest Russell to H. J. Howser of Asotin, who will open same.

WEST VIRGINIA.

A contract has been let for the erection of a new moving picture house on the car line at Edgington Lane, Wheeling.

WEST VIRGINIA.

George Shaffer of Wheeling will erect a moving picture theater building.

W. E. Deegans of Glen Jean, is erecting a new opera house at the corner adjoining Pickus Brothers' department store. Contractor, John Martin.

WISCONSIN.

T. D. Breslin sold the Unique theater at Elroy to W. E. Allen through the Rossman and Rowan agency.

Ed. Fuchs will open his picture house at the Fuchs opera house at Marion.

The Independent Moving Picture Operators' Union No. 1 has been organized at Milwaukee. Officers are: President, Herman Hammer; vice-president, Joseph Shansky; secretary, Joseph Arnold; treasurer, John Held; financial secretary, John Richards; business agent, Louis Schinsky. The union has fifteen charter members.

Mr. and Mrs. Paul Dreske sold the Idle Hour motion picture theater at Neenah to Alex. C. Raatz of Oshkosh.

The Independent Moving Picture Operators' Union filed articles of incorporation for the welfare and protection of operators in the court house at Milwaukee. Louis Schnisky, Sam R. Pylet and J. Bart Pulee signed the articles.

D. S. Kornblum, 238 H. W. Hellman building, owner; Milwaukee Building Company, builder; one-story three-room picture theater, $13,127; 1042 Temple street, Milwaukee.

Hugh Andress, former manager of the New Orpheum theater at Racine, has taken charge of the College Avenue Orpheum as part owner and has begun a campaign to make the popular show house one of the best of its kind in this part of the country. Under Mr. Andress' direction, the College Avenue Orpheum will be devoted to moving pictures entirely.

Harry L. Johnson of Antigo purchased the motion picture theater at Escanaba from P. J. Coady, and will remodel same.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Champion.
TUESDAY: Gem, Bison, Eclair.
WEDNESDAY: Powers, Nestor, Animated Weekly.
THURSDAY: Rex, Imp, Eclair.
FRIDAY: Victor, Powers, Nestor.
SATURDAY: Bison, Imp, Milano.
SUNDAY: Eclair, Rex.

DAILY "FILM SUPPLY" RELEASES

(Independent)

MONDAY: American, Comet, All Star.
TUESDAY: Thanhouser, Majestic, Gaumont.
WEDNESDAY: Reliance, Solax, Gaumont Weekly.
THURSDAY: American, All Star, Gaumont.
FRIDAY: Thanhouser, Solax, Lux.
SATURDAY: Great Northern, Reliance, Comet.
SUNDAY: American, Thanhouser, Majestic.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
11-12	Between Love and the Law	Selig	1,000
11-13	The House of Pride	Essanay	1,000
11-13	The Young Millionaire	Kalem	1,000
11-13	The Lost Inheritance	Selig	1,000
11-13	Lord Browning and Cinderella	Vitagraph	1,000
11-14	My Baby	Biograph	999
11-14	Value Received	Melies	1,000
11-14	The Branded Arm	Pathe	1,014
11-14	Old Songs and Memories	Selig	1,000
11-15	The Old Reporter	Edison	1,000
11-15	Grotto of Tortue	Pathe	1,771
11-15	Shanghaied	Selig	1,000
11-15	Una of the Sierras	Vitagraph	1,000
11-16	The Old Actor's Vision	Cines	510
11-16	Hope	Edison	1,000
11-16	Battle in the Virginia Hills	Kalem	1,000
11-16	Chief White Eagle	Lubin	1,000
11-16	The Light that Failed	Pathe	1,007
11-16	The Model for St. John	Vitagraph	1,000
11-18	Tim	Edison	1,000
11-18	The Kerry Gow	Kalem	1,000
11-18	The Good-For-Nothing	Lubin	1,000
11-18	A Man Among Men	Selig	1,000
11-19	The Dance at Silver Gulch	Essanay	1,000
11-19	A Fugitive From Justice	Lubin	1,000
11-19	The Saint and the Siwash	Selig	1,000
11-19	Romance of a Rickashaw	Vitagraph	1,000
11-20	The Masqueraders	Eclipse	1,000
11-20	The Tell-Tale Message	Kalem	1,000
11-20	The Country Boy	Pathe	
11-20	Atala	Selig	1,000
11-21	The Informer	Biograph	
11-21	The Governor's Clemency	Melies	1,000
11-21	The Fire-Fighter's Love	Selig	1,000
11-21	Six O'clock	Vitagraph	1,000
11-22	The Revolt of the Peasants	C. G. P. C.	
11-22	A Letter to the Princess	Edison	1,000
11-22	The Penitant	Essanay	1,000
11-22	The Flower Girl's Romance	Kalem	1,000
11-22	Billy's Burglar	Vitagraph	2,000
11-23	A Chase Across the Continent	Edison	1,000
11-23	Broncho Billy's Heart	Essanay	1,000
11-23	Red Wing and the Paleface	Kalem	1,000
11-23	The Silent Signal	Lubin	1,000
11-23	Red Eagle, the Lawyer	Pathe	
11-23	Wild Pat	Vitagraph	1,000
11-25	The Third Thanksgiving	Edison	1,000
11-25	A Battle of Wits	Kalem	1,000
11-25	The Stolen Symphony	Lubin	2,000
11-25	The Surgeon	Lubin	1,000
11-25	Omen of the Mesa	Vitagraph	1,000
11-26	The Samaritan of Coogan's Tenement	Lubin	1,000
11-27	The Stain	Essanay	1,000
11-27	The Sheriff's Brother	Pathe	997
11-27	The Wood Violet	Vitagraph	1,000
11-28	The Boss of the Katy Mine	Essanay	1,000
11-28	Satin and Gingham	Lubin	1,000
11-28	Linked by Fate	Melies	1,000
11-28	The Triangle	Selig	1,000
11-29	The Love of Algabert and Elizabeth	C. G. P. C.	1,000
11-29	The Iron Heel	Essanay	1,000
11-29	The Great Steeplechase	Pathe	2,000
11-29	Susie to Susanne	Vitagraph	1,000
11-30	On Donovan's Division	Edison	1,000
11-30	Broncho Billy's Mexican Wife	Essanay	1,000
11-30	The Mayor from Ireland	Kalem	1,000
11-30	Ranch Mates	Lubin	1,000
11-30	The Winning of White Dove	Pathe	968
12-2	Brutality	Biograph	
12-2	At Napoleon's Command	Cines	2,000
12-2	The New Squire	Edison	1,000
12-2	The Farm Bully	Kalem	1,000
12-2	By the Sea	Lubin	1,000
12-2	The Fire Cop	Selig	1,000
12-3	A Dollar Saved Is a Dollar Earned	Edison	1,000
12-3	Western Girls	Essanay	1,000
12-3	Struggle of Hearts	Lubin	1,000
12-3	The Mantle of Red Evans	Selig	1,000
12-4	Wrongly Accused	Eclipse	1,000
12-4	A Daughter's Sacrifice	Kalem	1,000
12-4	His Little Indian Model	Pathe	
12-5	Twixt Love and Ambition	Lubin	1,000
12-5	The Sheriff Pro Tem	Melies	1,000
12-5	A Freight Train Drama	Selig	1,000
12-5	Mrs. Lirriper's Legacy	Vitagraph	1,000
12-6	The Supreme Test	Essanay	1,000
12-6	John Colter's Escape	Selig	
12-6	The Dawning	Vitagraph	2,000
12-7	His Mother's Hope	Edison	1,000
12-7	Broncho Billy's Love Affair	Essanay	1,000
12-7	The Driver of the Deadwood Coach	Kalem	
12-7	A Soldier's Furlough	Lubin	1,000
12-7	The Spendthrift's Reform	Pathe	
12-7	The Awakening of Bianca	Vitagraph	1,000

COMEDY.

Date	Title	Maker	Length
11-19	Whiffles' Nightmare	C. G. P. C	
11-20	Sally Ann's Strategy	Edison	675
11-20	The Scheme	Essanay	1,000
11-20	Timid May	Vitagraph	
11-20	Darktown Duel	Vitagraph	
11-21	Billy McGrath's Art Career	Essanay	1,000
11-21	Love and Treachery	Lubin	1,000
11-21	A Question of Age	Pathe	
11-22	The Drummer	Lubin	
11-22	Taming Their Parents	Lubin	
11-22	Mile's Brainstrom	Selig	1,000
11-22	The Servant Problem	Vitagraph	1,000
11-23	Two Afflicted Hearts	Cines	740
11-25	A Sailor's Heart	Biograph	
11-25	Miss Aubry's Love Affair	Selig	1,000
11-26	All on a Summer's Day	Cines	750
11-26	Lydia Punkham's Love Story	C. G. P. C.	456
11-26	Mr. Hubby's Wife	Essanay	1,000
11-26	Roped in	Selig	1,000
11-26	In the Flat Above	Vitagraph	1,000
11-27	A Man for a Day	Eclipse	500
11-27	The Totville Eye	Edison	1,000
11-27	The Water-Right War	Kalem	1,000
11-27	The Hobo's Rest Cure	Selig	1,000
11-28	After the Honeymoon	Biograph	
11-28	An Absent Minded Burglar	Biograph	
11-28	The Three Bachelors' Turkey	Pathe	1,014
11-28	Three Girls and a Man	Vitagraph	
11-28	The Eavesdropper	Vitagraph	
11-29	The Chaperon Gets a Ducking	Kalem	
11-29	The Stroke Oar	Lubin	1,000
11-29	Friends in San Rosario	Selig	
11-30	A Comedy of Errors	Cines	650
11-30	O'Hara, Squatter and Philosopher	Vitagraph	1,000
12-2	The Absent Minded Valet	Vitagraph	1,000
12-3	Up Against It	Cines	700
12-3	The Electric Laundry	C. G. P. C.	
12-4	The Winking Parson	Edison	400
12-4	Almost a Man	Essanay	1,000
12-4	When Helen Was Elected	Selig	1,000
12-4	The Curio Hunters	Vitagraph	1,000
12-5	The New York Hat	Biograph	
12-5	A Tenacious Lover	Pathe	
12-6	The Escape of Gas	C. G. P. C.	
12-6	A California Snipe Hunt	Kalem	
12-6	Something Wrong With Bessie	Kalem	
12-6	Locked Out	Lubin	
12-6	His Father's Choice	Lubin	
12-6	A Question of Hair	Selig	
12-6	Too Many Caseys	Vitagraph	
12-7	Because of a Widow	Cines	1,000

EDUCATIONAL.

11-26	Some Rare Specimens and a Few Old Friends, New York Zoological Park	Edison	1,000
11-29	Raising Barley in Japan	Selig	
12-5	Football Days at Cornell	Essanay	1,000
12-6	The Octopus	C. G. P. C.	
12-6	A Forest Fire	Edison	1,000
11-19	A Noble Profession	Edison	1,000
11-20	High Explosives as Used in the U. S. Army	Edison	325

SCENIC.

11-26	The Beautiful Valley of the Toronto	Cines	250
11-26	Picturesque Brittany	C. G. P. C.	
11-27	Trebizond and Surroundings	Eclipse	500
11-29	The Island of Ceylon, India	Edison	1,000
11-30	Corneto Tarquiana, Central Italy	Cines	335
12-3	The Ancient Town of Mari	Cines	300
12-3	Paris and Its Monuments	C. G. P. C.	
12-6	Cork and Vicinity	Vitagraph	

TOPICAL.

11-25	Pathe's Weekly No. 48	Pathe	
12-2	Pathe's Weekly No. 49	Pathe	
12-4	The Latest Addition to the United States Navy	Edison	1,000

MISCELLANEOUS.

11-29	Ruth Roland, the Kalem Girl	Kalem	

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Lubin, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
11-10	A Galley Slave's Romance	Rex	
11-10	A Noise like a Fortune	Thanhouser	1,000
11-11	A White Lie	Nestor	
11-11	A Protege of Uncle Sam	Champion	2,000
11-11	Man's Calling	American	1,000
11-12	Blackfoot's Conspiracy	Bison	
11-12	The Lighting of Love's Way	Gem	
11-12	For the Honor of the Firm	Eclair	
11-12	An Adventurous Adoption	Gaumont	
11-12	Dick and Daisy	Majestic	
11-12	The Country's Prize Baby	Thanhouser	1,000
11-13	The Siren's Call to Duty	Ambrosio	
11-13	The Faith Healer	Reliance	
11-13	The Prodigal Wife	Solax	
11-14	Officer 174	Imp	
11-14	Camping Out	Rex	
11-14	The Intrusion at Lompos	American	1,000
11-14	The Price of Paradise	Gaumont	
11-15	The Altar of Death	Kay Bee	2,000
11-15	Flesh and Blood	Solax	2,000
11-15	In Time of Peril	Thanhouser	1,000
11-15	His Career	Powers	
11-15	The Lady Leone	Victor	2,000
11-15	The Tribal Law	Bison	2,000
11-16	Jim Bentley's Adventure	American	1,000
11-16	The Virgin of the Fire	Reliance	
11-17	A Mother's Awakening	Rex	
11-17	Hazel Kirke	Majestic	
11-17	Frankfurters and Quail	Thanhouser	1,000
11-18	The Open Road	Imp	
11-18	A Fight for Friendship	Nestor	
11-18	Blue Ridge Folks	Champion	
11-18	The Thief's Wife	American	1,000
11-19	A Tongueless Man	Gem	
11-19	Trapped by Fire	Bison	
11-19	His Determination Rewarded	Eclair	
11-19	A Broken Idol	Gaumont	
11-19	Two of a Kind	Majestic	
11-19	Miss Taku of Tokio	Thanhouser	1,000
11-20	The Civilian	Broncho	2,000
11-20	In the Long Run	Nestor	
11-20	Grandfather's Forgiveness	Ambrosio	
11-20	Don Caesar de Bazan	Reliance	2,000
11-21	The Debt	Rex	2,000
11-21	The Would-be Heir	American	1,000
11-22	Her Yesterday	Powers	
11-22	The Power of Money	Solax	
11-22	Cross Your Heart	Thanhouser	1,000
11-23	The Half-Breed Scout	Bison	2,000
11-23	An Idyl of Hawaii	American	1,000
11-23	Giving the Blind the Light of Knowledge	Gaumont	
11-23	Father	Reliance	
11-23	A Sleeping Burglar	Comet	1,000
11-24	The Broken Ring	Rex	
11-24	An Old Love Letter	Majestic	
11-24	The Truant's Doom	Thanhouser	1,000
11-25	The Regeneration of Worthless Dan	Nestor	
11-25	The Gateway to America	Champion	
11-25	Jack's Word	American	
11-25	The Horror of Sin	Itala	2,000
11-26	An Indian Outcast	Bison	
11-26	The Toll of the Sea	Gem	
11-26	The Thunderbolt	Thanhouser	1,000
11-27	Playing with Edged Tools	Ambrosio	
11-27	Thanksgiving	Reliance	
11-27	The Paralytic	Solax	
11-28	Vengeance	Imp	2,000
11-28	For the Love of Mike	Rex	
11-28	The Darling of the Mounted	Eclair	
11-28	Her Own Country	American	1,000
11-28	Olga, the Adventurous	Gaumont	
11-29	The Forest Rose	Thanhouser	2,000
11-29	The Invaders	Kay Bee	3,000
11-30	The Double Cross	Imp	
11-30	Moccasin Print	Comet	1,000
11-30	The Massacre of the Fourth Cavalry	Bison	
11-30	The Brother of the "Bat"	Reliance	
12-1	A Heart Reclaimed	Rex	
12-1	At the Flame, the Butterfly Burnt Its Wings	Eclair	
12-1	Standing Room Only	Thanhouser	1,000
12-2	Romance and Reality	Nestor	
12-2	A Mother's Folly	Comet	1,000
12-2	No Greater Love	Imp	
12-2	Pals	American	1,000
12-3	Big Rock's Last Stand	Bison	2,000
12-3	Bonnie, Bonnie Banks of Loch Lomond	Eclair	
12-3	A Will and a Way	Thanhouser	1,000
12-4	The Silent Call	Nestor	
12-4	Old Mademoisell's Secret	Reliance	2,000
12-4	His Squaw	Broncho	2,000
12-5	Through Shadowed Vales	Imp	
12-5	Paul and Virginia	Rex	2,000
12-5	The Animal Within	American	1,000
12-6	The Face at the Window	Solax	449
12-6	A Romance of the U. S. Navy	Thanhouser	1,000
12-6	For the Cause	Kay Bee	2,000
12-7	The Rights of a Savage	Bison	
12-7	Diamond Cut Diamond	Milano	2,000
12-7	Bludsoe's Dilemma	American	1,000
12-7	The Rival Sisters	Comet	1,000

COMEDY.

Date	Title	Maker	Length
11-10	The Gypsy Flirt	Crystal	
11-10	Man Wanted	Crystal	
11-10	Golden Hair	Eclair	
11-10	The Deacon's Shoes	Majestic	
11-10	His Cook Lady	Majestic	
11-11	Butler's Butler	Comet	1,000
11-11	When Cupid Runs Wild	Imp	
11-13	Dad's Mistake	Nestor	
11-13	A Cowboy's Leap Year	Powers	
11-14	Their Children's Approval	Eclair	
11-15	A Cow-Girl Cinderella	Nestor	
11-15	The Adventures of a Handsome Young Man	Lux	691
11-15	Boxing Under Difficulties	Lux	288
11-16	A Preacher for a Day	Comet	1,000
11-16	Ole, the Hypnotist	Imp	
11-16	Just Like the West	Imp	
11-16	The Bewitched Bandbox	Milano	
11-16	Kelly, on a Tightrope	Milano	
11-16	Funnicus and His Dog	Great Northern	598
11-17	The Chorus Girl	Crystal	
11-17	Her Old Love	Crystal	
11-17	A Criminal in Spite of Himself	Eclair	
11-18	The Rivals	Keystone	
11-18	A Four-Cornered Wedding	Comet	1,000
11-18	Mr. Fix It	Keystone	
11-20	The Leg and the Legacy	Powers	
11-20	A Comedy of Errors	Solax	
11-21	Black Hand	Eclair	
11-21	Mother's Bank Roll	Eclair	
11-21	Four Hearts That Beat as Two	Gaumont	
11-22	Was Mabel Cured?	Victor	
11-22	The Shanghaied Cowboys	Nestor	
11-22	The Wrong Flat	Lux	
11-23	One of the Bravest	Imp	
11-23	(Title Not Reported)	Great Northern	
11-24	The Quarrel	Crystal	
11-24	The Valet and the Maid	Crystal	
11-24	The Invisible	Eclair	
11-25	A Seminary Complication	Comet	1,000
11-25	Mamma's Boy	Imp	
11-26	A Girl from the Country	Eclair	
11-26	The Destructive Duelists	Gaumont	
11-26	Shocking Her Future Mother-in-Law	Majestic	
11-27	A Friend Indeed	Nestor	
11-27	The Way of the Transgressor	Powers	
11-29	The Matrimonial Agency of Roaring Gulch	Nestor	
11-29	Hawkins Moves	Powers	
11-29	It Happened Thus	Victor	
11-29	The Diary of a Bad Boy	Lux	
11-29	Grateful Henry	Lux	
11-29	The Jenkins-Perkins War	Solax	
11-30	The Bullet-Proof Coat	Imp	
11-30	The Enchanted Umbrella	Milano	
11-30	Boniface Is Bashful	Milano	
11-30	The Hidden Treasure	American	
11-30	The Queen of the Season	Great Northern	994
12-1	Locked Out	Crystal	
12-1	A Picnic in Dakota	Crystal	
12-1	The Hypnotic Chair	Majestic	
12-2	Pat's Day Off	Keystone	
12-2	Brown's Seance	Keystone	
12-2	Billy Jones of New York	Champion	
12-2	A Spider on the Brain	Itala	
12-2	Too Much Beauty	Itala	
12-3	Apartment Number 13	Gem	
12-3	The Matrimonial Express	Gaumont	
12-3	In the Old Town	Majestic	
12-4	The Energetic Member of the S. P. C. A.	Powers	
12-4	The Inseparable Friends	Ambrosio	
12-4	Plenty of Good Lungs	Ambrosio	
12-4	The Raffle	Solax	
12-5	Dick's Wife	Eclair	
12-5	A Telephone Entanglement	Gaumont	
12-5	Twixt the Devil and the Deep Sea	Gaumont	
12-5	Oh, You Baby!	Punch	
12-5	Poor Finney	Punch	
12-6	Brides and Bridles	Nestor	
12-6	Almost a Suicide	Nestor	
12-6	When the Sphinx Spoke	Powers	
12-6	The Foolishness of Oliver	Victor	
12-6	Weary Gussie Finds a Job	Lux	439
12-6	Arabella Railway	Lux	449
12-7	An Election Bet	Imp	
12-7	Grandfather's Clock	Great Northern	661
12-7	Jack the Window Cleaner	Great Northern	318
12-7	Topsy Turvy Love Affair	Reliance	

EDUCATIONAL.

11-30	On Board the S. S. Dubuque Naval Training Ship	American	
11-30	How New York Travels	Gaumont	
11-30	The Servian in the Balkan War	Gaumont	
12-7	A Trip Through the Cincinnati Zoo	Imp	

SCENIC.

11-24	Seville and Its Gardens	Eclair	
11-30	Adda River Rapids	Milano	
12-6	Waterfalls of California	Powers	
12-7	A Storm on the French Coast	Gaumont	

TOPICAL.

11-27	The Animated Weekly No. 38	Universal	
11-27	Gaumont Weekly No. 38	Gaumont	
12-4	The Animated Weekly No. 39	Universal	
12-4	Gaumont Weekly No. 39	Gaumont	

VOL. VIII. DECEMBER 21, 1912. No. 13

MOTOGRAPHY

MOTION PICTURES

BABY LILLIAN WADE—SELIG

ESSANAY FIVE A WEEK

Unexcelled Photoplays

Essanay's New Year Edition of Unparalleled Features for the First Two Weeks in January

Released Wednesday, January 1st
"SEEING IS BELIEVING"
(A corking good comedy)

Released Tuesday, January 7th
THE "HEIRESS"
(A comedy scream of 1000 feet)

Released Thursday, January 2nd
"THE MINER'S REQUEST"
(A remarkably clever western story)

Released Wednesday, January 8th
"HERE'S YOUR HAT"
(Another bully good comedy)

Released Friday, January 3rd
"WHEN SOUL MEETS SOUL"
(The feature dramatic story of 1913)

Released Thursday, January 9th
"ALKALI" IKE IN JAYVILLE
(A screamingly funny comedy with Augustus Carney)

Released Saturday, January 4th
"BRONCHO BILLY AND THE MAID"
(A feature western story with Mr. G. M. Anderson)

Released Friday, January 10th
"JIMMY"
(A splendid story for modern boys)

Released Saturday, January 11th
"Broncho Billy and the Outlaw's Mother"
(A beautiful dramatic subject of the far west with G. M. Anderson)

COMING VERY SOON **COMING VERY SOON**

"KING ROBERT OF SICILY"

Longfellow's Wonderful Poem in THREE REELS

GORGEOUS IN SCENIC SETTINGS **UNPRECEDENTED IN UNEXCELLED BEAUTY**

THE GREATEST SCENIC PRODUCTION EVER STAGED BEFORE A CAMERA IN AMERICA

THE HEIGHT OF YOUR SUCCESS lies in your securing three-sheet posters of all Essanay Saturday Releases, lithographed in full four colors, price 25 cents. You can order these from your exchange or direct from Morgan Lithograph Company, Cleveland, Ohio. Your lobby display is incomplete without Photos of Essanay Players, size 8x10, price $3.00 per dozen. Can be secured from the Players Photo Company, 177 North State Street, Chicago, Illinois.

THESE MATTERS DEMAND YOUR ATTENTION

Essanay Film Mfg. Co.

521 First National Bank Building, CHICAGO, ILL.
Factory and Studio 1333 Argyle Street, CHICAGO
Branch Offices in LONDON, PARIS, BERLIN, BARCELONA

A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO EVERYBODY

Your prosperity and continued success for the coming year will be absolutely assured by the use of

CINES AND ECLIPSE

releases regularly in your programs.

"BETTER THAN EVER!" WILL BE OUR MOTTO

During this period of peace and good will we regret to have to advertise the existence of hostilities, but as war is actually in progress in Southeastern Europe, we announce an

Authentic Cines War Film

RELEASED DECEMBER 28, 1912

BALKAN WAR SCENES

(ONE REEL)

FRESH FROM THE FIGHTING FRONT!

TWO OTHER FIRST-CLASS RELEASES FOR THE WEEK

CINES, DEC. 24, 1912	**HIS "SPRING" OVERCOAT**	**(Comedy)**
ECLIPSE, DEC. 25, 1912	**THE "ANGEL" CHILD**	**(Comedy)**

IMPORTANT NOTICE: Commencing with the release of January 1, 1913, posters for Cines and Eclipse films will be supplied by the Armstrong Lithograph Company of Cleveland, Ohio.

Send us your name to be placed upon our mailing list for advance advertising matter.

GEORGE KLEINE

166 N. State St. CHICAGO, ILL.

Scene from Essanay's Two-Reel Spectacular Feature, "King Robert of Sic ily."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. VIII CHICAGO, DECEMBER 21, 1912 No. 13

PUBLISHED BI-WEEKLY BY

ELECTRICITY MAGAZINE CORPORATION

MONADNOCK BUILDING, CHICAGO

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ED. J. MOCK AND PAUL H. WOODRUFF, Editors
MABEL CONDON, Associate Editor
ALLEN L. HAASE, Advertising Manager

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NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than ten days in advance of date of issue. Regular date of issue, every other Saturday. New advertisements will be accepted up to within five days of date of issue, but proof of such advertisements can not be shown in advance of publication.

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York Draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order, or sent to our London Office.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

LONDON OFFICE .....36 Maiden Lane, Covent Garden
S. RENTELL & Co., Representatives

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in Motography or any voice in its management or policy.

CHICAGO, DECEMBER 21, 1912

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BETWEEN THE YEARS.

IT is easy enough, in an industry that progresses as fast as ours, to write about the accomplishments of the past year. Indeed, the subject may be satisfactorily, if briefly, covered by acclaiming that we have today better films, better posters, better theaters and a better spirit than we had a year ago. But those are improvements of degree only, such as are natural in any work that goes constantly forward. If the steps are more marked, or the upward rise more acclivous, it is because the young industry has a superior vigor and virility.

So it is our purpose, in recasting the year in a diminutive mold, to recall only the salient features of the year's motographic history—the really radical changes the twelve months have wrought.

Most important of these, we think, is the development of the Motion Picture Exhibitors' League. The movement of organization itself almost confines its credit to 1912; and doubtless 1913 will see the practical completion of the preliminary work of organizing the states. Reports of new states brought into the ranks are coming in with a frequency and regularity that tell of unremitting, indefatigable, enthusiastic effort. Already, incomplete as the work is, the exhibitors of the country are knit into a homogenous, powerful unit. Organization, the greatest of all influences for the good of any cause, has been established.

Another significant factor has been the growth of the multi-reel subject. This, perhaps, has not met with the approval of some exhibitors, who continue to prefer the varied program of shorter subjects. The two or three thousand foot film, though, gives dramatic opportunities that the single reel does not, and aligns motography with the legitimate stage.

This leads us to the fact that the most honored talent of the legitimate stage either has already entered the film circle or is standing on the threshold. The old disdain has died a natural death. It is succeeded by genuine approval and admiration of the newer art. Great actors are recognizing that while the artificial stage has many limitations, the picture film has none.

The factional and political changes of the year have been many. Perhaps, even before the year is ended, there will be others. These, however, we shall not recount. After all, they have meant little to the progress of the industry. Every producer, whatever his affiliations, continues to make the best films he can; and that best continually becomes better with added years of experience and hundreds of productions.

Just now, a court has voided an important patent; a company has been indicted for restraint of trade, and has filed its answer. These things are interesting, and make industrial history. But they do not make one iota of difference in the steady march of progress. The business will go on just the same, whatever the outcome of these cases; for it is bigger than any of them. It will

keep on growing stronger and better, until it is invincible—the one industry that embraces all others—for it images life itself.

ADVANCE INSPECTION OF FILMS.

IN her paper on "Standardization of Picture Programs," which appears in this number, Josephine Clement, manager of B. F. Keith's Bijou Theater, in Boston, specifically calls attention to the right enjoyed by the Boston exhibitor of inspecting all films before drawing his program. She maintains, with obvious logic, that no manager can make an intelligent program without a previous knowledge of what he is to incorporate in that program.

Since Mrs. Clement read her excellent paper it seems that conditions in Boston have changed. It has been the habit of the General Film Company to exhibit each Tuesday and Friday in a room in the State House at Boston, the films to be released the following week. The exhibitors of Boston and its suburbs attended these advance showings regularly, depending on them for their bookings. Early in the current month the General Film Company issued an order for the discontinuance of this advance exhibition of its releases. The reason given is that the State House will no longer permit the use of the room for this purpose. A Boston exhibitor immediately offered the use of his theater, that the Tuesday and Friday displays might continue. This offer, for some reason, was refused. It is said, however, that the Boston branch of the League saw at the State House on the tenth of the month the films scheduled for release on the twelfth. Exhibitors like Mrs. Clement, who do not own the theaters they manage, are not eligible, it seems, to membership in the Boston branch; and announcements of this particular advance showing were not issued.

It may be that the Boston difficulty will be adjusted by the time this number of Motography is distributed. We hope it is. For it surely is a serious mistake to deprive the exhibitor of his right to "see the goods" before placing his order.

It has been, and still is, the habit of the majority of exhibitors in this country to accept their film programs "sight unseen." It is true that the display rooms of manufacturers today are crowded with interested exhibitors at every advance showing, whereas a few years ago only a handful attended the advance guard of the present leaders in the business. But even the comparatively large attendance at these functions is but the proverbial drop in the bucket. The representative exhibitor never sees his show until he puts it on.

And, probably, the small town exhibitor never will see it any other way. He must obtain his program as he obtains other necessities from the city—by mail order, telegraph or telephone. Nor is it entirely essential that he should be able to select his subjects by personal inspection. His competition is less intense, his patrons are more easily pleased, his requirements are all simpler than those of his metropolitan cousin.

But the exhibitor in the big city has more complex conditions to contend with. He is competing not only with other motion-picture exhibitors as keen and enterprising as himself, but with countless other means of entertainment, from illustrated lectures to grand opera. His discrimination must be fine, his conception of the public's taste accurate. What he shows his patrons determines whether he is a good or a bad manager, and consequently his success or failure. It is idle to maintain that all the pictures released by any group of producers are so good that no selection is necessary. The various parts of a picture program must be fitted together with as much regard for harmonious relation as the numbers of a musical program. Each program, too, must be arranged with particular regard to its prospective audience. This factor only the theater manager is competent to judge. It is quite impossible for the exchange man to relieve the exhibitor of this duty, even with the most careful personal service.

In short, the highest form of picture exhibition is possible only when an efficient manager personally selects the subjects of such exhibition. It is to be hoped that the distributors of films will continue to appreciate this fact and to provide for it.

BENIGHTED NEWSPAPER MAKES ATTACK.

IT is with no sense of enthusiasm that we find ourselves called upon to give some crowded space to another vicious attack on motion pictures. We are disappointed. Such attacks used to be common, because newspaper editors naturally like sensational material and often have neither time nor inclination to verify reports of that kind. Then, too, the motion-picture business was popularly supposed to be overflowing with money, of which the newspapers coveted a share. But we have not seen one of the old-time bitter, biased, venomous articles in so long we thought the press had really found time to investigate pictures.

It is the New York *Evening World,* of course. We cannot spare the space for reproductions of its canards—nor would we soil our pages with them if we could. We will, though, show a few of the scare heads. This from the issue of December 3:

Vile Moving Pictures Corrupting the Morals of Countless Children.

Silly, Repulsive and Immodest Films Alternate With Reels Depicting Carnivals of Crime in Scores of Malodorous Houses.

And from the issue of December 4:

It's Suggestive "Movies" That Are Now Shown to 40,000 Little Folk.

And from the issue of December 5:

Health as Well as Morals of Children Is Menaced in Cheap Movie Theaters.

Burglary Movies Started Youth on Career of Plunder.

Isn't that a nice mess to shove its way into our Christmas number? But we are not going any further into the nauseous details. This, it seems to us, is a matter for the Exhibitors' League. Make the *World* prove its dirty charges in court; and when it is unable to, the law will take care of it.

WAR ON FIRE TRAP PICTURE HOUSES.

The New York fire department is planning a vigorous crusade against theaters and moving picture houses which violate the fire prevention ordinances. In one night Chief Guerin of the fire prevention bureau and his forty lieutenants visited eighty theaters and noted the conditions. When their reports were turned in Commissioner Johnson announced that the findings would be made the basis of civil and criminal action against the proprietors of a number of houses. Twelve serious violations were reported.

The criminal procedure will be the first for this class of violations ever pushed by a fire commissioner. The criminal code says that any one responsible for a public nuisance which makes the lives of any considerable number of persons insecure is guilty of a misdemeanor and it will be under this act that the fire department will prosecute.

Standardizing the Picture Theater

By Josephine Clement*

THE motion picture, produced and exhibited primarily as an entertainment for the masses, has become a world-wide enterprise. Both as a means of education and as an appeal to cultured and artistic tastes, its influence is universal.

For the motion picture theater, however, there is as yet no standard. It may be a modern well equipped building, seating from 1,500 to 2,000, with a fine orchestra, or it may be a little dive evolved from a cheap tradesman's shop, with a tin-pannie piano. Its manager may be a man of education, who recognizes the needs of the people, or he may be, and too often is, some little enterprising upstart who has not an idea in his head beyond the price of admission. "Get something that brings them in—and having brought them in give them something and then get them out as soon as possible so that more may be brought in."

The nature of the popular priced theater program, in Massachusetts at least, is determined entirely by the manager. He may give or withhold from the public any pictures he chooses. While there is still much to be censured in the productions of both the "trust" and the "independent" film manufacturers, the weekly releases of 42 films by the General Film Company, and as many by the independent manufacturers, permits a discriminating manager to select a sufficient number of dramatic, comedy, and educational subjects to meet the needs of any theater, and yet avoid all films that are not desirable.

Nor can he give the excuse that he did not know what his pictures were before he ordered them. Two exhibition days a week are provided by the Boston exchange, affording him ample opportunity for reviewing his pictures and making his choice with a full knowledge of what he is to show his public. I understand that in some cities this privilege is not accorded, the films being distributed in a more or less arbitrary fashion by the local exchange; the selection being determined mainly by the rental price rather than the subject matter. In Massachusetts, however, the responsibility clearly rests with the managers.

From my own experience I have found that I am able to approve of about fifty per cent of the pictures produced; the remaining fifty per cent I consider so far below the desirable standard that I should refuse to exhibit them at any time or place. Of the fifty per cent approved for the Bijou, part are exhibited immediately and part are kept on a reserved list for future booking. Our policy in selection is not easy to define. In brief outline we emphasize

A good story—well told,

Good photography,

Good acting,

Artistic stage settings,

Historical events—when they do not distort history.

All scenic and educational subjects, and whenever we get them,

Any *real* comedy pictures.

The Pathe Weekly has become as much a fixture as the weekly paper, with a more far-reaching power. I could wish that they did delight less in train wrecks and burning buildings, and more in civic exhibits and artistic endeavors, but they remain nevertheless a fixture.

The Gaumont Weekly is a similar film produced for the independent theaters. Until a few months ago Gaumont was a memeber of the "trust," and it was a great loss to that organization when he went over to the independents. For a time there was a great lack of colored scenic films—a lack which is still felt, although the Pathe company, through its foreign office, is doing much at present to supply the need.

Indeed, there are so many really good pictures to exhibit that I wish I might ignore the unapproved fifty per cent. But it is a painful fact that the pictures in this list are often the ones generally demanded. I have in mind a series of western pictures which I have never been willing to show. They are not bad, but they are coarse and without wit and usually depict the antics of a would-be-funny bore. The most recent of these pictures I have happened to see in a theater in Boston which claims to, and does, cater to a neighborhood audience. It pictured the predicaments of the aforesaid bore incident to the stealing from him of his pants upon the eve of his wedding day. The picture made a sorry attempt at humor and succeeded only in being vulgar; and yet it is a popular subject

Josephine Clement, Manager B. F. Keith's Bijou, Boston.

When I have not been able to see the week's pictures, I sometimes question the young man who fills our orders at the exchange, regarding certain films, and he quite frequently replies, "Oh, that picture! Well, that's *some* picture, but not for your house."

Undoubtedly the time will come when here will be a more or less universal standard for moving pictures, and what this standard will be is a question. There is at present some attempt at attaining it in the National Board of Censorship, but this censorship is evidently limited, and one is often astonished at the pictures it approves.

In leaving this part of the low admission theater program, I wish to repeat that in Massachusetts at least the manager can give to or withhold from the public any pictures he chooses.

This is also true of the remainder of the program. If he

*An address before the state educational conference at Haverhill, Mass.

"A Loyal Deserter," January 1. Copyright 1912, Selig Polyscope Co.

believes that a "rattling" good, so-called rag-time player with drums and effects, is desirable rather than a competent pianist who can play "rag" on occasion but who realizes that better music will make the more lasting appeal, then he will hire a ragtime pianist, If he believes that a "slap-stick" dialogue between two hideous made-up Irishmen is more effective than a well-written, well-staged one-act play, the one-act play must suffer.

Some of us believe that the public wants what it is given, or, in other words, that if the illustrated song is improved upon, the public will want the improvement. It is true that good rich milk will not always be readily assimilated by a skim-milk fed child, but by a judicious process the child can in time be accustomed to the change, and ultimately benefited.

The trouble that exists today, and the reason we hear the frequent and oftentimes just condemnation of the programs offered at motion picture theaters, is either that those who are responsible are not qualified to select the pictures or music, or that they fail in comprehending the capacity of their public for discriminating appreciation. It is not unusual to hear a manager or booking agent remark, "Yes, that is good; I like it myself, but the public, they wouldn't care for that; the public doesn't want good music, it doesn't want lectures,"—and so the poor public is obliged to accept a program suited to exactly the order of intelligence the manager happens to attribute to it.

As a result of this, the moral and artistic standard of the average picture show is below the taste of the audience that patronizes it. It is no doubt enjoyed by some, but many people of refinement and culture attend who could not but welcome the needed improvement alike in picture, music, and vaudeville number.

The illustrated song should be criticised perhaps more than any other part of the program. I have selected a few titles of such songs, that will bear me out in this regard. They are:

"Gee, But I Like Music With My Meals."
"Kid, You've Got Some Eyes."
"And You're My Baby."

These three are advertised by their publisher as the song hits of the season, and are representative of what songs of this class are likely to be. The stereopticon views that accompany them are usually crude in the extreme, and almost always are in bad taste when they are not worse.

The mission of the theater is great; the mission of the popular-priced theater is doubly so because of its more far-reaching influence. It is a mission, however, which may be fulfilled with proper management. There are untried and unknown artists who are ready to respond with genuine enthusiasm when an opportunity for service offers itself. They are not to be found in the average motion picture theater, for two reasons, and these reasons are not commercial ones as might be supposed. In the first place, the singer who is a student and who hopes to improve knows that the music they are expected to sing and the way they are expected to sing it will prove a certain death to artistic advancement. In the second

place, he finds surroundings utterly lacking in inspiration. I have never found it difficult to secure singers, both men and women, who were earnest workers, taking a genuine pleasure in their work and always studying and preparing themselves for future advancement. The chorus of some thirty voices which we have organized for Sunday night programs and for which only a nominal amount is expended, is a very fair example of what can be done.

The ten-minute talk, while not so attractive to all patrons of the theater, has a legitimate place upon a program, and many people do enjoy such numbers. An endless variety of subjects are available. The following are a few of the subjects which have been presented at the Bijou:

The Pilgrims and their memorial at Provincetown, given at the time of the unveiling of that monument.

The Brown Tail Moth. This talk is given in the spring of the year and has been added to from year to year by information obtained from our city forester.

A series of lectures on Life in Japan, written by Julian Mortimer Cochrane, who lived for some three years among those people.

Porto Rico Music Talks, given by the instructor of music at the University of Porto Rico.

Dr. Peter McQueen has also lectured for us many times.

I recognize the fact that some of our audience are bored with the lectures, but I always feel that it won't hurt them to stand it for the sake of the part of program which they do enjoy. I remember one day having a man I happened to know, say to me as he grabbed his hat, "Oh, my, here comes the lecture, let me run." "Wait a minute," I called to him, "have you ever listened to the lecture?" "I have not—not for me," he replied. Then I said, "You had better sit right down and do so, and you may find you like it." Which he did, and on finally leaving he remarked to me he was glad he remained for he had secured a piece of information he had been wanting for some time.

I believe that the illustrated song could be made a wonderfully beautiful and attractive feature when it is produced to combine beautiful music and lyrics and artistic pictures. Such illustrated songs may exist at present, but I have never been able to find them. In providing musical interludes for the program there is such a wealth of delightful music one need never feel at a loss. The folk songs of all countries, ballads of modern composers, song cycles, arias from the various operas, duets, trios, quartettes, all possible of rendering in as simple or as elaborate a fashion as one chooses. I have found my

Madam Andre Presented to Napoleon. From the Kleine-Cines Feature, "At Napoleon's Command." Copyright, 1912, George Kleine.

audience at the Bijou listening with unmistakable enjoyment to the music of Floriana, that beautiful song cycle of Mr. Arthur Whiting's, to solos from the operas of La Boheme, Tosca, and Madam Butterfly, to songs of Arthur Foote, Lesa Lehman, and many others, and I do not believe that my audience is the only one which is capable of enjoying just such music.

The motion picture theater affords an opportunity for the presentation of the one-act play which is not to be overlooked—an opportunity of which we have availed ourselves for the past four years. In that time we have presented at least thirty one-act plays each year. Our material has been secured from many well known authors. This list which I will read will mention some of the more important.

"The Faraway Princess of Soudermann."

"Gettysburg," by Percy McKay.

"The Second Story Man," by Upton Sinclair.

"The Lad of Largymoor."

"Seumas McManus Shadows," Mary E. Wilkins Freeman.

"The World Too Small for Three," Hermann Hagedorn.

We have also produced three little one-act operettas composed by a young Boston musician of promise. While it is never possible to present these little plays with the finish to be obtained with actors of experience, still with conscientious attention, we have obtained results which have been acceptable, and often-times really satisfying.

The motion picture and the popular priced theater are here to stay just as surely as the penny press. It is for us to make them a wholesome, entertaining and highly valued force in every community. Everywhere there are evidences of its increasing use as a social force for civic betterment. In neighborhoods the low admission theater has become a social center. The school boy, the mother with the baby in its carriage, the tired working man, all testify to this by their regular attendance. They don't have to be coaxed; they come, come in droves and are glad to pay for the privilege. A very recent announcement informs us that the high schools of greater Boston are to provide not only for the pupils but for the older members of the family as well, entertainments that will include motion pictures.

Is there any limit to the possibilities? Where all that is best in art, literature, music and plays can be presented at a nominal cost, and the great public waiting right there to receive it. This public accepts what is now offered it because there is nothing better. When the improvement comes it will accept that, too.

Some day, some where, the ideal popular priced theater will be built and maintained. It will be a building beautiful to look upon, with four sides for exits and ventilation. Its interior will be simple and artistic, with every seat commanding a view of the stage. It will be so equipped that an absolute sanitary condition may be maintained with a minimum number of employees. For its attractiveness it will depend upon the art of the architects, upon its beautiful structure and simplicity of coloring, rather than upon an over-abundance of gilt and tawdry splendor.

This theater will have as dignified an entrance for those who are engaged in providing the entertainment as for those who witness the performances. There will be no little hole in the wall down a dirty alley for the performers. The few people who are capable of providing the amusement for the many will be helped and stimulated to better service by conditions conducive to dignity and self-respect. For until we insist upon and provide better conditions, we cannot hope for finer products at their hands. Many, many times I am told, "We could do something better, but the managers do not seem to want it." The manager seeks refuge in the excuse that the public does not want it. Who shall say?

This ideal neighborhood theater will provide for the tired mother a place of safety to leave not only her baby carriage but her baby, a nursery; why not? It will see that the child who comes alone is kept in a section provided for it under special supervision, and that it is sent home at a proper time. It will even have certain hours set aside for children with programs suitable to their minds. It will interest itself in and encourage any talent that may exist in its neighborhood and when such talent has been taught and properly coached it will be given an opportunity to try out. The ideal neighborhood theater will not lack for support when it is once established, and once demonstrated it will point the way to others of the same kind. In it will be realized the dream of Thomas A. Edison, who said:

"Motion pictures have already had a tremendous educational effect. This is true of the seemingly purely amusement motion pictures. Little cross sections of life are shown in them, staged and acted infinitely better than are the cheap shows given at considerably higher prices. When to these are added the thousands of historical, industrial, scientific and scenic motion pictures which have been shown in the past fifteen years, it is obvious that the motion picture is an important factor in the world's intellectual development.

This general diffusion of information is having and will have a great uplifting effect on the morality of mankind. It will wipe out narrow-minded prejudices which are founded on ignorance, it will create a feeling of sympathy and a desire to help the down-trodden peoples of the earth, and it will give new ideals to be followed. For this reason, I believe that the motion picture presents a ready means in the hands of the broad-minded, intelligent and informed workers for the world's good, for the innocent amusement, efficient instruction and the moral advance of the great masses of people."

Motion Pictures in Charity Work

The motion picture has been adopted by the New York Association for Improving the Condition of the Poor in its effort to reduce the number of street beggars by pointing out the evil effects of indiscriminate almsgiving. A Thanhouser film, entitled "The Other Half," has been produced at the suggestion of C. J. Hite and the association, and will be displayed generally throughout the country.

The film portrays the misfortune of a laborer's family living in a New York tenement. After recovery from an accident the husband applied for his old job, but was refused because he was physcially unable to perform the work. Desperate and hopeless, he soon degenerated into a drunken vagrant and his family suffered. Indiscriminate charity aided the man. The coins that he begged went for drink and his family received no benefit. Investigation made by the A. I. C. P. developed that the man was weak rather than worthless. The family was aided, work that the man could do was secured for him and in a short time he was again self-dependent.

The association believes that through motion pictures it can emphasize the fact that helping the other half to help themselves will bring happiness to many persons who seem to be headed for the prison or the almshouse. Marguerite Snow and James Cruze, the Thanhouser stars, have the leads in the initial film.

Motography's Gallery of Picture Players

WHITNEY RAYMOND is awfully good looking and is not a bit spoiled by the fact. He plays as well since he was told he possessed "looks" as before, and pompadours his hair because it demands less attention so, and not because it adds to his looks — though it does, of course. Whitney was destined for juvenile roles and went into them' pompadour and all, with tornado-like zest. He hasn't come out of them yet, because he is creating such satisfaction right where he is and, if he continues to diet and guard his slenderness, he will be a second Julian Eltinge in no time, as he makes a perfectly charming girl and revels in the role. A truly, purely dyed-in-the-wool American is Whitney, even though he did go to Canada to start his work in theatricals. He was with Robert Hilliard a whole season in "A Fool There Was." after which he joined Essanay.

Whitney Raymond.

DOLORES CASSINELLI is she of the dark eyes and black hair and the charming foreign appearance who, whenever there is a disagreeably haughty lady to be played, is given the role. Not because she is disagreeable or even haughty, for she is neither; she is most likeably nice and, during her two years in Essanay films, has convinced people of the fact, the extent of her popularity being proven by her winning second place in a recent magazine popularity contest. Besides achieving fame in motion pictures. Miss Cassinelli is planning to make a name for herself in grand opera, as she possesses a wonderful dramatic soprano voice and spends every spare minute in its cultivation. Her work in photoplays is a pleasure both to herself and her spectators. "The Girl at the Brook" is a forthcoming Essanay release in which she is being featured.

Dolores Cassinelli.

RUTH STONEHOUSE is a wonderfully interesting little actress. Though not yet twenty years old, she plays leads and does it so well that you are anxious to see her again. The "Colorado Girl," Miss Ruth is called because she lived in Victor, Colorado, where her father is an expert in mining operations. The remarkable grace of Miss Ruth is due to her being a dancer —a professional, at that—her ability in this art makes her adept in many roles for which, otherwise, she would not be eligible. It is a pleasure to see Miss Stonehouse in films and a pleasure, equally great, to meet her out of them. She is vivacious, interesting and pretty and is considered one of the best leading women in photoplays today. "Requited Love" is an Essanay release in which Miss Ruth will interpret, in dancing, "Mendelssohn's Spring Song," "Vision of Salome" and the waltz from "Il Trovatore."

Ruth Stonehouse.

BRYANT WASHBURN is a "heavy" in the Essanay eastern company; he is likewise "heavy" in popularity both in and out of films, even though he does portray the bad man in the plot, and that in a manner that would intimidate his own best friends. But that's just in films; out of them, he is a most docile and pleasant sort of person, guaranteed to return kindness with interest and to be a perfectly peaceable citizen, generally. This is Washburn's second year with Essanay and his work has been of a variety and quality to merit praise. Previously he had much experience on the legitimate stage, having played several seasons with George Fawcett, with Miss Percy Haswell in stock in Toronto and starred for a season in "The Wolf," besides being associated with a number of other successful productions. "The End of the Feud," "Chains" and "The Voice of Conscience" are late scores of his.

Bryant Washburn.

Patents' Company Answers U. S. Suit

In the suit of the United States government against the Motion Picture Patents' Company, answers were filed by the company December 10, in Philadelphia, with the judges of the Federal District Court for Eastern Pennsylvania. The suit is based on the Sherman anti-trust law, charging the Patents company and a number of other defendants with monopoly in restraint of trade. A dissolution is being sought by the government.

The answers give complete information regarding the factors in control of the motion-picture business, which has developed into a monster industry. Before and since 1908, the information covers the entire range of the business.

The Patents' Company claims in its reply, that the so-called "motion-picture trust" has brought the motion-picture industry up to its present high rating; that it made of it an art and educational force in contrast to the nuisance and factor for evil it promised to become. It declared the investment in the business to be $100,000,000.

It denied that it committed the illegal acts as charged by the government, explaining that prior to the organization of the picture producers, there existed no lawful art or trade in the business and that, therefore, the respondent could not agree or combine in restraint of trade.

Rather, it contended, it established the lawful trade there is in pictures and now the organization is necessary to the very lawful existence of the motion-picture art.

Embodied in the answer is a history of the litigation, dating with the patent infringement suits brought by the Edison company, and stating that before the organization of the Patents' Company, there was not a concern or individual in the United States able to do a lawful business in the picture art as the various companies each owned a respective patent and there was a constant infringement upon patents and a consequent series of suits. The result was that manufacturers were afraid to invest and exhibitors were afraid to erect theaters.

That was the reason, it is stated, for the importation of foreign films, many of which were indecent and nearly all were partly worn. The morals and the eyes of the people suffered from the flickering pictures. It was then that the Patents' Company was organized in order to terminate the expensive litigation and to get the business under an efficient head. That was in 1908, and the Patents' Company pointed out that since then everything for the betterment of the industry and its conduct has been done, even to censors being appointed to serve without salaries.

The company claims that if the suit of the government is a successful one, the industry will again be cast into its former unhealthful condition and the more than 10,000 theaters in the country will not be able, lawfully, to do business. In conclusion, the company denies its illegality and asks that the bill be dismissed.

Two central groups of answers have been filed, one headed by the Motion Picture Patents' Company, and the other by the General Film Company. In all, they comprise nine separate answers.

The Patents' Company answer is the larger, containing many charts and half-tones explanatory of the patents in its control. It was filed by Attorneys David J. Myers, George R. Willis, Luther M. R. Willis and Frederick R. Williams, solicitors for the respondent, as well as for the Biograph Company, the Armat Moving Picture Company, Jeremiah J. Kennedy and Harry N. Marvin. Besides the answers for the Motion Picture Patents' Company these attorneys filed separate answers for each of four other defendants above named.

The General Film Company and Thomas A. Edison (Inc.) made the more complete answers in the second group. They were filed by Caldwell, Messlish & Reed of New York and John G. Johnson, J. H. Caldwell and Charles H. Zug, of counsel. Other well-known lawyers are associated in the case, but their names do not appear on the answers. This group of attorneys filed answers for Thomas A. Edison (Inc.), Frank L. Dyer and William Pelzer; Pathe Freres, Kalem Company, Gaston Melies, J. A. Berst and Samuel Long, and also for the Melies Manufacturing Company.

In each instance, the defendant replies with such admissions in the government's suit as were correct and then makes denial of such charges as will be contested when the case comes up. Every answer denies the government's contention of violation of the Sherman law.

The Patents' Company answer will be rated as a classic in the annals of both the law and motion pictures. It comprises a volume of 175 printed pages. The first portion begins with a history of the picture art and continues through five other sections which deal with litigation between patents prior to their assignment to the Patents' Company; the commercial condition of the art before 1908; with licenses prior to the organization of the respondent; with the Patents' Company and its patents after the organization and the sixth section with reasons for the formation of the General Film Company and its acts as licensee.

These six sections are adopted in their entirety by the General Film Company, Thomas A. Edison (Inc.), Pathe Freres, Kalem Company, Gaston Melies, J. A. Berst and Samuel Long.

Two Thanhouser Road Companies

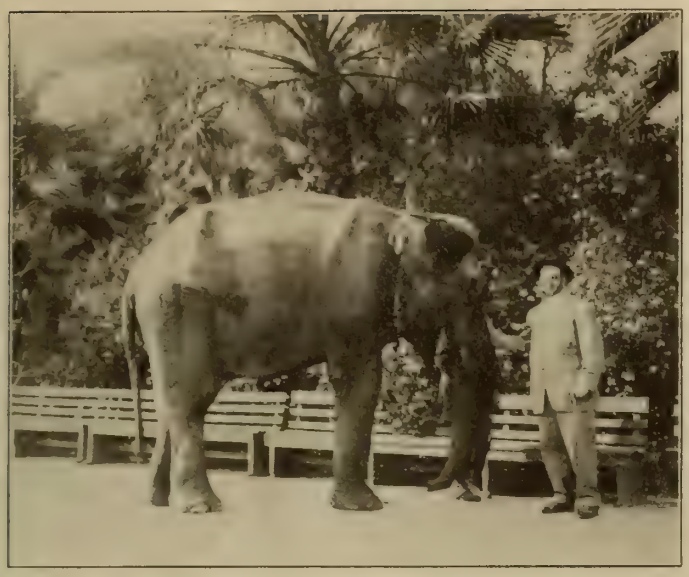
Sunday, December 14, the Thanhouser California stock company left New York for Los Angeles. It consisted of Flo La Badie, Jean Darnell, William Russell, William Garwood, Fred Vroom and Riley Chamberlin, under the direction of Lucius Henderson.

The Thanhouser middle western company, directed by T. N. Heffron, and headed by Harry Benham, Ethyle Cooke Benham, Mignon Anderson, Leland Benham and Frank Urson, leave the home studio at New Rochelle Thursday, January 2. Their first stop is Chicago. Arthur Cadwell is photographer for the "Californias"—as the name goes at the Thanhouser studio, and William Zollinger for the "Middle westerns."

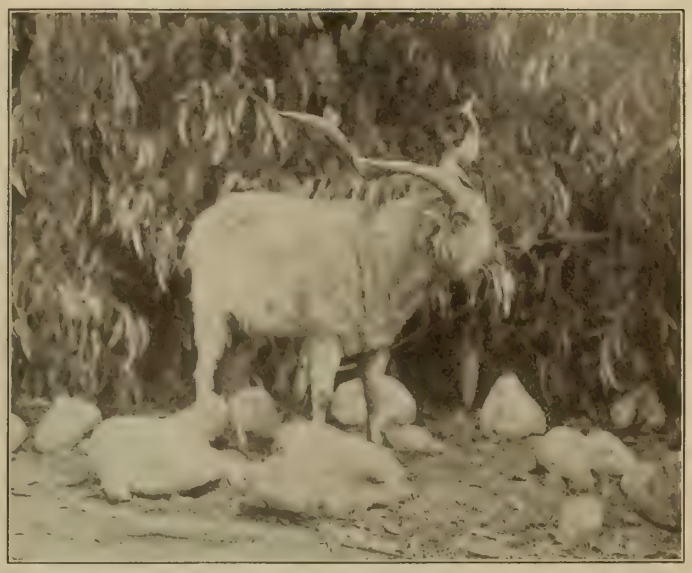
The principals in the home stock company will be Margaret Snow, James Cruze, David Thompson, Eugene Moore, Justus D. Barnes, Victory Bateman, Lila Chester, the Thanhouser Kid and Kidlet, under Lawrence Marston's direction. This organization is now working on an adaptation of "The Dove in the Eagle's Nest," from the pen of Mrs. Yonge. It will be in two reels, released Tuesday, Jnauary 28.

Films to Teach Kindness to Animals

The introduction of moving pictures and lantern slides into the public schools as a means of teaching Minneapolis public school children to be kind to dumb animals is the plan of the Humane society. Secretary W. W. Bradley received a large number of slides from New York City, dealing with humane work in the care of animals, and these he arranged in preparation for a series of talks that will eventually be given in every public school building in the city before the year is over.



That Selig "Toddles."



Here's Where You Get Selig's Goat.

On the Outside Looking In

By the Goat Man

THE promoter keeps fussing around. I'm beginning to think more of him. He doesn't breeze in with the old-fashioned gusto that there's nothing to it. He talks with conservatism. He knows that he can get in if he has umpty-steen million dollars and while he has a lot of mildewed coin in his kick he prefers to follow the short route to quick success. The thought that it is dead easy has been relegated to the rear. The promoter of today has gone into the whole scheme. He knows what he is talking about. He has been through the theory and has studied the practice. There is larger hope all the time that outside money will find foot-hold in the m. p. game, and when it comes it will come in chunks.

* * *

I have always had a big, warm spot in my heart for the scenario author. He has had rough sledding. He has been gouged as hard as anybody and has had license to holler his head off. But he is coming into his own. The strife of manufacturers under the pressure of a larger output—a bigger program—is beginning to tell. I've seen some impossible plots of late. They were merely excuses for a thousand feet. There was no hope for the producer, the actor, the scenic artist, the exchange or the exhibitor. Impossible film and nothing else. There can be but one answer—that more money be spent for the scenario. More money will appeal to new talent and new talent will deliver new ideas.

* * *

If you are an exchange man, resolve that you will refuse to rent a scratched and dirty film. Every time you send one out you put a spike in the ointment. There is no need for it. You can't hope to reach new customers for the nickel theater with dirty films.

* * *

John Rock has trained a parrot to say "Good night" to everything it hears. John read the Vitagraph's Merry Christmas announcement to the parrot, but he got the

The Ship of the Desert in Dry Dock.

Selig's Boxing Kangaroo.

same old answer. Sounds hollow, doesn't it? Well, the Vitagraph's Merry Christmas to me sounds the same way.

* * *

Billy Horne, D. G., he of the Los Angeles Gold Pillars, has a new red-headed cashier. Aesthetic Bill got real busy, right away, and re-decorated his box office to match. Then along came Pliny—that's Billy's son—and he kept slipping boxes of Morse's bon-bons under the wicket—three pounds the very first afternoon the new cashier was on the job. That was a plain case of more

General Film Company Managers Leaving the Selig Plant.
In Front, Left to Right—Messrs. Hatch (Columbus), Bories (San Francisco), Eisner (Chicago), Simmons (Seattle), Marcus (Salt Lake), Lambson (Spokane). Back Row—Messrs. Scates (Chicago), Bond (Chicago), Beadell (Chicago), Cummick (Los Angeles), Libeau (Oklahoma), Pearsons (Omaha), Fredick (Butte), Hudson (Butte). Others present at the meeting, but not in the picture, were, Messrs. Dyer, Long, Berst, Preller, Hodkinson, Ramsdell, Kane, Stevens, Aiken, Von Runkel, Steele, Lieber and Gilligham.

red for the red-head. It looks to me like both the Hornes were playing the new color to win.

* * *

"Get an interview with Kennedy," the *Telegraph* man said; "I've got to hear from Jerry, about this news that spread. So hurry off you scribblers and beard him in his den and when you get his answer, I'll read it over then." They scampered o'er to Brooklyn town where Jerry sleeps at night; they loafed on lower Broadway until they were a sight; they tried him on the Avenue at every other door and raced around like mad men a-letting out their roar. At last they got him cornered when their faith was nearly run. They asked him "How about it, how was the mischief done?" He stared 'em out of countenance—there was no need to try. He didn't say "Good morning," but they heard him say "Good Bye!"

* * *

Save your golf bags—they will make dandy carrying cases for home projector reels.

* * *

A film-maker went broke in Rochester, according to our Sunday contempt. Liabilities $1,400—assets, minus the clothes on his back, $20. I wouldn't say a word about this if the aforesaid Sunday contempt hadn't taken the matter seriously. Why should I have to point out the difference between an Eastman employee and a film manufacturer with assets of only $20?

* * *

There was a new kind of rally in Chicago last week. If it wasn't the custom of the La Salle Hotel to bulletin the events, I might not have known. There were no brass bands and banners. It wasn't that sort. Regular pussy-footed procession of General Film Company's western managers to meet the president and treasurer and chairman of the broad of directors who had come on from New York. The meeting was in the nature of those meetings which have become popular with other big corporations—a get-together, booster proposition, where you find out how the other fellow makes a better showing than you do. No details have leaked. The press was not invited because it had no place in the transactions. There was a noonday luncheon and a nighttime banquet at five the plate—no restrictions on spending your own as far as you liked. I take pleasure in knowing that the business is shaking down. It begins to smack of industrialism of high order. Nothing but good can come from such meetings—good for everybody.

* * *

I read it somewhere, that Herbert Corey is turning out some good magazine fiction. I took the trouble to look up some of it and there's no mistake about it—not the slightest. Fiction in a magazine is not unlike fiction anywhere you may find it. Corey has found that his imagination has no limits. If you don't believe it, ask the Little Corporal of Filmdom.

* * *

My compliments to J. D. Williams and W. H. Bell, of the antipodes, who like MOTOGRAPHY so well that they steal from it, style, text and illustrations.

* * *

What's this the sign of? My Billiken—god of things as they ought to be—had four toes of his left foot knocked off in the Christmas rush. Maybe I'll kiss the missus. It may mean more goat luck!

* * *

Speaking of goats, there's some class to that newest one of Selig's, don't you think? Beautiful pair of corkscrews, those. Neff ought to have 'em to pull the stoppers out of his loving cups.

* * *

Resolve this, oh you exhibitor man—that you will not show more than three reels for a nickel or four for

The Selig Animal Farm—Some of the Farm Hands.

a dime. You know, as well as I, that two reels for five is the biggest show in the world for the price.

* * *

You may wish you had a film exchange, a hundred on the score; or else a big producing plant—six reels a week or more; a chain or two of theaters a-holding out the pack, with not a wrinkle in your brow—your money's coming back. I'd call them idle wishes, for I wouldn't give a shuck if I had Joe Engle's beauty and a chunk of Laemmle luck.

* * *

My old cosmopolitan friend Kurt Waldemar Linn

The Royal Family at Their Country Estate.

This Is Not a Hog—It's Selig's Tapir.

has assumed the role of the open market. After touring all over the U. S. A., visiting exchange men and exhibitors, he departed last spring for a sojourn in Europe. While he was on the continent he received his mail at the old homestead, but he did some traveling on his own account, visiting the scenes of his boyhood, examining the sword scars of his old college chums and dropping in now and then at a film rental agency and a picture theater. It would seem that he was developing an idea that had meaning for film correction insofar as North America is concerned. Linn believes he knows what foreign films will go in this country. He is prepared to back his judgment by showing you. He has lived over here long enough to realize that the show-me proposition is the only one that has half a chance.

* * *

Thomas Bedding slipped off the tripod at 1600 Broadway on the 21st of November and I've just found it out. That puts the U. W. on Joe Brandt and his Helping Hudson. Where is Thomas Bedding now? Will somebody please put another log on the fire?

* * *

Every operator's booth ought to have one—a picture of Frank Richardson. I tell you, Grace, its a shame to limit a de luxe edition to a single thou. And by the way, if you want it raw, get it from *Movie Woild*. You can get it good, too, and goodness knows what you can't get.

And to think that Babe Farnham has been dragged out of his old berth to accept a new one, and right in the middle of the night. Babe never liked riding over the wheels. I hope he will be real nice to the chocolate who manipulates the lift at 133 W. 44. That's the guy who put the 'el in elevators!

* * *

I see that the Esmeralda Sisters get into a specialty for the Majestic Jack-in-the-Box. I think it was ten years ago right now when they were doing a specialty for the Illinois Electric Specialty Company and I'm wondering if they might recall it.

* * *

Hoogland says: "The season's blessings on the Goat, Goatess and little Goatees." To include all this, I'll have to adopt some near kin. But it was mighty kind of "Hoog," don't you think?

* * *

Where will you be this time next year, providing, of course, that you stick around and escape the undertaker? You haven't given it a thought? Well, this is the glad season of the year to do some thinking. You will stop long enough to take stock, during the remaining days of the year. This much is sure. There will be film factories and film exchanges and film exhibitors—more of them next year than there are now. There will be some more good men come in and some more men, not so good, who will go out. Some of the latter are on

A Diamond-S Eland, or Gazelle, or Something.

There's that Eland Again.

the threshold this minute. There will be big news from Gotham in a very little while. There will be big news from the big camps about Los Angeles right soon. The changes of 1912 will be tame as compared with 1913, but the game will go on. This has been a tremendously big year, full of action, but it will prove tame when we are looking back at the year to come.

* * *

And now, when it is all over but the shouting, I'm thankful to my friends in the motion-picture business. They are rallying around the journal which has proven that it can give and take, and tote fair. I wish you abundant joy and prosperity for the New Year and the heartiest Kris Kringle jingle of a Merry Christmas.

Advocating Industrial Pictures

The whole world will stand still for a few minutes, if necessary, in order to watch human life in action, such creatures of habit are we, says the *Journal of Electricity, Power and Gas*. Perhaps never before in the ages of evolution has so potent an influence for education of the masses arisen in so short a time as has that of the moving-picture machine. Life—throbbing life—confronts us on every hand in our daily existence. Hence it is not to be considered in the category of a miracle that the animated panoramic picture of this throbbing life should hold us all spellbound in our hours of leisure or relaxation from keen business tension.

At the Seattle convention of the National Electric Light Association last June, the paper which held all spellbound was that which told by means of moving pictures the story of the Northern Colorado Power Company and its efforts to spread broadcast the economic results to be attained by both power company and farmer in the application of electrical energy for the pumping of water upon the arid lands in their territory.

The story told by the speaker was simple and of but a few words. The pictures themselves gave the finger marks of the amateur in their production, and yet the consensus of opinion of those present was that the evening passed in seeing the trials and tribulations of John Redman was the most enjoyable and instructive spent during the convention. Why was this? Because as one looked, he saw pictured human endeavor with its trials, its disappointments and its forebodings, finally crowned with success—a story so human, so realistic, so sympathetic and entuned with the daily struggles of all the listeners, it could not help but go home to the hearts of the hearers. Added to this was the life and action of John Redman and the other characters displayed vividly before the mental vision of all.

No one could see an exhibit such as this without taking to heart the potent influence the moving-picture machine can be made to have in the advertising of the electrical industry. So new and so constantly changing are the applications of electrical energy, the public is always interested. Especially is this true of our rural communities. Here in the rural life of the arid sections of the West is to be eventually found the market for gigantic powers. The commercial departments of our great Western power companies would do well to exert considerable effort in the gathering of moving-picture data illustrative of matter of human interest to those before whom they wish to make a dsiplay. If now the subject matter is of this human interest to the audience, the life and action brought out by the moving picture can not fail to hold every observer spellbound. Incidentally, too, in a truly painless manner the speaker will be able to carry home to the listener the great benefits to be derived by taking advantage of any use and opportunity offered by the proper application of electrical energy.

Let us, then, take in hand every weapon of publicity and by no means the least among them will be found the story as told by the moving-picture machine.

Majestic's Christmas Story

"Jack in the Box" is Majestic's Christmas offering. A poor little waif visits the Christmas window of a large department store every day and with the aid of her wonderful child's imagination plays with the toys as if they were in her actual possession. One day she discovers that her favorite "Jack-in-the-Box" and chocolate soldier, along with several of their toy companions, have disappeared from the window. Heart-broken, she wanders up Fifth avenue and looks in the window of a large mansion. There she sees her toys grouped around the Christmas tree of a wealthy little girl. She falls asleep on the steps and the little rich child, unknown to her parents, finds her and takes her to bed in her own room. The

"Jack in the Box," a Majestic of December 22.

children fall asleep in each others' arms and have a wonderful dream. The toys, led by Jack-in-the-box take the little girls to toyland and introduce them to Santa Claus. They watch Santa make his pretty toys. The dollies and tin soldiers dance for them and they are very much shocked when the mother of the rich child wakes them up and asks who the little waif is. Her daughter announces that she is a little girl that she has adopted and insists upon her sharing all her Christmas presents. The children have a happy time playing with the toys but can't quite understand why Jack-in-the-box refuses to talk to them as he did in their marvelous journey to toyland.

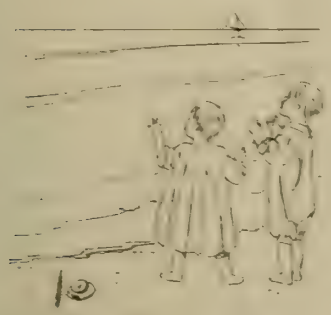
Janesville Churches Fight Sunday Shows

With the arrest of Peter L. Myers, proprietor of the Myers theater, and Earle M. Brown, who controls the moving picture and vaudeville theaters of the city, charged with operating on Sunday, the first step in the church campaign to close Janesville, Wis., up tight, has begun. Both pleaded not guilty and will pay their fines of $8 and continue to give Sunday performances. This step was taken by a retired farmer, S. M. Jacobs. It was against the advice of the committee of fifteen, named by citizens some weeks ago, which is advising the city commission relative to changes in present laws.

A Flickerless Motion Picture

By Edwin L. Barker*

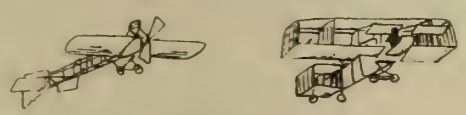
VANOSCOPY—a brand new word, just coined. Anchor it well in the mind. One of these days it will find its way into our dictionaries. Up to now we have had no such word, for the very good reason that up to now we have had no use for it. It stands for continuous projection — the continuous projection of a motion-picture film. Long has this been a dream. Now it is a reality. Dreams do come true—sometimes.



A Picture Without a Flicker.

The other day I journeyed over the river, out into Chicago's big west side. And there, upstairs, I saw for the first time continuous projection — a flickerless motion picture.

I wonder if you fully understand just what this means. To one who always has lived beside the muddy Missouri, a true-to-nature color picture of Lake Michigan seems unreal. And to one who always has lived near Lake Michigan, a natural picture of an Italian lake—Lake Garda, for instance—appears overdone. This was the sensation which I experienced when first I gazed upon this flickerless motion picture. For a minute or two I could not believe that I was seeing a motion picture. I missed something. I missed the flicker.



Great Obstacles Have Been Overcome.

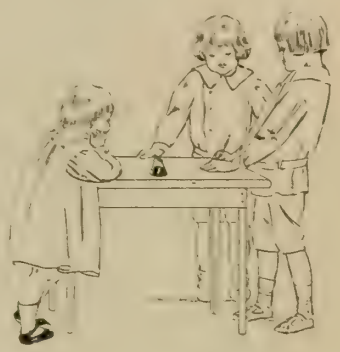
To do away with flicker has been the great motion-picture problem. This problem has been growing less and less, for which all are truly thankful. And the other day I saw the problem hang its head, and slink away, robbed of all excuse for appearance.

He Has Taken the "Wiggle-Waggle" Out of the Picture.

Oculists and nerve specialists have talked and written on the evil effects of flicker in motion pictures. A good many people, who should be patrons of the picture theaters, have become stay-aways because they fear the flicker. Now all this promises to be changed. And so, with a really flickerless projection machine, it seems to me, the motion-picture business is taking on a fresh lease of life.

This new machine is called the Vanoscope. Again history has repeated itself. Many inventions, which today are making this old world a better place in which to work, are the creations of men who were looking on from the outside—men who were not in the "game." This is true of the Vanoscope. The inventors had their hearts set upon building a perfect aeroplane. They turned out a motion-picture machine instead.

What is it like, and how does it get rid of the flicker? First, let me say that the Vanoscope is unlike any motion-picture machine you ever have seen. It is as full of interesting points as a porcupine, most of which I shall try to mention. I have put the flicker first because that seems to me to be of first importance.



"Here's What I Saw."

In the Vanoscope there is no shutter—no intermittent movement. The film is not pulled or jerked into place. Thus, it is plain, there is no dark period between pictures. The light is full upon the screen all the time. Instead of intermittent projection, with the Vanoscope we have continuous projection. This is done with revolving mirrors, or mirrors which revolve and oscillate in the plain of reflection. The pictures are dissolved, one into the other.

The machine is small and compact; in fact, it could be carried in a space not larger than an average size traveling bag. The lamp house, with condenser, is directly over the film, and not back of it, as in other machines. The Vanoscope uses only about half the light ordinarily used in projection, and with it the days of broken condensers are at an end. The light is directed through the film and onto the mirrors, which are directly underneath. As the film passes between the light and the mirrors, the mirrors revolve, or rotate. There are two mirrors. The picture is caught in one mirror, which reflects it and then is projected through the lens onto the screen. In this way we are given a real continuous picture, instead of a series of snapshots. The light is never shut off, and so there can be no flicker.

Children Often Weigh Matters While Adults Guess at Them.

Instead of hot condensers, such as we are accustomed to, in the Vanoscope the condensers are never more than lukewarm. Practically all the heat is distilled from the light and is carried off. The heat and the light are separated. This focuses all the light through the condensers, and thence through the films, eliminating waste, and reduces the current consumed.

While I am on the subject of light and heat, I would like to take you for a ramble into the highways and byways of the probable future. Were it possible to-

*Mr. Barker is well known to Motography readers for his articles on educational motion pictures and his development of the extensive motographic advertising work of the International Harvester Company.

morrow to install a Vanoscope in every picture theater in America, do you know what I think would happen before 1913 grows into 1914? First off, oculists and doctors would change their talk from the bad effects to the good effects of motion pictures. This in itself would be worth much to the business. The saving in condensers would be a saving for managers; also the saving in light. Many of the regulations which now surround picture theaters would be removed. Insurance rates would be reduced, for, understand, it is impossible to fire a film with the Vanoscope. Impossible is a large word, but not too large when used in this instance. Booths would become a luxury instead of a necessity, for the Vanoscope is noiseless, as well as fireless and flickerless.

Subjects for Home Projector.

As I have before stated, there is no pulling or jerking of the film. There are no intermittent sprockets to catch the film and wear or tear it. With the Vanoscope the breaking of film is another impossibility, and the work of patching and resplicing is done away with. The film flows along continuously, like a belt, with never a particle of strain on it at any point. Scratches are reduced to a minimum, and the life of a film is almost indefinite. In the mechanism there is nothing to wear out the film, and so whether it is in use for a month or a year, it should remain in good condition.

The Vanoscope is as simple in construction as it is efficient in results. It projects both motion pictures and slides, and the pictures may be made large or small.

Before I had recovered from the sensation of having seen a perfect motion picture, the inventors ushered in a second treat. And what do you suppose that was? A motion picture in natural colors. I am not sure that the Vanoscope people are anxious to have the true-to-nature color pictures talked about. But before very long they are likely to make an announcement of the color process, so why not take this opportunity to be a little ahead?

The Vanacolor process is as simple as the Vanoscope machine. It will be possible to reproduce every tint and shade with practically the same ease and expense that black and white pictures are now produced. And such pictures can be shown without any additional equipment. The color pictures are without flicker or "fringing."

There is also a little Vanoscope—a small, easily operated machine for the home and the school. There is a growing demand for just such a projection machine, and also for educational pictures which are truly educational. Only last summer a professor in one of our leading universities told me that for two years he has been carrying the money with which to buy a moving-picture machine. He is waiting for the right kind of pictures. And his is not the only name on the waiting list. The list is a long one. I know of thirty colleges that are waiting, and I do not know them all.

The inventors of the Vanoscope have also invented a motion-picture camera. This camera is expected to play a leading part in the further perfection of the motion picture.

It is plain that my trip over the river, out into Chicago's big west side the other day filled in a very large afternoon. But it was the best afternoon I have spent these many years. I have long dreamed of seeing just what I saw there. But I am afraid I have not described it very well. Trying to describe the Vanoscope seems to me like trying to describe the Grand Canyon. Each person describes only the things which impressed him most at the time. Were I to see this machine again, no doubt I should discover an entirely new set of points worthy of lengthy description.

The Vanoscope touches so many angles for the betterment of the motion-picture business—chief among which is Vanoscopy—continuous projection.

In Northern Mexico

Consul Wilbert L. Bonne says San Luis Potosi, Mexico, is the center for the distribution of motion-picture films to northern Mexico. The local branch of a Mexico City house (P. Aveline & A. Delalande) receives its supply twice a week from the capital and dispatches films daily by express to points on the northern frontier and the Pacific and Gulf coasts. The San Luis Potosi distribution also extends south to Guanajuato.

Motion-picture theaters are flourishing at the present time in spite of some interruptions in the schedules due to train delays. The larger cities support several enterprises of this kind, and there is scarcely a town of 5,000 inhabitants that does not maintain one, with daily changes of films. In the smaller towns of this district humorous subjects seem most popular, while in the city of San Luis Potosi views of artistic character are more desired. Recently films showing the progress of the Panama Canal work met with an excellent reception. Fleet and army movements are always popular. Presentations of operas and of well-known dramatic works are preferred above either melodrama or humorous sketches in this city.

The motion-picture theater occupies an important and serious part in public entertainments in the district. The Mexican is naturally given to graphic representations and novelty, and the price of admission to the motion-picture salon suits the purse of many of the people. Foreign visitors who can not speak Spanish resort to these theaters as a form of public amusement in which they can participate. Especially attractive films are announced and even reviewed in the local newspapers. The picture theaters here have not the neighborhood character they have in large American towns, but are centrally located. Traveling outfits have not succeeded in this district.

The leading motion-picture house in the city of San Luis Potosi is superior in structure and equipment to most similar enterprises in the United States and gives three "tandas" each evening, the house usually being full to its capacity of 250. The business has every appearance of being prosperous and permanent.

Use Picture Machine as Spy

A new use has been made at Ladysmith, Wis., of the moving-picture machine. Owners of a mill have installed one with automatic arrangement whereby it can be hung up in a hidden position in any room and set so as to run for any period of thirty minutes during the day or night. By its aid the superintendents of the different departments can determine how the crew has been working in their absence. Its greatest help is to detect what workmen, if any, are smuggling liquor into the building at night. Such employees are more closely watched thereafter, and eventually discharged if necessary.

"Madeline's Christmas"

Lubin's Yule Story

THE Christmas offering of Lubin is a pretty story demonstrating the virtue of forgiveness with its happiness-for-all reward. It is called "Madeline's Christmas," and tells the following story:

Hermann Von Schultz plays the first violin at the Pikes Opera House, Cincinnati. Among the ballet or extra girls there is a young French girl, Marguerite Ne Moyer; she is very beautiful, but not over proficient in the language. Her salary is small, but she dresses with excellent taste and is a favorite with the company. Her father has been dead two years, and her mother is employed as a forewoman in a department store. Marguerite has a fair voice, and the violinist takes great pleasure in instructing her when opportunity permits. Hermann is some twenty years older than the girl, but the little music lessons bring about an attachment, and the violinist finds himself deeply in love with his beautiful pupil.

Madeleine's Return. From "Madeleine's Christmas."

One night on leaving the store, Marguerite's mother is knocked down by a wagon and receives injuries from which in a few days she dies. Hermann does all in his power to comfort the girl and help her along. At last Hermann summons up courage and proposes marriage; he can then assure her of more protection. Marguerite accepts him rather joyfully. The wedding is a modest home affair and as most of the guests are theatrical folks, everybody has a good time, but on breaking up the frivolous girls poke fun at the violinist and suggest that he was rather too old to have secured so young and beautiful a girl. A year passes. Marguerite is fairly happy and Hermann passionately in love.

Then comes a baby girl and a new joy enters the home. The wife is frequently visited by her female theatrical chums, but continually reminded that she has tied herself up to a man of small quality and much too old; they describe pictures of what her life might be if she were fancy free and could be earning big money upon the stage. The poison weeds are sown, and one day Marguerite leaves her home, husband and child and goes to New York to join a local company at an excellent salary.

Five years pass and Hermann, broken-hearted, has moved to Milwaukee; and working, his only comfort is the child, little Madeline, who has grown to be a beauty. He goes to the theater every performance to play and locks the child in, placing the key in a flower pot outside of the window so that she can get it in case of emergency. It is Christmas eve, and a blizzard is raging, but Hermann must go to work. Madeline urges him to play a favorite tune on the fiddle before he leaves her. The song is one that the mother used to sing, and the violinist looks up at a lithograph picture of his wife which hangs over the fireplace. She has been gone just four years, and the tears rolls down his cheeks. Madeline wants to know if Santa Claus will come tonight, and the father tells her yes, he will come, but she must not look for him, as he does not wish to be seen.

A Scene from Lubin's "Madeleine's Christmas."

He puts the child to bed, and leaving the house, puts the key in the flower pot. Presently a knock is heard at the door. Madeline, who is in bed in the next room, thinks that it is Santa Claus and calls out that the key is in the flower pot. A woman appears at the window. She

gets the key and lets herself in. It is the mother, bedraggled and starving. The child cannot resist the temptation to peek in and see Santa Claus. She sees the woman and tells her she has no right to come into the house. The mother pleads for protection, as the storm will kill her if she is driven out. Madeline tells her that her father will not allow any woman in the house, but after much persuasion tells the woman she may go upstairs and sleep in the attic. The mother embraces the child, who again goes to bed.

The storm is so bad that the theater cannot open, and Hermann returns. Madeline has again replaced the key in the flower pot, and the violinist comes in and sits down in front of the fire. Madeline creeps in and again persuades him to play the favorite tune. The mother upstairs hears the violin, and commences to sing the refrain. Hermann hears it and demands of the child who is upstairs. The child replies that it is a woman. Hermann recognizes the voice. He rushes in and drags his long lost wife out, covering her with kisses. She has returned, as he knew she would. The mother embraces the child frantically, then puts her to bed again.

The scene closes as Hermann tells Marguerite to go and get one of the child's stockings. They nail it on the mantel piece and Hermann goes to the bureau drawer and gets a lot of toys that he has laid in. The two fill the stocking, then sit down by the fire as Hermann loads up his pipe and takes his recreant wife in his arms.

The story is well acted, and has for its making a cast comprising Guy D'Ennery as Hermann Von Schultz, Ormi Hawley as Marguerite Ne Moyer, little Henrietta O'Beck as Madeline, Mary Smith as Mrs. Ne Moyer, while James Humphreys makes a typical Santa Claus.

Burro Eats Last Will and Testament

There were dire threats, much hullaballoo and things like that out in Hope Ranch when one of those good for nothing burros deliberately ate up a will to valuable property. At the same time a villain's carefully laid plans were foiled. It was just a scene in a "Flying A" picture made by the American company. A forged will was an important document and it was necessary to the play that this be destroyed in some unique manner. Of course, Jack Richardson was the villain in the play, as usual.

One of the company's live "props" is a burro, and it occurred to Director Dwan that these animals eat most anything, and so why not a will? The burro was first given a bit of education. A few pieces of paper were buttered and the burro thoroughly enjoyed them. The paper, representing the will, was then given a coat of butter and Richardson placed it in his hip pocket and Operator Overbaugh commenced to turn the crank that ground out sixteen pictures to the second. True to its training, the burro stepped up behind Richardson and nipped the paper from the pocket and in view of the camera, and consumed it, Richardson turning around to see the final morsel disappear.

All Are Enraptured with Billy's Music. From the Eclipse Comedy, "Kidnapping the Fiddler."

A Christmas Imp and a Bison Feature

Universal Subjects of Merit

THE OLD Folks' Christmas" is a Yule-tide film by the Imp company, its date of release being December 23. It is the tale of a Christmas "Good Fellow."

It was the day before Christmas. Little Helen's brother Bobby had broken the head of her old bisque doll. She started to cry but when he told her how sorry he was the forgiving little girl leaned over and kissed him and asked her daddy if he wouldn't get her a new doll for Christmas. But daddy had just been laid off and there was no money, so she patted his cheek and told him not to worry, for she would pray to God, like the little girl in the story that daddy had just read to them.

"The Old Folks' Christmas."

That night the little girl could not sleep, so she decided to write God a letter. Climbing out of bed, she found a pencil and piece of paper and commenced to write. The letter finished, and not having a stamp, with the assistance of Bobby, she raised the window and with a prayer tossed the letter out. The slamming of the window startled the mother and father, and they came rushing into the room. Daddy asked for an explanation. Bobby was about to tell, but the little girl warned him to silence, so the children were kissed and again put to bed.

The "Old Folks" were a very wealthy couple, who had lost their first and only child. The old lady had come across a baby's stocking, the old man had picked up the baby's shoe. They met in the library, each saw what the other held, her eyes filled with tears, his shoulders shook with a sob. He took her in his arms, the old lips met in a kiss. Then he took her out in the bracing air so they both could forget. It was cold and windy. A piece of paper blew on his chest. He was about to throw it away when writing on it caught his eye. He rubbed a tear away as he read. It was the little girl's note to "God," and they decided they would make a child happy on Christmas.

That night the Bradley's were surprised by a knock at the door, for no one ever called but the landlord. Bradley answered the knock; the Old Folks came in, followed by men carrying a Christmas tree and toys and food. The finding of the note was explained and preparations were made for the dressing of the tree. A few hours later the little girl was awakened by the beating of a drum. Hopping out of bed, she ran to the door and peeping through the key hole, she jumped with a cry to her brother. "Oh, Bobby, Bobby, God has come." Pulling him out of bed, she dragged him into the other room. She looked over the presents and not seeing anything for daddy or mother, she asked the one she thought was "God" about it. He lifted her and kissed her, and as he put her down handed her a roll of bills. She kneeled to pray, and looked up, found her brother standing. Catching him by the coat, she pulled him to his knees. Bradley attempted to thank the old folks, but the old man pulled off the Santa wig, took the old lady in his arms and passed through the doorway. So when little Helen asked her daddy "If that was God and his wife?" the father could only take her in his arms and smother her with kisses.

"The Heroine of the Plains."

"The Heroine of the Plains," a Bison release of the day before Christmas, tells in two reels the story of a trapper's sweetheart who is captured by the Indians. At the outset Joe, a young trapper, is nearly caught in the oncoming swirl of flames from a prairie fire. He further imperils his chances by rescuing an Indian squaw, Blue Bird. He carries her to safety. In her gratitude she gives him her most treasured possession, a long bead necklace, fastened by a barbaric ornament. Joe hurries to the settlement. He gives the necklace of beads to his sweetheart, Elizabeth.

The trappers leave to inspect the traps, and Elizabeth takes two children with her and goes berry picking. They are captured by Indians and taken to their camp.

Scene from 101 Bison, "The Heroine of the Plains."

On the way Elizabeth, as she is hurried along the path, breaks the necklace and drops a bead now and again, to blaze the trail. When they arrive at the camp, the captives are turned over to Blue Bird, who sees the barbaric clasp she gave her pale face rescuer. She learns that Elizabeth loves Joe, and promises to help her when the opportunity arrives.

Joe and the trappers return to the settlement and Joe rides off to the fort to get assistance. In the meantime, the Indians have ridden near the fort to steal some steers. The sentry on guard sees a hog rooting for nuts, and as he passes it the hog, which is an Indian in a skin, springs up and kills him. The Indians run on and drive off the steers.

Colonel Graham rides out with his troopers to find Elizabeth, to recapture the steers, and punish the Indians. Joe accompanies them. He finds a bead and recognizes it. They follow the trail. An Indian scout sees them coming and the Indians take the war trail. A battle ensues, during which several braves enter the tepee where Elizabeth is guarded and drag her out, tie her on the horns of a steer and start it down the mountain side. Blue Bird follows, secures a horse and rides out to rescue Elizabeth. She shoots the steer and releases Elizabeth, and they ride back to the fort just after the cavalry has returned, and find Joe distracted. Blue Bird is happy to have paid her debt of gratitude, and they swear eternal friendship.

Coloma, Michigan, is to have a fine new theater building. It will be built by Dr. W. A. Baker, who with a gang of men is now clearing away the ruins and debris of the recent fire preparatory to erecting the new amusement place. The building will be occupied by Edward Mergen, who will re-open his moving picture show as soon as the structure is completed.

Pathe Releases Films of Interest

"The Christmas Miracle" will be Pathe's official "Merry Christmas" greeting to film lovers and will be extended them on December twenty-fourth. It will depict the true spirit of the season in the offering of a widow's charity to the Giver of all gifts, in the guise of a beggar. The peace and quiet happiness of the season are sympathetically sensed in the transformation of the beggar and his accompanying blessing.

But as the embodiment of daring and spectacular acting "The Last Performance" is Pathe's latest special offering, a two-reel feature. December twentieth was its release date and its tale is an interest-holding one of a royal scion whose love for a beautiful circus rider is so strong that it causes him to give up his beautiful home for the life and ventures of a circus actor. His success is so great that it inspires an insane jealousy in the heart of the girl for whom the royal personage had renounced his inheritance. The diabolical return of the girl is witnessed in the royal rider's plunge to death from an aerial platform, which he mounted on a spirited horse amid the crackle and flare of wonderful fireworks.

Of especial educational value is the Pathe Weekly, reel number fifty-two. Besides showing the call upon the president of the Congress of Governors, in session at Richmond, Va., the reading of the declaration of peace to the Tripoli populace and the launching of the Hudson River day line steamer Washington Irving, at Philadelphia, Pa., which event was attended by fifty red-haired girls from the Washington Irving high school of New York, there is an interesting series of Balkan war scenes, depicting incidents at Tabanovce, Vasjo, Skja and Constantinople, Turkey, and Vranje, Servia. "French Naval Maneuvers," "The Bear Trap," "The Beach Combers" and "Dynamited Love" are all good Pathe releases for latter December.

A Diamond-S Potpourri

Interesting Items from Selig's

THE Mullens' prospect for a merry Christmas was so slim that it was not even visible to Mike Mullens and his wife as they sat in their foodless, fireless kitchen with their two children cuddling under ragged bed-clothes to keep warm. To make matters more hopeless, the janitor entered with an order from the landlord to eject the Mullens for non-payment of rent and the very blackness of despair settled down upon the helpless little family.

"A Counterfeit Santa Claus."

Something had to be done, and Mike Mullens determined to make a last effort in the way of its doing. His resolute expression as he pulled his cap down over his head made his wife entreat him to do nothing dishonest, and he went out into the cold of a Christmas eve with not an idea of where he could obtain help.

He decided to try again for work and petitioned the owner of a grocery store, the manager of an express office, and a bartender, but was ordered roughly out of each place. There seem to be work a'plenty for others, but not for him. Then he tried begging, but no one dropped anything into the extended cap and finally a policeman appeared and ordered the beggar to move on. He explained his need to the officer, but was threatened with arrest, so shambled off.

He stopped to meditate in front of a rich looking home and as he gazed at it, the resolve to rob was fixed in his brain and he gained an entrance into the library, where but a short time previous, two little children had happily hung up their stockings, and later, after they had been tucked into bed, their father and mother had placed and decorated a tree and left a Santa costume in readiness on a chair.

Santa's bag, Mike Mullens filled with silver from the buffet in the dining room, then returning, took some of the toys from the tree for his own children and was tempted to try on the Santa costume. While thus arrayed, he was surprised by two litttle pajama-clad figures who had waked and come down-stairs to try to get a glimpse of the wonderful Santa. Mullen cautioned them to be quiet and sent them back to bed. The children's father had heard the subdued voices and stationed himself with his revolver behind some draperies. As the children departed the counterfeit Santa Claus removed the gay costume, abandoned the bag, and leaving a note pinned to it, started to make a retreat when he was covered by a revolver and the command to hand over the note. He did and the man read, "My wife and children are starving and I came to rob the house, but I shall go away an innocent man and still trust in God to help them."

The Children Meet Santa Claus.

Then Mike told the whole story, and the man wrote him a check and told him to return after Christmas and he would also give him work.

It is a happy woman and two delighted little children who welcome Mike and his basket of good things to eat and some coveted toys, in the hitherto dismal little room they call home, and where now there is warmth and comfort and much thanksgiving.

That is the Selig story of "A Counterfeit Santa Claus." It is released Christmas day—the right time to release a Christmas story.

No Christmas in Sight for the Mullens.

There are other interesting Seligs in prospect. The famous Selig child actress, "Baby" Lillian Wade, and Sir Thomas Lipton, the world-renown yachtsman, joined forces last month and did a "turn" together which was duly recorded on a Selig film.

Sir Thomas is an enthusiastic admirer of moving pictures, and proved his devotion to the art by consenting to play a role in a Selig photoplay in which Baby Lillian appears. A toy yacht figures in the story, and Sir Thomas is seen teaching the children to sail it. The rugged, stalwart Irish lord, 6 feet 3 inches in his stocking feet (he's not in his stocking feet in the picture, though) and dainty, blonde little four-year-old Lillian, form a most fascinating contrast as they romp together before the camera on one of the most beautiful lawns of Pasadena, the celebrated "millionaires' suburb" of Los Angeles.

The great international yachtsman is an actor of real ability. When Director Parker, zealous to conserve his lordship's valuable time and inconvenience him as little as possible, prepared to take the first scene after only a verbal rehearsal of the action, Sir Thomas raised a protesting hand. With a delightful touch of Irish brogue, which it is impossible to do justice to on the printed page, he said: "Now then, let's take things easy. I believe that anything that's worth doing at all, is worth doing right. I want you to rehearse me several times on this scene before you start the crank." And forthwith Sir Thomas began to practice his entrance on the greensward "stage" and his initial meeting with the little sweetheart of the story.

This adds one more scoop to the progressive house of Selig, as this is the first time Sir Thomas has consented to be photographed by the motion-picture camera.

No release date has yet been set on this feature.

"Baby" Lillian Wade, whose portrait graces our cover, is one of the most winsome and promising juvenile actresses who ever performed before the motion-picture camera. She is rather small for her age—four years—but her mentality and "feeling" for her art are developed far beyond her years. Baby Lillian is of the blue-eyed, curly-haired blonde type, is exquisitely shapely and graceful, and is literally afraid of nothing. This naturally "nervy" disposition has been carefully nurtured and developed by Grandmother Wade—in whose charge the child's acting career has been ever since she first started to work—by impressing her with perfect confidence in the director and the members of the company with whom she may be working in a scene. As a result, the little four-year-old wonder will carry a part through a wild animal scene without the least self-consciousness, or allow the leading man to leap from a ship's deck into the sea with her in his arms, or be picked up by a careering horseback rider, and show that she is enjoying every minute of the exciting scene.

This remarkable child-actress was born in Denver, Colo., but has spent half of her short four years in Los Angeles, where she is a regular member of the Selig Pacific Coast branch. She made her debut before the camera when two years old, in the Selig production "One of Nature's Noblemen," and has been a "Selig girl" ever since.

A great future has been predicted for the child by theatrical people competent to judge stage talent. She is also remarkable musical. She is the daughter of J. S. and Hulda C. Wade of Los Angeles, but Grandmother Wade, who comes from a long line of professional people, has taken Lillian's education in hand, and is always on the "side lines" in any scene which includes the little one. Lillian has a very attractive brother only a year older than herself—Frankie—who also figures in many of the Selig productions.

The sensational crux of Selig's thrilling railroad drama "The False Order," which will be released January 9, 1913, shows a realistic head-on collision between two giant locomotives. This effect heavily discounts any stage device ever materialized to thrill an audience. In order to secure this one scene the company sent a company of competent players and several camera men to Kalamazoo, Mich., last fall where the collision was staged after enormous cost and weeks of preparation. The story deals with the romance of an engineer. William Stowell and Winnifred Greenwood play the principal roles. Oscar Eagle made the production.

By far the greatest feature of its kind yet produced by the Selig company is the new two reel wild animal subject just completed. Those who witnessed the initial exhibition of this thriller at the Selig vaults recently are unanimous in their praise. The picture has not been booked as yet and the company will set no date at present, although it is supposed that the jungle masterpiece will be released sometime this winter.

The first of a series of war dramas, "A Loyal Deserter," which was produced recently by the Chicago branch of the Selig company, will be released January 1.

Investigation Follows Theater Collapse

The collapse of the roof of the Home theater at 1538-42 Milwaukee avenue, Chicago, has led to a rigid investigation of the buildings that serve as the homes of the photoplay throughout the city. The wrecking of the Home theater occurred early on Monday morning, December 9th, following a big attendance of the pictures on Sunday evening. The theater was a new one, having been opened last July. On its completion, Building Commissioner Ericsson states, the building was condemned but, by a special order from the city council, it was allowed to open. In early November and again on December 7, orders were issued for its closing, Mr. Ericsson having pronounced the roof too heavy for its supports. R. Goldstein is the owner of the now roofless theater.

Search for Son Results in Finding Double

The mother who was so confident that it was the picture of her son she saw on a motion picture screen in a Portland theater, was doomed to bitter disappointment when the orinial of the picture was found to be a drug clerk in San Francisco. The resemblance between the two men was striking and, after viewing the film several times, Mrs. Vail began another quest for her son, Gustaff Erby Vail, who has been missing since August first.

"Greater Wealth," January 2. Copyright 1912, Selig Polyscope Co.

Motography Publication Dates

Since Motography has changed its publication date from the first day of each month to every other week, there has been more or less confusion regarding the time when advertiser's copy should be in our hands. This table will supply the information:

Publication Date	Closing Date
January 4	December 30
January 18	January 13
February 1	January 27
February 15	February 10
March 1	February 24
March 15	March 10
March 29	March 24
April 12	April 7
April 26	April 21
May 10	May 5
May 24	May 19
June 7	June 2
June 21	June 16

"Where Shall We Go?" Asks Trigger

Representatives of civic and political bodies addressed a recent meeting of the Motion Picture Exhibitors' Association of Greater New York at their club rooms, 136 Third avenue. President Samuel Trigger presided and began the discussion as to the laws needed to aid in the upbuilding of the picture industry and urged the members to take the matter up with their senator or assemblyman. He stated that picture houses are barred from the neighborhood of churches and schools, and now the objection to their being near saloons is raised. Mr. Trigger asked, "Where shall we go?" and it is this question that he wants the members to put forcibly before their aldermen. Mrs. H. Chester Arthur, president of the Mothers' Protective League, and mother of twelve children, declared her belief that motion-picture houses are good places for children to patronize and pledged her support to the work of the exhibitors' league.

To Use Bobbs-Merrill Stories

William Bobbs, president of the Bobbs-Merrill Publishing Company of Indianapolis, accompanied by Mrs. Bobbs and Mrs. Ayres, wife of the owner of the largest department store in Indianapolis, were interested visitors at the Selig plant last week. The party were exceedingly enthusiastic over the methods employed behind the scenes in picturedom. In order to better understand the work they consented to take small parts in a scene then being produced.

The Selig Polyscope has formed a working arrangement with the Bobbs-Merrill Company which gives it the first choice and exclusive rights to all the works of those authors represented in the Bobbs-Merrill Company's six best sellers, for use in pictures.

Two American Companies in California

The temporary closing of the Chicago studio of the American Film Manufacturing Company means an extra California picture each week to take the place of the weekly subject heretofore made in Chicago. This is regarded as a big step forward. Perfect weather conditions means flawless, perfect photography not possible anywhere else and the new company of picked, experienced workers assures a grade of acting not to be surpassed. The new company, under the directorship of W. Wallace Reid, promises a splendid addition to the exceptional program now offered exhibitors by the American.

"Picture Car" Feature of Road

The Georgia Central Railway will adopt a course of motion-picture instructions for its employees. A private car is to be fitted up with the necessary moving-picture apparatus and is to be moved about over the system. It will be in charge of competent instructors who will organize classes and meetings at all points along the line.

The moving-picture scheme of instruction is designed particularly to reach the employees whose education is so limited as to make it impossible for them to take up the regular text books courses offered by the educational bureau. However, the plan was not decided on solely for the benefit of these employees, as it is expected to help a great many others.

Pictures showing accidents and methods of avoiding them will be a feature of the exhibition. The whole idea behind the project is to improve the efficiency of the employees, to lessen the danger of accidents and to improve the service of the road.

Mutual Withdraws from Film Supply

Saturday, December 14, the Mutual Film Corporation announced its withdrawal from the Film Supply Company. It intends to buy its supply of films according to its own rules in future. This does not, of course, necessarily indicate any change in the order of buying, but is merely an adoption of principles.

Additional names have been added to the committee which has the first international exposition of the motion-picture art, to be held in the New Grand Central Palace in New York, in charge. The new committee members are B. E. Cornell of Syracuse, R. M. Davidson, Binghamton, A. N. Wolff, Rochester, R. C. Whitton, New York City, E. M. Day, Auburn, G. F. Wright, Albany, and William Douque of Utica.

An Improved Film Rewinder

Managers and operators will be greatly interested in learning that the makers of the famous Lang rewinder are now coming forward with a new model rewinder, which will be known as the Lang No. 3 film rewinder. The makers have, ready to be mailed to any address, an advance supplement, which plainly illustrates and describes improvements unthought of by any other manfacturer in their line. Exhibitors should ask the Lang Manufacturing Company, Olean, N. Y., for its latest printed matter on this new No. 3 rewinder and other products made by that firm.

Teach Table Manners by Motion Pictures

Following its policy to utilize the motion picture machine wherever possible in its curriculum, the University of Minnesota has flashed on the chapel screen, for the benefit of its students, the use and abuse of table manners. Eight "perfect lady" students seated about a dining table observing all the rules of etiquette were shown.

Then eight "low brows" spearing the bread and reaching for the butter, darkened the screen. The steady radiators were turned on when they drank their soup.

Mayor Fitzgerald of Boston, Massachusetts, has signed a draft for $612.50 for motion pictures for the Charlestown evening high school and the South Boston, East Boston and Roxbury high school evening centers. This action is in accordance with plans for the extension of use of the school buildings.

The Status of Patent Reissue No. 12,192

Court of Appeals Decision

ON December 2 the Court of Appeals of the District of Columbia delivered its decision in the case of Chicago Film Exchange, appellant, vs. Motion Picture Patents Company. The appeal was taken from a decision of the Supreme Court of the District of Columbia granting the Motion Picture Patents Company an injunction to restrain the Chicago Film Exchange from infringing patent reissue No. 12,192 of Thomas A. Edison. The Court of Appeals has reversed the lower court and has handed down an opinion which holds that claim 2 of that patent is unpatentable and void, and that "the invention of Edison was exhausted in the construction of the camera."

Within fifteen days of the date of the decision an appeal may be taken to the United States Supreme Court, provided the case is considered to fall under the conditions limiting such an appeal. Or it is possible to bring suit under the jurisdiction of some court outside the District of Columbia, and from its decision make appeal to a higher court. The Court of Appeals of the District of Columbia, however, is the court of appeal from the decisions of the commissioner of patents, and therefore its decisions in patent cases have great weight with other courts. An abstract of the decision, as delivered by Chief Justice Seth Shepard, follows:

This is an appeal from a decree on a bill by the Motion Pictures Patents Company, a corporation of the State of New Jersey, against the Chicago Film Exchange, a corporation of the State of Illinois, doing business in the city of Washington, for the infringement of a patent to Thomas A. Edison for a photographic film, declaring claim 2 of said patent valid, its infringement by the defendant, and granting an injunction against its further infringement, together with an order of reference to take an account of damages. The pleadings are in the usual form and were not excepted to.

It appears that Thomas A. Edison on August 24, 1891, applied for a patent for a photographic camera and film, and received the same, No. 589,168, on August 31, 1897. Claims 1, 2, 3 and 4 of this were for the camera apparatus, and claims 5 and 6 covered the films used therein. Claims 5 and 6 read as follows:

"5. An unbroken transparent or translucent tapelike photographic film having thereon equidistant photographs of successive positions of an object in motion, all taken from the same point of view, such photographs being arranged in a continuous straight line sequence, unlimited in number save by the length of the film, substantially as described.

"6. An unbroken transparent or translucent tapelike photographic film provided with perforated edges and having thereon equidistant photographs of successive portions of an object in motion, all taken from the same point of view, such photographs being arranged in a continuous straight line sequence, unlimited in number save by the length of the film, substantially as described."

A suit was brought by the patentee in the United States Circuit Court for the Southern District of New York against the American Mutoscope Company for the infringement of said patent. From a decree sustaining the bill (110 *Federal*, 660) an appeal was taken to the Circuit Court of Appeals for the Second District, where the decree was reversed and the bill dismissed (114 *Federal*, 926).

The court found that Edison was not the first to devise a camera for taking negatives of objects in motion and at a rate sufficiently rapid to result in persistence of vision, but that the specific type of his apparatus was not disclosed in the prior art; that while Edison's predecessors were at work during the transition period from plates to flexible paper, and from the paper to celluloid films, they nevertheless left no new principles to be discovered and no entirely new form of machine to be invented in order to make the latest improved photographic material available for the purpose; that Edison by perfecting the first apparatus for using this film immediately met all the conditions necessary to commercial success; but that this did not entitle him to a monopoly of all camera apparatus for using the film. The conclusion was that while he had made an invention, it was not the broad one of his apparatus claims. The fifth claim, for the film, it was said, "is obviously an attempt by the patentee to obtain a monopoly of the patent of the apparatus described in the patent so that in the event it should turn out that his apparatus was not patentable, or the product could be made by apparatus not infringing his, he could nevertheless enjoy the exclusive right of making it."

Claim 6, which differed from claim 5 only by the insertion of the words "provided with perforated edges," in describing the film, was not discussed.

Compelled to accept this decree as final by the denial of a writ of certiorari, Edison applied for a reissue, dividing his application. The reissue patent for the apparatus, having four claims, was subsequently declared valid, save as to claim 4 (151 *Federal*, 767). He also received a reissue, No. 12,038, after some objections and amendments, with the two following claims:

"1. An unbroken transparent or translucent tapelike photographic film, having thereon uniform, sharply-defined photographs of successive positions of an object in motion as observed from a single point of view at rapidly recurring intervals of time, such photographs being arranged in a continuous straight-line sequence, unlimited in number, save by the length of the film, and sufficient in number to represent the movements of the object throughout an extended period of time, substantially as described.

"2. An unbroken transparent or traslucent tapelike photographic film provided with perforated edges and having thereon uniform, sharply-defined photographs of successive positions of an object in motion as observed from a single point of view at rapidly recurring intervals of time, such photographs being arranged in a continuous straight-line sequence, unlimited in number save by the length of the film, and sufficient in number to represent the movements of the object throughout an extended period of time, substantially as described."

This patent was surrendered and a reissue applied for on December 17, 1903, the applicant stating that the word "equidistant" had been inadvertently omitted as defining and explaining the word "uniform," used in the description of the photographic film in the claims of the first reissue. Reissued patent No. 12,192 was then obtained with the claims 1 and 2 as follows:

"1. An unbroken transparent or translucent tapelike photographic film, having thereon uniform, sharply-defined equidistant photographs of successive positions of an object in motion as observed from a single point of view at rapidly recurring intervals of time, such photographs being arranged in a continuous straight-line sequence, unlimited in number, save by the length of the film, and sufficient in number to represent the movements of the object throughout an extended period of time, substantially as described.

"2. An unbroken transparent or translucent tapelike photographic film provided with perforated edges and having thereon uniform, sharply-defined equidistant photographs of successive positions of an object in motion as observed from a single point of view at rapidly recurring intervals of time, such photographs being arranged in a continuous straight-line sequence, unlimited in number, save by the length of the film, and sufficient in number to represent the movements of the object throughout an extended period of time, substantially as described."

The only difference in these claims is that No. 2 contains the words "provided with perforated edges" inserted after the word "film" in the second line.

Infringement of both claims was charged in this suit, but the decree was founded on claim 2, which is the preferred one of the patent.

Following the language heretofore quoted relating to the attempt made through claim 5 of the original patent (herein above set forth), it was said by the Circuit Court of Appeals (114 *Federal*, 926):

"A claim for an article of manufacture is not invalid merely because the article is the product of a machine, whether the machine is patented or unpatented; but it is invalid unless the article is new in a patentable sense—that is, unless the original production involved invention as distinguished from ordinary mechanical skill. If it is new only in the sense that it embodies and represents superior workmanship, or is an improvement upon an old article in degree and excellence, within all authorities the claim is valid. (Hatch vs. Moffett, 15 *Federal Reporter*, 252; Worcester vs. Calhoun, 11 *Blatch* 215; Excelsior Needle Com-

pany, vs. Union Needle Company, 32 *Federal Reporter* 221; Smith vs. Nichols, 21 *Wallace* 112; Risdon Locomotive Works vs. Medart, 158 *U. S.* 79.) * * * The film was not new, and if the other characteristics of the product are not new, or are new only in the sense that they add to the article merely a superiority of finish or a greater accuracy of detail, the claim is destitute of patentable novelty."

The claims of reissue are the result of an attempt to overcome the effect of that decision. Answering an objection in the Patent Office that there was no necessity for the complete description of camera apparatus, the applicant said: "We also think it desirable that the complete apparatus should be described because the differences which distinguish applicant's film from the prior films are largely due to the features of novelty in the apparatus."

Passing by the discussion relating to the reissue and the limitations claimed to have been placed upon the claim by the proceedings in the Patent Office we come to the question whether Edison was the inventor in the sense of the patent law of the article of manufacture described in claim 2 of reissue patent No. 12,192. "A manufacture is an entity distinct from the substance of which it is composed and from the instruments or art by which it is produced." (1 *Robinson Pat., Sec.* 184.) "Articles of manufacture may be new in the commercial sense when they are not new in the sense of the patent law. New articles of commerce are not patentable as new manufactures unless it appears in a given case that the production of the new article involved the exercise of invention or discovery beyond what was necessary to construct the apparatus for its manufacture or production. Nothing short of invention or discovery will support a patent for a manufacture any more than for an art, machine or composition of matter." (Collar Company vs. Van Dusen, 23 *Wallace* 530-563.) "A patentable invention is a mental result. It must be new and shown to be of patentable utility. Everything within the dominion of conception belongs to him who conceived it. The machine, process or product is but its material reflex or embodiment. A new idea may be engrafted upon an old invention, be distinct from the conception which preceded it, and be an improvement. In such cases it is patentable. * * * But a carrying forward, or a new or more extended application of the original thought, a change only in form, proportions or degree, the substitution of equivalents, doing substantially the same thing in the same way by substantially the same means with better results, is not such invention as will sustain a patent." (Smith vs. Nichols, 21 *Wallace*, 112-118.)

Sometimes improvements in a product, owing to skill of workmanship or the perfection of machinery, consist of superiority of finish, greater accuracy of detail, and result in increased commercial value, but they do not thereby become patentable. (Smith vs. Nichols, 21 *Wallace*, 112-119; Risdon Locomotive Works vs. Medart, 158 *U. S.*, 68-81; Glue Company vs. Upton, 97 *U. S.* 36). Applying those rules to the conditions of this case, we are of the opinion that plaintiff's assignor, Thomas A. Edison, is not the inventor of the film described in claim 2 and that his patent therefore is invalid. The flexible, transparent or translucent tapelike film prepared for taking photographs was neither discovered nor produced by Edison. It was improved and brought to its present state of perfection by Eastman. When exhibited to Edison he seized upon it as the thing needed to make his camera apparatus a complete commercial success. He provided it with perforations along the edges at regular intervals into which the teeth of ratchet wheels of the camera centered to give it the required motion; a mechanical contrivance to adapt it to the performance of the functions of the machine. This co-operation of the rows of holes with the teeth of moving wheels he had described in a caveat of 1889 as similar to that in the Wheatstone telegraph instrument for insuring a positive motion of the band. Moreover, perforations had been previously made in photographic films for feeding purposes. (See Reynaud's French Patent.) So far our conclusion is the same substantially as that of the Circuit Court of Appeals in the decision before referred to, in which claim 5 of the original patent and incidentally claim 6, were under consideration.

It is further contended that the film of the present patent claim has been invested with new and substantial qualities by reason of distinct, uniform, equidistant photographs taken by moving objects which when the negative strip is converted into a positive, can be passed in the same manner through the exhibiting machine and give a lifelike representation of the moving objects never before obtained. In the course of their argument counsel for plaintiff (appellee) say: "In a word, the film produced by Mr. Edison and described minutely and with accuracy in his patent represents a practical embodiment of all the elements necessary to complete and perfect practice of the motion picture are as we know it to-day. No detail seeems to have escaped him; no problem growing out of the largest conception of the taking and exhibiting of photographs of moving objects in a lifelike and natural manner seems to have baffled his solution. In saying this we do not mean to say that Mr. Edison in the patent, in suit, foreclosed all further improvements in his camera and in his exhibiting machine, but we do say that this record fully proves that he did supply all of the fundamentals of the film that is used in the art as practiced to-day."

We do not dissent from the proposition that Mr. Edison solved the problems of the motion picture art with great ingenuity and skill, but the problems that he solved were in the camera apparatus wherein his true claim to invention lies. He did not supply the "fundamentals of the film" that is used in the art as practised to-day. The long, pliant, translucent, celluloid film with the sensitized surface was the invention and improvement of others. The pictures taken on such a film are photographs.

It is the particular character and arrangement of those pictures for which Mr. Edison is entitled to credit. But those pictures and their arrangement are nothing more than the result of the operation of his improved camera apparatus. The problem that was solved by their production and arrangement was a problem of camera making. Appreciating this, he insisted, as we have seen, that the complete apparatus should be described "because the differences which distinguished applicant's film from the prior films are largely due to the features of novelty in the apparatus." Also in explaining why he had not referred in any of his numerous caveats to the character of the film he said that he was not interested in manufacturing photographic material and did not regard the film as part of his invention; he looked to the people who made it for that. It seems also that while his original application was filed August 24, 1891, the claims for the film were not made until December 28, 1896, in an amendment filed that day. The conversion of this negative film strip into a positive for use in an exhibiting apparatus was effected by one of the familiar processes of the photographic art.

The invention of Edison was exhausted in the construction of the camera which enabled the photographs of moving objects to be taken upon the Eastman film in distinct, uniform and satisfactory manner justly claimed for them. The pictures are the direct result of the mechanism of the camera with the Eastman film mechanically adapted to and applied thereon.

In our opinion claim 2 of reissue, patent No. 12,192, is unpatentable and void; and the decree must be reversed with costs and the cause remanded with direction to dismiss the bill.

Conducts Sunday Shows in Aberdeen

The attempt of a moving picture house at Pierre, S. Dak., to give Sunday performances has aroused considerable interest over the state, owing to the protest of the ministers of the various churches against the performances. There is a state law prohibiting the giving of Sunday performances of any theatrical play or moving pictures where an admission fee is charged, but the Aberdeen Young Woman's Christian Association has rented the Idle Hour theater for Sunday afternoon, and gives two performances each Sunday afternoon to capacity houses. No admission fee is charged, but a collection is taken. Purely religious subjects are shown, such as "Pilgrim's Progress," the "Holy City," etc., and so far the ministers of the city have made no objection to the plan.

Pastor Commends "Star of Bethlehem"

The Rev. Tillman B. Johnson, pastor of the Salem Baptist church of New Rochelle, N. Y., sent the following letter of approval to the Thanhouser Film Corporation after viewing "The Star of Bethlehem." film:

It was my pleasure on Wednesday afternoon to witness your presentation of "The Star of Bethlehem." I thank you for this courtesy, and I have this frank word to say:

The motion picture is here, it is here to stay; it is a mighty factor in present-day civilization; it is steadily improving morally and has within it the possibilities of unbounded good.

Some of its presentations are yet to be condemned, and must be prohibited; but your picture story of "The Star of Bethlehem" is to be heartily commended. It is sympathetic, instructive, forceful and reverent.

"A Christmas Accident"

Edison's Offering

IT was all an accident that the Biltons had a turkey for Christmas, but it was enjoyed just so much more because its unintended giving meant the thawing of a mean and mercenary nature and the enjoyment of the giver in the hitherto unknown happiness of giving. And the seven little Biltons rose up and called him Santa Claus, and poor old grouchy Gilton performed an act which surprised even himself; but he was happier for it and took his lesson like the reformed grouch that he became.

It all came about because the Giltons and Biltons were next-door neighbors. That made Gilton all the grouchier because his money-making instinct had crabbed him and issued the warning that the seven little Biltons would infringe on his back yard and worry his dog. And because her husband was so horrid, poor Mrs. Gilton had become submissive and dared not call so much as a window curtain her own. Also, there were no little Giltons to play with the little Biltons.

Toyshop Scene from "A Christmas Accident."

In contrast to their next-door neighbors the Biltons were possessed of everything which the Giltons had not. Their poverty rivaled the Gilton's riches and their good nature and pleasantry made up for the Gilton grouch.

It was no fault of the Biltons that the groceries ordered by their neighbor were delivered at their own humble door and Mrs. Bilton construed the basket of good things as coming through an order of her husband and meaning that "things had come his way" that morning. Mr. Gilton did not believe that, however, and was accordingly disagreeable.

But the poisoning of Gilton's dog was the last straw to the tolerance of supposed wrongs, and Gilton accused his neighbor of killing the dog, though the loss of the canine was more of a sorrow to the young Biltons than to the owner of the pet. But from that time Gilton's hatred of the family next door was intense.

The season of good cheer for the Biltons and good eats for the Giltons came along, but it made no impression upon old Gilton other than the thought of the money to be expended upon the pur-

Trimming the Tree—"A Christmas Accident."

chase of a turkey, while at the Bilton home the hoarded-up funds were given the little people to buy some toys and they were made to understand that Santa would have no turkey for them that year.

" 'Tis the night before Christmas—" read Mr. Bilton to his family gathered about him and the array of cheap toys which comprised their Christmas gifts, when the door opened, admitting a gust of wind and a snow-covered figure with a huge bundle under his arm. From the bundle dangled the head and legs of a turkey. That was quite enough for the young Biltons; with one accord they hailed the figure as Santa and the bundle as his remembrance of them. But when the stranger had shaken the snow from his shoulders and hat and was recognizable, they saw him to be Mr. Gilton, while he was horror-stricken at having blundered, on account of the storm, into the home of his neighbor.

But the joy of the children at the supposed visit of Santa Claus, and the sight of the Bilton's poverty, overcame Gilton's scruples and ill nature, and be generously bestowed the Christmas fowl upon them, and leaving was at peace with the world and his neighbor.

That is Edison's story of "A Christmas Accident."

Believes Pictures Would Cure Drunks

That the scheme of Thomas A. Edison to teach the different trades and sciences by motion pictures would bring excellent moral results if pictures could be taken of "drunks" from the time they reach a saloon to the scene in the home at the height of a debauch was the statement of Justice Ulrich of Baltimore, Md., when a man was brought before the magistrate on the charge of disturbing the peace. The prosecuting witnesses were his mother and sister, and both cried as they testified as to the son's conduct under the influence of liquor. "If the plan of Thomas A. Edison, to teach trades, etc., could be extended to take pictures of drunks from the time they enter a saloon to the ensuing scene in the home, incalculable moral good would be done," declared the magistrate. "A habitual drinker should be given a set of these pictures that he might see himself reflected in them. The pictures would show how the public views him as he passes, and it would show him as the monster in the home and the grief and humiliation he causes to those dear to him."

To Film Transcontinental Auto Route

A plan to take an elaborate series of moving pictures along the Denver-Salt Lake City link of the proposed Midland trail is the latest movement under way to bring before the motor tourists and automobile manufacturers of the country the scenic wonders and other tourist advantages of this section of the trans-continental highway recently marked out through Colorado's mountains.

A letter is being sent to all the members of the Denver Chamber of Commerce, urging them to join the local branch of the recently organized Colarado-Utah Midland Trail association and get into the fight to obtain the official adoption of this proposed motor-tourist route from New York to San Francisco, via Denver, Grand Junction and Salt Lake City.

"The Trail of Cards," January 9, 1913. Copyright, 1912, American Film Mfg. Co.

"Broncho Billy" in Real Life

By Mabel Condon

"Broncho Billy."

A BIG smile, a hearty grip, a flannel shirt open at the throat, corduroy trousers, a Stetson and a villainous looking gun and you have G. M. Anderson himself.

If you are in the act of shaking hands with him, however, he has you and you know it. You don't care, though; you're willing to stay around a week, if he will let you, out at that wonderful studio at Niles, California, and watch the Anderson method of taking and making motion pictures. And while you are there, Mr. Anderson will give you of the best that Niles and his bungalow afford.

He doesn't get so very much time to spend at that cozy little bungalow, himself, though, as his oft repeated "Start your action," seems to have become his slogan, and if there's any one thing Mr. Anderson believes in living up to, it is slogans. That is why he keeps the name "Essanay" so prominently within everybody's vision; he put the "ay" in that name and feels its responsibility so keenly that no western films but the best are worthy of its decoration.

While you are on the subject of names—there are many, doubtless, who know that Mr. Anderson's first name is Gilbert, but those who know that the "M" stands for Max, are comparatively few. You see, his first and last names are so lengthy that the "Max" is rather lost in there between them, and whenever the owner is mentioned it is something like "G'm Anderson" and people forget to wonder what the "M" does stand for, anyway. A rather modest little name for such a big, all-present man!

Pine Bluff, Arkansas, was where Anderson started life with three noisy whoops and some jolly sisters and brothers, whose favorite game was "play acting." When the lusty Gilbert Max appeared upon the scene, he started out to show 'em and now he is doing it to the tune of two westerns a week, out there in the land of sunshine and big hearts.

And the people like it. When "Broncho Billy" makes the whole film smile his quiet, attentive audiences smile also and when he swings down the main street at Niles, wearing his citizen's clothes and straw hat, maybe, the children patter up to him with the proud query, "Y're Broncho Billy—ain't y'?" Even the dogs, at Niles, follow "Broncho Billy."

But when he is busy, and he is that mostly, he jumps into his big white car and his chauffeur does not have to be told to speed up; he knows Mr. Anderson's slogan.

From writing a scenario to producing it and sending it to Chicago, is but a few days' work for the genial G. M. And never has a film produced by Anderson been put on the shelf. The eastern office does not have to wonder if it is going to be good, for every film that comes out of the west and Mr. Anderson's directorship, is predestined to popularity.

"Looks like a man who'd be nice to work for," is one of the many thoughtful remarks made about Mr. Anderson; and everybody who ever had anything to do with him, can and does vouch for it.

In addition to writing all the Broncho Billy stories, Mr. Anderson was also the originator of the Alkali Ike series and has written all the stories in which that humorous character figures.

It has been little more that two years since Mr. Anderson adopted the West as his work-shop. His boyhood days were spent in East St. Louis, Ill. He had always been interested in dramatics and earned his way through various dramatic schools in the East and West. While on the legitimate stage, he was a familiar figure on the Rialto in New York.

Then a temporary engagement, when he posed in the first lengthy motion picture "The Great Train Robbery," gave him the idea that he could stage a longer and just as interesting a picture; so he produced "Raffles, the Cracksman." It was successful and Mr. Anderson was conceded to be a bona fide producer. Later, coming to Chicago, Mr. Anderson met George K. Spoor and the result was the formation of the Essanay company. For a while Mr. Anderson remained in Chicago writing and producing scenarios, but conceived the idea of taking a company to the land of cowboys and romance, and he has never been sorry.

'Tis said Mr. Anderson can claim to be the originator of motion pictures of western drama; a big claim and a creditable one. And out there, in the realm of big things and broad ideas, up early and to bed late, Mr. Anderson fills "the unforgiving minute with sixty seconds' worth of distance run."

And that's G. M. Anderson!

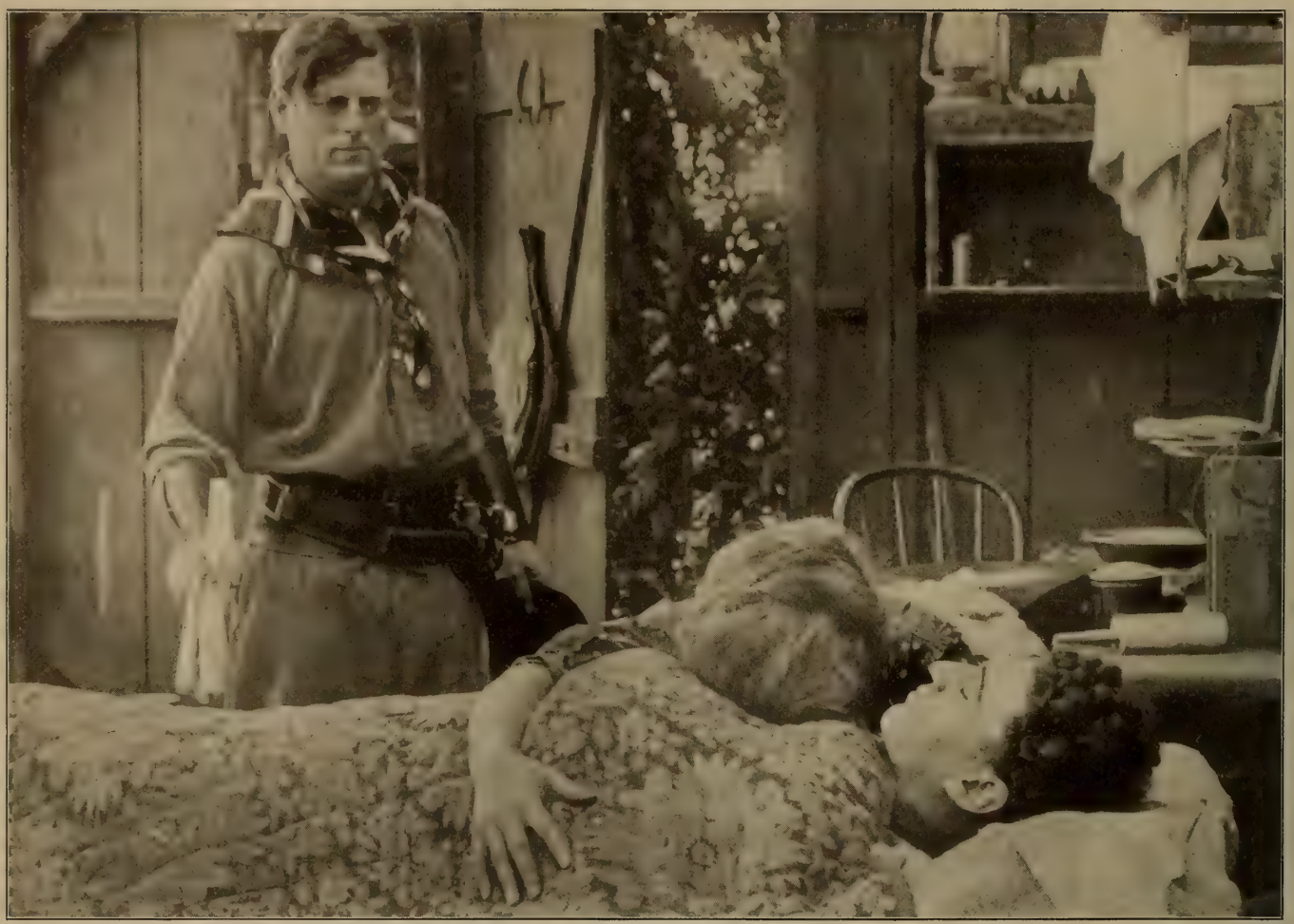
Reel Club Forms in Los Angeles

The Reel Club is the latest development on the social horizon of things motion-picturesque. It was ushered into existence by forty boosters of the picture world of Los Angeles and vicinity and at the acclaim of the original forty, more than one hundred directors, producers and players celebrated the club's second meeting and declared themselves Reel brothers.

The chairman of the Reelers is Fred Mace. George Melrose was declared secretary and Charles Giblyn treasurer. Ten dollars was decided upon as an appropriate sum for the purchasing of a membership, one-half of that being payable upon application.

Chairman Mace appointed A. L. Christie, Frank Montgomery and W. E. Wing a committee on constitution and by-laws, the committee being authorized to employ an attorney to draft necessary papers for making application to the secretary of state for a charter.

The original intention of the forty who heralded the formation of the Reel club was to make it an affiliation of the New York Screen Club, but owing to certain requirements of the eastern organization, it was deemed



Essanay's "Broncho Billy and the Outlaw's Mother," with G. M. Anderson.

advisable to make the Reel Club a real one on its own responsibility, and the western picture people are quite proud of themselves as a result.

The forty who named the club are: Thomas H. Nash, Thomas Forturn, Frank Montgomery, Joseph De Grasse, David Kirkland, A. E. Christie, Russell Bassett, Charles Edler, Donald A. Macdonald, Lee Moran, Edward Lyons, R. T. Thornby, Henry Lehman, Charles Giblyn, Carlyle Blackwell, G. H. Melford, Charles Kessel, P. C. Hartigan, Richard Stanton, Fred Mace, Frank Ford, Ray Meyers, W. E. Wing, Frank E. Woods, William Bertram, Arthur Ford, Joe King, J. B. Sherry, Henry W. Otto, Raymond B. West, Lee Morris, Edgar Keller, William C. Dowlan, E. L. Morrow, Charles Avery and Roy L. Manker.

Those who added their names to the list at the second meeting and who also become charter members are: Eugene H. Allen, Nick Cogley, Walter Wright, John E. Brennan, Marshall Milan, Sherman Bainbridge, P. H. Leve, W. H. Gillis, Ford Sterling, Charles Bartlett, Chas. E. Basley, W. H. Ryno, H. A. Lockwood, A. M. Kennedy, A. Brandt, C. L. Fuller, James L. McGee, L. D. Maloney, S. J. Edwards, Herbert Rawlinson, E. M. Langley, W. A. Carroll, Bob Leonard, George E. Gebhardt, Paul M. Santchi, Alvin Wyckoff, J. A. Crosby, Jack Obrien, Art Acord, Richard Garrick, Walter E. Stradling, L. D. Clawson, Rowland Sturgeon, Frank B. Shaw, Howard Davies, Milton H. Fahrney, Robert H. Grey, Lewis W. Short, Chas. E. Inslee, Richard Willis, William Clifford, Roy Watson, Mack Sennett, Felix Modjeska, Al Ernest Garcia, Henry McCrae, Edwin August, Horace Davey, Otto Lederer, Lenard M. Smith, Chas. Dudley, J. L. Leonard, True Boardman and George E. Stanley.

Brooklyn Advocates Pictures in Schools

Working in co-operation with the Parents' Association in making possible picture shows in public school No. 5, Brooklyn, is the People's Institute. It is the intention to put on shows of various educational value once a week. In time, and as soon as the other schools provide fireproof booths for the machines, it is the intention of the institute to give shows in all the schools of Brooklyn and Queens. More than three hundred children, properly chaperoned by parents or friends, attended the first pictures given in a public school since last year when an attempt to have them regularly in public schools in Queens failed.

The Parents' Association of P. S. No. 5 gave the show for the pupils and their friends, after having had built a special booth for the machine, as required by law. Heretofore none of the schools have been able to give the children the privilege of seeing motion pictures on account of the lack of facilities. The booth provided by the Parents Association in No. 5 is fireproof.

Most of the pictures shown were educational. The Declaration of Independence was the first reel. Then came the Wonders of Idaho, the famous and horrible "Red Cross" film, showing the ravages of tuberculosis, and The Charge of the Light Brigade in turn.

Current Educational Releases

At the Dog Show.—Vitagraph. Dogs of all degrees, high, low and pedigrees. Pet dogs, watch dogs, house dogs, and every breed in existence. If you are a dog fancier, this will surely strike your fancy, and if you are not especially fond of dogs, you will certainly be pleased with this picture anyhow. It is the biggest collection and the greatest variety that have ever been brought together.

The Octopus.—Pathe. Showing this curious inhabitant of the ocean in various and realistic views.

The Beautiful Valley of the Toronto.—Cines. Two hundred and fifty feet of enchanting scenery and views of the people who make the valley their home.

The Latest Addition to the U. S. Navy.—Edison. The launching of the United States steamship New York at the Brooklyn Navy Yard, showing near and distant views of the ceremony. A view taken from the traveling crane above the vessel gives an adequate idea of her mammoth size, while intimate views of President Taft and other officials make the film a decidedly interesting one.

The Apple Industry in Washington.—Pathe. A film of rare interest showing the growing of apples big and fine looking.

Reindeer Hunting in Norway.—Pathe. Deer being stalked during the open season in the land of the midnight sun. The hunting of reindeer is the popular sport in Norway.

In a Japanese Garden.—Selig. Another excellent educational subject in a creditable series of travelogues through the Orient.

Cork and Vicinity.—Vitagraph. Here is a chance to see the city of Cork without going to Ireland. There is Queens College and Blarney Castle, known the world over. Some of the old ruins are included in this bewitching panorama. John Bunny at the Black Pool makes us feel quite at home; we can almost imagine he is trying to fathom some of the traditions connected with its depths. We pass through the streets of Cork, getting an idea of its commercial importance. Last but not least are the stockyards where its vast cattle interests are handled and inspected.

Red Hawk Takes Leave of June Dew. From the Kleine-Eclipse Indian Drama, "The Red Man's Honor." Copyright, 1912, George Kleine.

"Our Lady of the Pearls," December 30. Copyright, 1912, Selig Polyscope Co.

Among the Abruzzi Mountains, Central Italy.—Cines. Showing the ancient city of Sulmona, views of the surrounding country and several beautiful winter landscapes in the reclaimed basin of Lake Fucino.

Lisbon and Oporto. (Colored).—Pathe. The beauties of these two Portuguese cities is brought home to the observer by means of excellent photography and beautiful coloring.

Raising Barley in Japan.—Selig. A portrayal of the various methods employed in raising Japanese barley, an instance showing the little brown people at work in the fields.

Saving the Innocents.—American. Highly interesting and instructive, this series shows how crippled children are cared for and instructed to become useful members of society.

The Velino River and Falls (Central Italy).—Cines. Showing many picturesque views of the Velino River as it wends its way between its grassy banks, and finally plunges over the beautiful falls.

Palmetto Hat Industry.—Lubin. This is a very interesting educational picture of the evolution of the Palmetto hats for ladies. Excellent scenes of the gathering of the dwarf palm leaves are pictured, then the stripping, plaiting and finally the fashioning into the wonderful crown of glory favored alike by the grande dame and the humble factory girl. The girl at the bench always tries the hat on when finished. She cannot see herself in it, but likes to imagine how it becomes her. She has evolved a symphony in straw and believes she is an artist. It takes many people to build the wonderful structure, but the work is rapidly performed and the atmosphere of the picture indicates that the labor of making a thing of beauty is a joy forever. The factory used for the setting of the drama is one of the largest in Florida.

The Tivoli Hills and the Falls of Anio (Central Italy).—Cines. A charming travelogue subject, spreading before us the picturesque ruins along the banks of the river Anio, such as the Lucano bridge, the ancient tomb of the Plauti, the Acque Albule and many other places of interest.

The Busy Bee.—Eclair. This film most entertainingly depicts the picturesque industry of apiculture or bee cultivation. It shows men's ingenuity in furnishing and decoying the bee into a home of its own which is known as a hive or hive-house. The perfection of these hives is an essential as would be the building of a mansion for a multimillionaire, for bees are workers, and like all real workers, they demand system and facility. So it is necessary to prepare the waxen foundation for the bee's home, or comb, to use the proper word, in a laboratory. All of which is shown in its various evolutions. Then are shown the bees at work in their hive, each striving in competition with the others in other separate cells.

The queen bee is seen and described by careful subtitling. The artifice of bee swarming is carefully portrayed and then is shown the clever manipulations by which the honey is collected, still leaving the bee his house and structure, in which he will again faithfully perform the same labors in the season to come.

Beauty Spots in South Wales.—Eclipse. An extremely interesting film illustrating the different phases of this important industry. We are shown the cutting down of the fir trees; a mechanical saw at work; marvelous skill in woodcutting and some remarkable products in the line of fancy furniture.

Wood Industry in French Jura.—Eclipse. Commencing with views of Tenby and its picturesque harbor, we are shown the quaint towns of Manorbier and Cenarth, Pembro Castle, now a noble ruin, and finally are taken upon an interesting visit to Mumble's Head and the Sands.

Insect Hunting.—Eclair. This very curious scientific film initiates the spectator into the secrets of insect-hunting so dear to students and collectors. One will be able to follow—with interest—the hunting of insects in fields and meadows, looking for them on the branches of trees by means of umbrellas, searching for them on carrion, etc. Then, in a most extraordinary way, one is shown how the aquatic insects are hunted. Next come some very curious specimens which will attract the spectator's attention by their ugliness and ferocity. These are the Parying Mantis, the Chrysomelis, or the Green Beetle, the ferocious Carabis, and so on. One will be shown, also, the Dytiscus—swimming beetles—the enemies of fish culture. It is most instructive and interesting to behold the voracity of this infinitely small insect feeding on its prey.

Sea Anemones.—Eclair. In certain seas the corals, madrepores or authozoaires, form immense multi-colored forests. In the numberless species of zoophytes some are very curious to observe. For instance, the Asteria, or star fish, which moves very slowly; the acinia, commonly called the sea anemone on account of its brilliant colors and its resemblance to that flower; in fact, the sea anemone, like the living coral, draws to itself with its thousand tentacles, and by learned evolutions, the prey it is seeking, then closes up as soon as the victim is within its grasp.

Dallas to Reduce Age of Operators

Within the near future the building code of the city of Dallas, Tex., is to be amended by the Board of Commissioners to reduce the minimum age limit of moving picture machine operators as at present provided. The board, on recommendation of Commissioner Lee, voted to direct the city attorney to draft an amendment to the code so as to permit boys between the ages of 18 and 21 to operate moving picture machines when their parents or guardians have given their consent, and further, that such operators satisfy the city electrician as to their competency.

"Their Masterpiece," January 13, 1913. Copyright, 1912, American Film Mfg. Co.

Essanay's Egyptian Romance, "When Soul Meets Soul."

Russell Sage Foundation's Theaters

A model projection hall is planned for the first floor of the new nine-story building being erected by the Russell Sage Foundation at Twenty-third street and Lexington avenue, New York City. This building will be occupied within about ten months by the various departments of the Russell Sage Foundation, of which departments several have already expressed a very practical interest in the educational use of motion pictures. The newly organized Department of Surveys and Exhibits, under the direction of Shelby M. Harrison and E. G. Routzahn, is co-operating with the architects in planning the arrangement and equipment of two halls, a small auditorium and an exhibition hall.

Several unusual features are proposed in order to facilitate the holding of a succession of special exhibits covering health, civic and other welfare topics. Suggestions are invited from any persons interested in the idea, either commercially or otherwise. The following letter has been addressed by the Department of Surveys and Exhibits, 31 Union Square, New York, to leading motion picture equipment firms:

In a new building being erected for use by the Russell Sage Foundation there will be two small halls—an exhibit hall and a lecture hall—which we hope to have equipped in approximately ideal fashion for motion picture projection.

We are not now considering any purchases but are seeking information which will make possible the placing of the most desirable equipment in due season.

The extreme length of the hall will be either 50 or 82 feet. This length may possibly be increased by four feet, the depth of an alcove 10 feet wide.

Can you conveniently write us concerning the following points:

1. Would you advise using a curtain or screen placed in the rear of the alcove, thus making 10 feet the extreme width of the picture; or,
2. Would you advise a rolling curtain placed in front of the alcove, thus making it possible to accommodate a larger picture?
3. If you advise the second procedure, is your service department prepared to suggest the best type of rolling screen?
4. Will you suggest the parties to which we should apply for information as to wiring for connections the booth which is to be movable by being placed on castors, etc.?
5. We would be glad for a written statement as to the most complete projection apparatus you would suggest for our use, with approximate cost of installing same, and the current demanded.

It is planned to equip the hall so that daylight can be controlled and the picture machine can be made ready for use within a couple of minutes' time at any hour of the day.

If a personal interview will be helpful we will welcome the suggestion from you, but you will understand that we are not now in position to discuss any purchase of equipment.

The Eclair company will maintain a western studio. The location secured is in Pawnee City, Oklahoma, where arrangements have been made with "Pawnee Bill," Major Gordon Lillie, to use the Pawnee Bill buffalo ranch and Pawnee Indian village as the backgrounds for pictures. Charles Jourjon, president of the Eclair company, Etienne Arnoud, stage director, and Louis R. Grisel visited Pawnee City and Major Lillie and completed plans for the new venture. Will Haddock, a pioneer western director, will be in charge and will have a company of eight members, two of whom are Lamar Johnstone and George Larkin, of the eastern company, both splendid riders.

Photoplays From Essanay's

Starting the New Year

FOR the first two weeks of the new year Essanay's releases will be exceptionally good features. "When Soul Meets Soul" is an Egyptian story, portrayed as Essanay pictures are portrayed, in a manner impressive in every detail. The scenic effects are absolutely correct as taken from painting of the old Egyptian architecture. It is released January 3.

A sarcophagus is sent to Professor Delaplace by his old friend Andrews, traveling in Egypt. Andrews, in a letter to the professor, explains that the mummy is in a perfect state of preservation, this being the reason he has sent it. Delaplace, with the aid of his assistant, removes the solid stone cover. Feeling among the wrappings entwining the body, Professor Delaplace finds an ancient parchment which tells of the fair Princess Charazel vowing to live through the ages to find her lost lover. Enchanted by the visions the ancient sarcophagus brings to his mind, Delaplace sinks back in his chair and gradually falls asleep. The sarcophagus slowly dissolves and the Princess Charazel is seen awakening. The scene then again dissolve and we find ourselves in the beautiful land of Egypt, the home of the lotus flower and the Nile. Professor Delaplace, transformed into Arames, the handsome lover of the fair Princess Charazel, is seated beside her couch. He tells of his infinite love and they pledge eternal vows. The call of war takes Arames from her. On his return from battle a feast is given in his honor. Escorting the princess to the great banquet hall, the honored Arames seats himself beside her. Becoming infatuated with a young slave girl, Arames showers her with caresses and incites the jealousy of the princess, who swears by the god of death, Osiris, to die. Realizing his mistake Arames dashes after the fleeing princess, only to find that she has killed herself before the graven image. Delaplace, awakening, goes slowly to the sarcophagus and, kneeling beside it, prays for the soul of the woman he loved back in the dim ages. The production of this story has taken weeks of hard labor to produce, making every detail correct, from the costuming to the beautiful and luxuriant settings. Dolores Cassinelli is featured in the role of Princess Charazel.

"When Soul Meets Soul."

"Here's Your Hat."

"The Miner's Request," released January 2, Leonie Davis, her sweetheart Tom, and her father are

seated at the breakfast table in a small cabin in the far West. Davis departs for work at the mine, while Tom strolls down the bank of the river in search of gold. Davis is met at the mine by a young fellow who presents him with a note from a friend in the East asking him to give the bearer a job. Davis takes the young fellow to his home, where he is introduced to Leonie. That same afternoon an accident happens at the mine and Davis is seriously injured. The easterner makes a record breaking ride for the doctor. During his absence Leonie's father writes a dying request that she marry Tom one month after his death. The girl tells Tom she does not love him and that she could never marry him. The doctor arrives too late, for Davis is dead. One month later Leonie marries the man she does not love. The same day the young easterner tells her of the great world outside and asks her to run away with him. She consents, packs up her belongings and leaves the house. Walking through the lane near the river she spies him robbing the gold sluice. She returns to the house, secures a revolver and demands the stolen gold. She then forces him to leave the county. Realizing now that she had nearly lost a good husband for a thief, she returns to her home and awaits, with open arms, Tom's return. This is an exceedingly interesting story of the West with hazardous deeds and daring adventures.

"Broncho Billy and the Maid" is released January 4. In this dramatic feature, with G. M. Anderson in his character creation, we have a splendid story with excellent portrayal of a western subject of merit. Jim Clay, a rough western ranchman, kisses his beautiful daughter good-bye and departs for the town saloon. Entering, he sees four of his comrades finishing a game of cards. Broncho Billy, one of them, wins all the money. Clay exits and seats himself on a barrel in front of the place. Broncho with his winnings, departs from the saloon, meets Clay and together they proceed to the ranchman's home. Broncho is introduced to Clay's daughter, who at the time of their arrival is preparing the noon-day meal. The ranchman and Broncho engage in a game of cards. Broncho detects Clay taking some cards from his boot. A fight ensues in which the ranchman is shot in the head and Broncho in the leg. The daughter, hearing the tumult, rushes into the room to aid her father. Broncho has escaped. Crawling on his hands and knees he finally reaches the stable where he manages to climb into an oat bin. The girl, thinking only of her wounded father, secures a revolver, and tracks Broncho by the drops of blood. Finding him in an exhausted condition, she drags him into a store-cellar and washes and bandages his wound. Later, when Broncho has almost recovered from his wound, she gives him a revolver and tells him to go. Clay swears vengeance. Seeing Broncho leave the cellar he rushes after him. His daughter, fearful of her father's safety, because of Broncho's quick draw, intervenes and prevents him from being shot. She then tells her father that she loves Broncho. Seeing that it would be madness to bear grievance against Broncho, Clay shakes hands with him and the feud is ended.

In "The Heiress," released January 7, Jimmy, the impecunious, arrives at the club, where his fellow members are engaged in a game of cards. He helps himself to a cigarette and borrows a five-spot from one of the boys in the same breath. Calvert, a fellow club member, receives a message from the family doctor stating that he had better return to his home immediately. Arriving at home he sends a message to the boys at the club telling them that the heiress has arrived and that some of the nice marriageable fellows had better come up and meet her. Enthused with the spirit of being "near uncles" they buy everything from a rattle to a rocking horse, and with the cargo under their arms, swarm in upon the new father. In their excitement they leave the message on the table at the club. Jimmy picks it up and returning to his home, dresses for the unusual occasion of meeting an "heiress." Out of funds he returns to the club, where he makes a small touch. Returning to his home again, Jimmy takes all of his earthly belongings and proceeds to a pawn shop with them. He then calls at Calvert's home and, mistaking the maid for the heiress, invites her out to dine. With his roll of hard earned money he buys the best of everything for her from soup to wine. Mason, one of the club members, sees Jimmy and the girl, tells Calvert about it. They all go to the restaurant where Jimmy introduces the girl to his friends as his fiancé. Calvert invites them all to his home. The second maid brings in the baby and the proud father introduces the baby to Jimmy as the heiress, and explains that the young lady Jimmy has been dining with is his maid. Realizing his mistake, Jimmy dashes madly from the house, leaving behind a heart-broken imaginary heiress, and a hilarious congregation of club colleagues. John Steppling portrays the part of Jimmy in a pleasing manner. E. H. Calvert, as the proud father of the heiress, distinguishes himself admirably.

"Broncho Billy and the Maid."

"The Heiress."

Released January 10, "Jimmy," with high ideals and very little ambition gets himself into difficulties which are told in the following synopsis. Jimmy, a modern boy, delights in the reading of dime novels. His employer, John Strong, a crabbed old gentleman, rings incessantly for him. Aware of the fact that Jimmy is otherwise occupied he rushes into the outside office and takes him gently but firmly by the ear, and explains to Jimmy that he has just received a note from Long and Company, stating that his order for $20,000 in government bonds will be delivered that afternoon at four o'clock. Strong then tells Jimmy he is going to the gold club and that he is to sign for them. Jimmy's employer leaves and forgets the note from Long and Company, which he carelessly left on his desk. The bonds are delivered and Jimmy signs for them. He goes to the safe and accidentally locks it. Not being able to open it he places the bonds in the waste paper basket and covers them with some scrap paper. The janitor finds the note written by Long and Company and takes it to his pal. Jimmy sees him on the street and decides to follow him. The janitor unconsciously drops the note which Jimmy picks up. His further attention to the case is forgotten, however, when he encounters another boy about the same age, and they fight desperately in the mud. Returning to his home his mother puts him to bed. The next morning, when he arrives at the office, two detectives and his employer meet him. The safe has been blown open during the night. Jimmy explains how and where he found the note the night previous. The janitor is sent for and recognized as an ex-convict. The bonds are taken from the waste-basket by Jimmy, who tells his employer that he had accidentally locked the safe. His employer takes him over his knee and gives him a good, sound spanking. Seeing the remains of the mud on Jimmy's coat, Strong asks the reason for it. Jimmy tells him. Strong, now realizing how much money Jimmy had saved for him, gives him some money and tells him to go and buy a new suit. This is an object lesson for young sleuths. Tom Shirley plays the part of Jimmy excellently.

"Here's Your Hat," released January 8, is a feature comedy story. In this thousand feet of hilarity can be seen the smiling faces of Raymond Hitchock and his fascinating wife, Flora Zabelle, now starring in the "Red Widow" company. Herbert Cothell, star of "The Girl at the Gate," together with the above mentioned celebrities happened to be making a tour of inspection at the Essanay studio the day the production of "Here's Your Hat" was taken, and were asked if they would like to participate. In seeing "Here's Your Hat" the audience sees a great comedy story, and three of the greatest entertainers in the world.

The above releases for the first two weeks of the new year are a splendid indication that the month of January will have rare and exceptional subjects. That great scenic production, "King Robert of Sicily," is to be released very soon.

Pictures Aid "Back to Land" Movement

By Watterson R. Rothacker.

The mere cry "Back to the land" has enlisted a host of recruits to the great army of city folk who are forsaking the atmosphere of steam-heated flats and electric lights for the more tranquil and serene independence of country life offered by our southern, western and northwestern states. But the hundreds who heard the cry and did not immediately respond demanded something more reliable than the mere assertions of enthusiastic land agents and boomers—something more convincing than the promises of inanimate photographs—so moving pictures were enrolled and are getting better results than a British recruiting sergeant.

Through the enterprise of the Northern Pacific Railway prospective homesteaders can now see in motion, just as in actual life, the great reclamation work now being done in the Northwest, harvesting scenes which are proof positive of 1912's bumper crops, magnificent herds of cattle and immense droves of sleek sheep, and other vistas of agricultural and industrial prosperity which beckon alluringly and cause him to pore over railroad folders and conjure visions of an independent and profitable life in the open.

By means of moving pictures the Northern Pacific Railway has also given the American public a definite idea of the wonders of Yellowstone Park. On film, and for five cents, one can see Old Faithful geyser, the Bee Hive, the Grotto, the Giant, the Riverside, and other phenomena of America's most unique wonderland in full eruption. On film, one can now see the churning waters of the Yellowstone leap from the river-bed and tumble a sheer 312 feet into the depths of the multi-colored Grand Canyon of the Yellowstone. On film, one safely views wild bears, untamed elk, deer and other animals in their native haunts. In fact, the moving picture route offers an eye trip to and through Yellowstone Park to thousands of people who have neither time nor money to make the

trip, and to those who have the time and money the suggestion is made which actuates the latent desire to "see America first."

The Chambers of Commerce at Charleston, Columbia and Sumter in South Carolina have financed and engineered a moving picture campaign to attract the tourist, home-seeker and investor by showing in motion on film that South Carolina is a good place in which to live, make money and be happy. The moving pictures thus used illustrate the cotton, tea, and phosphate industries, show truck farming and drainage work, and lay great stress upon the school facilities and general advantages of the state.

To teach actual and prospective farmers the great value of modern farming methods the Du Pont Powder Company have made a series of moving pictures showing how farming is done with dynamite. These pictures show how land clearing, deep plowing, tree planting, ditching, etc., are done by means of high explosives.

The Holt Caterpillar Company and the M. Rumely Company are using moving pictures to demonstrate the efficiency of their time and labor-saving farm machinery. Various agricultural schools throughout the country are using these pictures to explain to their students the wonders and value of farming with machinery.

The Back to the Land movement is epochal and it is notable that its impetus is, in no small way, given by the pictures in motion which are believed by any audience where the most convincing word argument of the promoter is taken with handsful of salt.

American Company Gets W. Wallace Reid

W. Wallace Reid has joined the American Film Company as producer at the new studio at Santa Barbara. He brings with him a company of competent players, some of whom have been associcted with him at the Kalem western studio, which he leaves to engage for the American.

Mr. Reid is but twenty-three years old and is accredited with being the youngest producer. He is the son of that illustrious novelist, Hal Reid, was born in St. Louis and spent the years 1903, 4, and 5 at the New Jersey Military Academy, Freehold, N. J. In 1909 he graduated from a small eastern college and spent the remainder of that year in Cody, Wyo., on a ranch where he was engaged in surveying for the Shoshone dam.

In 1910 Mr. Reid entered newspaper work, and later in the year joined a film company's staff at Los Angeles as general utility man. He learned to operate a camera and acquired a working knowledge of the picture business.

The winter of 1910 Mr. Reid spent in New York as associate editor of *Motor* magazine and in May, 1911, joined the Vitagraph forces as a leading man playing opposite Turner, Storey and Baird. In the spring of 1912 Mr. Reid joined his father as assistant director and leading man for Reliance, leaving that company to become assistant to Otis Turner and scenario editor while Mr. Turner was engaged by the Imp. After six weeks at the Imp studio Mr. Reid was sent with Mr. Turner to make Bison 101 pictures in California.

"The Little Organ Player of San Juan," December 26. Copyright, 1912, S elig Polyscope Co.

The Motion Picture Exhibitors' League of America

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, Lock Box 15, Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Av., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Vice-Presidents, S. E. Morris, Cleveland, O.; Wm. J. Sweeney, Chicago, Ill.; Fred J. Herrington, Pittsburgh, Pa.; B. L. Converse, Owassa, Mich.; H. S. Dickson, Winchester, Ind.; E. W. Waugh, Huntington, W. Va.; Orene Parker, Covington, Ky.; Geo. H. Wiley, Kansas City, Mo.; Chas. Rothschild, San Francisco, Calif.; Sidney Asher, New York, N. Y.; Fulton Brylawski, Washington, D. C.; L. F. Blumenthal, Jersey City, N. J.; H. C. Farley, Montgomery, Ala.; E. V. Richards, Shreveport, La.; F. W. Young, Cedar Rapids, Ia.; W. H. Wassman, Nashville, Tenn.; Anthony J. Xydias, Houston, Tex.; Carl Gregg, Tulsa, Okla.; Paul LeMarquand, Winnipeg, Can.; M. C. Everstein, Jacksonville, Fla.; Geo. Osborn, St. Paul, Minn.

Iowa Exhibitors Meet

The exhibitors of the state of Iowa held a rousing meeting December 3 and 4, and organized a substantial prominent branch of the league.

President Neff arrived in Des Moines early the morning of the third and was met by Fred Young of Cedar Rapids. The convention was called to order at 2 p. m. and everybody was welcome. The speaking lasted until after five o'clock and membership was taken for the new organization. However, the meeting was an open one. At night a splendid entertainment was held in the big hall at the Savery hotel. After the entertainment, the exhibitors and their friends adjourned until ten o'clock Tuesday morning, when an executive session of the members who had joined the organization was held. President Neff again addressed the exhibitors and seventy-five joined the organization. In the afternoon a permanent organization was perfected and the officers were elected. Great credit is due Fred Young, of Cedar Rapids. He seems to be possessed of wonderful ability in conducting a convention and arranging for entertainments. Everything went off just as smoothly as though they had had months to prepare for it, instead of a very short notice.

The next convention will be held in Des Moines, Ia., on the first Tuesday in May.

After the Iowa convention was over several of the Iowa exhibitors, U. P. Frost of Atlantic, Fred Young, of Cedar Rapids, Julius Singer of Des Moines, C. E. Wirick of Sioux City and several others joined Mr. Neff and went to Omaha, to attend the convention there. The last night at Des Moines a big banquet was held in the spacious dining room of the Savery hotel, where one hundred partook of the good things.

The officers elected for the ensuing year are J. S. O'Brien, of Oelwein, president; Fred Young, of Cedar Rapids, secretary; J. E. Tierney, of Sioux City, treasurer; J. S. Bassett, of Independence, first vice-president; H. J. Dewey, of Chariton, second vice-president, and Thomas A. Brown, of Iowa City, national vice-president.

Nebraska League Organized

The Nebraska State League was organized by President M. A. Neff on the sixth of December, the meeting beginning on the fifth.

Mr. Neff, accompanied by several Iowa exhibitors, arrived in Omaha over the Rock Island, one hour late, Wednesday the 6th. When they alighted from the train, a wild western blizzard was blowing and the snow flying. They were met at the train by J. S. Schlank of Omaha and W. H. Rubert, who were waiting with Mr. Schlank's automobile to take them to the Rome hotel, where a large number of Nebraska motion-picture exhibitors were assembled. As Mr. Neff and the Iowa delegation had had their lunch on the dining car coming to Omaha, in ten minutes the Omaha meeting was opened.

President Neff spoke for about two hours, explaining in an open meeting the benefits to be derived. The spirit of fair play and western progressiveness was displayed both at Des Moines and Omaha. All of the film exchanges were represented, friendly and ready to assist in making the convention a grand success. On the night of the 5th, the big ball room of the Rome Hotel was beautifully decorated. Everybody was enthusiastic and on the 6th when members were called for, forty-nine joined the organization. Mr. Schlank had charge of securing the members, and proved to be an efficient and untiring worker, while Samuel Harding and others were at all times hustling to secure new members.

At night a banquet was given at the Rome hotel. The banquet hall was beautifully decorated with flowers in profusion; and the most beautiful ladies in Omaha graced the occasion. Everybody seemed to be imbued with the spirit of the occasion. Vaudeville and pictures, the banquet and a general good time, wound up the Omaha convention.

President Neff stayed over until Saturday the 7th, and held a meeting with the newly elected officers. In company with the newly elected president, Mr. Stoecker, and the national vice-president, Mr. Schlank, Mr. Neff visited many places of interest in Omaha, and left for Kansas City on the Burlington at 10:45. The Des Moines and Omaha meetings were great affairs, full of action, and the western exhibitors mean business.

The officers elected by the Motion Picture Exhibitors' League of Nebraska, are, W. F. Stoecker, Omaha, president; P. L. McCarthy, Grand Island, first vice-president; J. W. Ballinger, York, second vice-president; E. C. Preston, Superior, secretary; W. A. Walden, Hastings, treasurer, and J. E. Schlank, Omaha, national vice-president.

Ohio Convention in January

On Tuesday, January 21, 1913, Ohio State Branch No. 1 of the Motion Picture Exhibitors' League of America will hold their annual convention at Columbus. New officers will be elected, committees appointed, etc.

At the same time the Ohio state convention meets, the national vice-presidents from thirty-three states will meet in Columbus. The Ohio state convention will be very interesting as the state legislature will be in session and the new governor, Hon. James M. Cox, will then be at the helm. As there are several bills which will affect

the members of the State League of Ohio which will be introduced at the coming session of the legislature, naturally there is a great deal of interest being taken in the coming convention. The attorney general is also very active and at that time will be working in conjunction with Senator Foraker's office and Hon. J. J. Lent's office in developments of legal points which will be left for the courts to decide.

The national vice-presidents will have a number of important matters to discuss and take care of. M. A. Neff, president of the Ohio State League, who has just returned from an extended and successful trip through the West, was in Columbus in consultation with Attorney General Hogan and also arranging for the state convention.

In the next issue we will give the name of the hotel which will be chosen as headquarters and where the convention will be held, as well as many other important details.

Indianapolis League Wars on Ordinance

The Motion Picture Exhibitors' League of Indiana has opened an active fight in Indianapolis against the city ordinance forbidding children less than fourteen years old to attend moving-picture theaters without an adult escort. Members of the league in Indianapolis are basing their fight on the assertion that the ordinance is class legislation, and expect the Supreme Court to uphold this contention on an appeal from Judge Charles Remster of the Marion Circuit Court, who recently ruled against the exhibitors in a suit to declare the ordinance invalid.

The ordinance adopted by the city council within the last year makes no provision that children less than fourteen years old may not attend any other theaters, even a burlesque house, the exhibitors contend.

Now the exhibitors are distributing copies of a pamphlet setting forth their arguments against the ordinance and explaining what they have done to assist local charitable organizations.

League Notes

The motion picture exhibitors of the Northwest have announced that they will hold their first annual convention in Seattle February 18 and 19. The temporary executive board has issued the call for the meeting and all motion picture men of this state are expected to respond. The British Columbia league of exhibitors has signified its intention of coming to the convention in a body. The present executive board consists of A. B. Campbell, president; W. L. Shanks, vice-president; John Runtz, Bremerton, secretary; H. O. Allen and L. S. Richardson.

John I. Pittman was elected president, Pat Lennox, vice-president; Joe C. Clemmons, secretary and treasurer of the Jefferson County Motion Picture Exhibitors' League formed by motion picture proprietors at Beaumont, Texas. Its purpose will be to promote the interests of those engaged in the motion picture business.

Moving pictures used in his unsuccessful campaign for congress, cost Clarence P. Dodge of Colorado Springs $456.22.

"Another Man's Wife," January 6, 1913. Copyright, 1912, American Film Mfg. Co.

Motion Pictures for Y. M. C. A. Work

By John Collier*

IF books were to be had only at paid circulating libraries, and if these libraries, with mere money-making as their object, did not find it profitable to keep a large number of the best books, we should think it a very peculiar situation. Our Carnegies would hasten to endow public libraries; our city fathers would stock them with books. Our churches and our Young Men's Christian Associations would establish book departments. We should never consent for a moment to the absolute commercialization of the printed book.

Now, a new kind of book has been produced and is being read by millions of people daily. The motion picture is a book, and an acted play, and a scenic wonder-world in one. It is more popular today than our public libraries, and it should concern the educational and religious agencies more than the printed book for the reason that motion pictures, being a form of drama, nearly always have a moral or immoral lesson to convey. Whether it be sermons, or educational lectures, or temptations to wrong-doing, each and all of these things can be conveyed more vividly through motion pictures than through printed books.

This pamphlet deals with the possible use of motion pictures by the Young Men's Christian Association or other religious and educational agencies, on a self-supporting or even a profitable basis, but with a view to public welfare first of all.

In America, the motion picture has had its first development as a vehicle of simple amusement and has been in such enormous demand for this purpose alone that all other uses have been discouraged. In about six years the number of picture theaters has grown to 14,000; the daily audience seeking amusement in American picture theaters is 5,000,000, more or less. A great many motion pictures are wholly or partially educational, but they are produced for the amusement market and exhibited under conditions which make it impossible for the educational picture to receive proper encouragement.

In the last year, the Young Men's Christian Association, along with schools, libraries, play-grounds, etc., have become widely interested in motion pictures, and a large demand for educational films has grown up. But the producers of motion pictures are still so heavily taxed in taking care of the purely theatrical market that the educational demand has run far ahead of the educational supply. Associations, schools and other institutions are today anxious to use moving pictures for educational purposes but are unable to secure them. This pamphlet aims to answer two questions:

(1) What are the peculiar features of the present motion picture situation and how can motion pictures be improved in theaters?

(2) Why should the Young Men's Christian Association and educational institutions use motion pictures; and how, and at what cost may they be secured?

HOW MOTION PICTURES ARE MADE AND DISTRIBUTED.

About thirty-five studios produce the 4,000 "subjects" (more or less) which are annually placed on the American market. Each of these 4,000 "subjects" (drama, history, geography, comedy, etc.) is duplicated approximately a hundred times.

Each motion picture "subject" has always a distinct name and bears the name of the manufacturer. They are copyrighted, and motion pictures have been considered by the Supreme Court as being, under the intent of the copyright law, both a form of the book and a form of drama.

After being made, the motion pictures are ordinarily submitted to a board of censorship called the National Board of Censorship of Motion Pictures (address 50 Madison avenue, New York). This board, made up of ten civic and philanthropic societies, has no power in law but works through a co-operative arrangement with the manufacturers, maintaining its relations with a given manufacturer so long as he submits all his product and carries out all recommendations of the board. The board in its last report, stated that "from November 1, 1910, until November 1, 1911, only one foot of film in each 4,680 feet escaped its censorship." The National Board censors solely from a moral standpoint, not from the artistic standpoint, and does not pass on the historical or scientific accuracy of motion pictures. The board publishes complete reports.

After the censoring is completed, the motion pictures are sold or leased by the manufacturer to middlemen, called renters or exchanges. The renter pays approximately $100 for a reel of pictures (1,000 feet—a fifteen-minute performance) and rents the reels by the day or week to theater managers (called exhibitors). The exhibitor pays a rental varying from $1 to $5 a day for each reel, according to the newness of the reel.

Now, to understand the motion picture system, one must bear in mind certain facts:

(1) The motion picture market is divided between two large groups of manufacturers—the Motion Picture Patents Company and the Motion Picture Distributing and Sales Company.* These main manufacturing groups dispose of their product to renters who are limited strictly to the product of that manufacturing group which supplies them. Therefore, no renter obtains the entire supply of films; probably no renter gets more than half of the different film "subjects" issued week by week. The exhibitor in his turn must make up his program from the supply of films of a given renter, and therefore the program of a given picture theater is made up from one-half or less of the total film "subjects" at any one time being circulated.

There is one exception to the above rule. The General Film Company (distributing agent of the Motion Picture Patents Company) has recently organized an educational department, which is privileged to acquire, if it is able, any motion picture, no matter by whom produced. This department has prepared a catalogue of educational films available through it (200 Fifth avenue, New York).

(2) Only a small fraction of the total number of motion picture subjects that have been made is at this time available in America. First, the majority of educational pictures have been made in Europe and only one in twenty (perhaps) has been imported to this country. Second, motion pictures wear out with use and a manufacturer rarely or never reissues an old picture. Therefore, even of the educational pictures that have been mar-

*Secretary National Board of Censorship of Motion Pictures. From Industrial Department International Y. M. C. A.

*NOTE—The Motion Picture Distributing and Sales Company was recently split into two companies, The Film Supply Company of America, 131 West 44th Street, New York, and the Universal Film Manufacturing Company, 1 Union Square, New York. Color-photography motion pictures are independently handled by the Kinemacolar Company, New York.

keted in America, the majority are out of circulation and cannot be secured save by putting in a special order and buying the film outright. The films that can be rented in this country represent practically the output of the past year. For the above reasons, not more than five per cent of the moving pictures that have been produced since the beginning of the motion picture art are actually available. This is a peculiar condition, which is not true of the book market; it is a condition which is true of the fashions market and novelty market, and motion pictures in this country are unfortunately still regarded mainly as novelties.

(3) Most important of all, a renter obtains his film from the manufacturer by a routine process; he takes a given proportion of a given manufacturer's product, or he takes one copy of each film produced by all the manufacturers in one of the manufacturing combines. Having obtained his film in this routine manner the renter is compelled to dispose of it an equally routine manner. He therefore discourages any attempt on the part of the exhibitor to select *this* picture and reject *that* one. Any exhibitor who tries to select his own programs fights a losing battle. This condition, which holds good for the whole motion picture market of America, is unfortunate and must be changed sooner or later if the motion picture art is to continue to develop.

(4) As for the Young Men's Christian Association or the educational institution, if it wants to use motion pictures it must go to the regular theatrical exchange to get them, and is there subject to the same restrictions that are laid upon the commercial theater. It also finds that the renter is in possession only of one in fifty, perhaps, of the desirable film subjects that have been produced and described in various catalogues. Secondly, the Young Men's Christian Association or educational institution finds that the film renter is using, on a theatrical circuit, most of his pictures which are in good condition, and it is, therefore, difficult for the institution to secure for a given day a given set even of the new films a renter has in stock.

There are minor exceptions to the above statements, but these are conditions which both the picture exhibitor and the educational institution meet, broad and large, in this country. These conditions are not wholly objectionable, for they have led to a standardization of motion pictures, and certain manufacturers have set a high average for all of their product and have thereby gained reputation and increased their total of sale. But the system discourages the use of educational motion pictures and likewise discourages any manufacturer from putting extra money and extra thought into any one film which he produces.

The educational pioneer must first of all become familiar with the above facts and considerations. He will then not expect to accomplish the impossible and will be able to discover just what is possible within the means at his command.

UNDER WHAT CONDITIONS SHOULD A YOUNG MEN'S CHRISTIAN ASSOCIATION OR SIMILAR ORGANIZATION USE MOTION PICTURES?

In general, any institution should use motion pictures in case it wants to reach a class of people at present out of reach, or in case it wants to grip more strongly and inspire and inform more richly those whom it reaches already.

Often it will be found that the neighboring commercial picture show can be used to good advantage. Go to the neighboring show; talk with the manager, raise the question of whether he might not arrange special programs and make other improvements, as a means of increasing his patronage. Offer on your side to help him get an audience for the right things. You may in this way succeed in transforming the neighborhood show into an entirely beneficent institution. In any case, you will learn the things you need to know about the cost of motion picture exhibits and the right way to conduct them. You will find that the picture film itself is only part of the problem; that the film should be shown under different conditions, with better music, with proper verbal explanation, with proper advance advertising. The picture itself is only a beginning; it is the skeleton—the exhibitor must fill in the flesh and blood through the accessory features which he introduces.

If you find that you cannot make a co-operative arrangement with the neighborhood show, or if there is no neighborhood show, then it can be said that in practically every case you can use motion pictures to advantage in your own building.

Make a tabulated statement of the following facts:

How large a population can you draw on for your show?

What will be your investment, and what rent must you pay?

What will be the weekly or monthly expense budget of the exhibit?

What are the local building, health, police and license regulations for motion picture exhibits?

What competition exists or should be feared?

If you answer these questions wisely and then conduct the show properly, there will be very little speculation involved in the enterprise.

The following are bits of desirable information:

DETAILS OF INFORMATION.

Projecting machines cost about $225 complete; they are likewise stereopticon machines. The fireproof booth in which to enclose the machine costs about $100. An operator, if employed continuously, earns about $18 a week, but any intelligent mechanician can readily qualify to exhibit motion pictures.

If the electric current is not sufficient, or other mechanical problems arise, the operator should know how to solve them or he can seek information at the office where he gets his films. One of the trade journals should be subscribed to and the operator and manager should read it very carefully.

Daily programs lasting an hour and a half can be rented at prices ranging from $30 to $75 a week. Any film that is going to be used continuously or frequently can be secured outright for about $100 per thousand feet, providing a twenty-minute exhibition.

Any room can be used for motion pictures if it is forty or more feet deep, and if it can be darkened, or if the screen on which the picture is projected can be properly shaded from the light.

Learn the addresses of the renters patronized by the shows in your town—the licensed renters and the independent renters. Find out their terms; learn whether they are interested in having educational institutions for customers; learn what pictures they regularly get.

Read in the trade journals the descriptions, sufficiently accurate, of all films produced week by week. In making up your program, learn from the trade journals the date on which given films are to be "released," or placed on the market. According to the rental price you are paying you will be entitled to a given film one, two, three or more weeks after it is placed on the market. Keep together the descriptions of films; strike out the ones you positively will not want; then, for each day's

program, send to the renter, several days in advance, a list of a dozen or more films, any one of which would be satisfactory. He can then select from this list the films which he can let you have on that specified date. In this way you will get a reasonably satisfactory program. In special instances you can make an urgent demand for a given picture to be furnished on a given day. But do not ask the impossible; read carefully the first part of this article.

If fifty or more associations or educational institutions in adjacent parts of the country should undertake to start motion picture shows, they could then consider two possibilities: (1) They could approach a given renter and agree to use, each one for so many days, a desired picture; this would justify the renter in purchasing this picture, or (2) they could co-operate and organize an educational rental department which could lease or purchase the desired films and circulate them at cost price among the fifty or more institutions. A state department of education could start such an educational film-renting department; or the associations in a given section of the country do the same.

Always remember that there are municipal or state laws which will guide you in the construction and operation of your educational show. For a reasonably complete law, which can be conformed to in any part of the country, and which, if conformed to, will insure safety, write to the National Board of Censorship, asking for a copy of the Folk Ordinance prepared for New York City. Do not forget that motion pictures need not and should not be given in complete darkness. The best way to regulate interior lighting for motion picture auditoriums is to invert the electric bulbs, placing reflectors beneath them and throwing the light upwards onto a white or light green surface, thus diffusing the light throughout the auditorium. Other mechanical methods can be worked out. The main consideration is that the rays of light shall not fall directly on the picture screen or directly on the eyes of the audience.

Remember that you can have good ventilation without flooding the place with cold air. A single draught, introducing one current of air, and then two or three electric fans circulating the fresh air, will be sufficient for perfect comfort. Remember also that the room should not be overheated. Sixty-eight degrees Fahrenheit, or at the utmost seventy degrees, should be the maximum of heat, and it can well go as low as sixty-four degrees. Modern ventilating science teaches that too much heat or too much humidity, or, on the other hand, too little humidity, are as injurious to good ventilation as is vitiated air.

Remember, too, that motion pictures are made to be exhibited with accompanying music, and that the music should be expressive of the emotional meaning of the pictures. You can add 50 per cent to your show's effectiveness through good music. You can add another 25 per cent if you will prepare the mind of your audience in advance by proper advertising and proper announcements. Also, lectures and dramatic dialogues, if skillfully introduced, will make a motion picture more popular and far more instructive. In general, the exhibition of motion pictures is as much an art as the manufacture of motion pictures—and art richly repaying careful study.

Moving pictures showing the methods of examination and treatment of patients followed in various state hospitals were shown as the special features of the Mental Hygiene Conference held at the College of the City of New York from November 8 to November 15.

Bernhardt Sees Herself in Pictures

Mme. Sarah Bernhardt sat in a box in the darkened Chicago Studebaker theater one recent afternoon and critically viewed the adventures of Adrienne Lecouveur with Mme. Sarah Bernhardt in the title role.

"What do you think of Sarah Bernhardt in that role?" she was asked as she left the theater later in the afternoon.

"I refuse to tell," replied Sarah Bernhardt and she would not even explain whether it was modesty or inability to judge of anything so personal as her own art that prompted her to chain her usually vivacious tongue.

This double appearance of the actress-newspaper contributor was made possible through the magic of the moving picture. There was a private exhibition of new moving pictures in which Mme. Sarah Bernhardt and Mouney Sully, a French artist, had posed in the Theatre Fraincais.

Mme. Bernhardt was invited to be one of the guests and her manner indicated that she was the most pleased of those in the theater.

She already has shown her authority by blue penciling a troupe of acrobats out of the Majestic theater's weekly bill. She said she objected to having "Camillie" or "Phedre" either preceded or followed by acrobats. Her plan to continue this program throughout her twenty weeks' vaudeville tour in America was indicated by a request for all programs in houses where she is scheduled to appear.

Motography Course at Syracuse College

The art of cinematography is to be taught at the Syracuse University, beginning January 1, 1913, and the event will mark an important step in the history of the motion picture. It will mean the full acceptance of the industry of short but phenomenal growth, into the realm of science and the vesting of the photographic art with a new dignity and an added distinction.

The course planned for the disciples of motography will comprise four years' instruction in every branch of the art, the instruction beginning in the section of the university known as the Crouse College of Fine Arts, the chemical branches being continued in the Bowne Hall of Chemistry.

The course will be established for the practical photographer whose ambition is to perfect himself in all the intricacies of the art; it is not a course for the amateur. The completion of the four years' curriculum will mean the graduation of motion-picture experts who will readily find positions with the manufacturers of the pictures as their thorough training and knowledge of the subject of cinematography will be appreciated as now it is impossible to procure skilled people in the technique of the art.

A prominent but reticent motion-picture manufacturer has made the establishing of such a course at the university possible by a liberal benefaction to the university and an appeal to the board of control.

Otis Skinner Praises Motion Pictures

Contrary to the usual attitude assumed by actors toward the moving picture shows, Otis Skinner, at the City Club, of St. Louis, Mo., recently commended motion pictures as thoroughly worth while, often educational and always furnishing a cheap form of entertainment for the masses.

Sans Grease Paint and Wig

By Mabel Condon

George Periolat.

GEORGE PERIOLAT is lonesome and wants to go home. But he won't let himself go because Director Dwan, Warren Kerrigan, Jack Richardson and others out at the Santa Barbara studio of the American Film Company would say, "I told you so!"

Rather than that, the character man would stay on in Chicago, submit to the ater parties and late dinners, not to mention his heroism in being dashed madly about, around and across the city in the American's new car—to which street cars are as lamp-posts and blue-coated, protesting officers but specks on the receding landscape.

And if it were not for the noise and the thousands of people, incident to the loop district, Mr. Periolat might make himself believe he is having a good time; but State street, both before and after dark, is too much for him. In comparison, the West with its "broncho bustin'" and other perils, typifies the quiet of an old ladies' home, in Mr. Periolat's opinion.

Hence his troubled spirit and the new line in his forehead. He has several lines there "but not from age," the man who makes characters assured Mr. Nehls, the latter's littered desk and me, as he opened back his raincoat, displaying thereby an English cut black and white suit, a wisteria tie and a snugly fitting collar which allowed his semblance of a second chin to lop, when he laughed real hard.

Mr. Nehls paid no attention to the ageless remark. I did; that was one of the things I went to the American office for and besides, I scented a secret. Information regarding Mr. Periolat's age was due me anyhow, to recompense for the shock administered with his introduction. For I had splashed out into the wetness of an indigo Monday with a borrowed umbrella and the prospect of a quiet chat with an elderly—if not old—gentleman, and behold! it was a trim, almost slender and not even elderly person who removed his *pince nez* with a flash of triplet diamonds and shook hands with a heartiness and style which I still like to think was truly western.

And that is George Edwin Periolat. His eyes are round and blue-gray and his hair—well, I couldn't quite decide about the color of his hair, so asked if he considered himself a blonde or brunette. He replied that his hair used to be very dark but that the West sun-burned it; his friends advise him to use another bottle and it will be about right.

But to return to Mr. Periolat's age and the secret. It wasn't at all easy to get him to confess to owning a secret but he finally did and this is it—he doesn't know how old he is! His father says one age, his god-mother another and he himself compromises by claiming to be "over twenty-one and under forty." Now, if that isn't a nice fix for an honest-to-goodness character man to be in! But he doesn't care for it's a secret, and anyway, he's so glad at being a character man in motion pictures that so trivial a thing as his age matters not at all, in comparison.

"Photoplays," declared Mr. Periolat as he balanced his *pince nez* on the end of his left thumb, "are the greatest things in the world, today; and they've just started. The players who get into them now, while the profession is still young, are lucky. Contrary to the legitimate stage where all classes are accepted, there seems to be but one class in picture acting and that, the refined and educated. Both the life and work are to my liking and I've never met as agreeable people anywhere as those I've met in films."

He changed his *pince nez* to the right index finger and continued, with a frown that engulfed the little new line:—

"If the players would only *not* use so many gestures! It's maddening, in this advanced day, to see an actress yawn, point to the clock, to herself, then up-stairs and place her head on her hands—all this to tell the spectators she is sleepy and is going to lie down. All that pantomime is totally unnecessary. It may have been required some time ago, but certainly not now.

"Another common mistake and one that is *awful* is talking to oneself." The *pince nez* were abandoned in preparation for the pantomime to follow. "You get a letter containing bad news—" a sheet of ad copy on the desk served for the letter of ill omen—"you read it, tear your hair—" Mr. Nehls rescued the ad copy from a like fate—"address the ceiling in the wild protest, 'It can't be true! I'll go mad! I can't stand it!' Ridiculous! A look of hopelessness, a shake of the head—so—that's all, and people understand it and like it better."

The speaker smoothed his hair, took a long breath and continued: "The man who thinks he knows all about film acting just because he was a fine director once upon a time, or a really good actor 'in the good old days,' is a hindrance to the progress of whatever company he is with. For his way is not the way of today, and the people who see the pictures point him out as 'old time' in every instance. In film acting, perhaps more than in anything else, you have to keep up with the procession; the march is a rapid one because the industry itself is, and people have taken to it with an interest that is critical because it is intense.

"Yes sir," (he was not looking at me) "photoplay is the biggest thing in the world today and it is being handled in the biggest kind of a way—lots of money and lots of returns."

"And lots of personal risk," I reminded him. "Ever get hurt?"

"No, never. I'm not superstitious but—" he interrupted himself to knock wood, "I very nearly though, one time I had to die of apoplexy. I told the director I had

never died of apoplexy and didn't know how but he said, 'O, just drop!' So I dropped and actually saw stars."

The mention of stars put Mr. Periolat in mind of his beloved Santa Barbara—the idea! as if there aren't beautiful stars in Chicago,—and he had loads of nice things to say about the place and the members of the company.

"We're just the nicest big family imaginable," enthused the character man of the "fambly" (to steal a word copyrighted by the Goat Man). "There has never been the least bit of dissatisfaction among us nor has there ever been an unpleasant word spoken during the two years we have been together.

"Warren Kerrigan is the finest man I ever knew—" and he meant every word of the five-minute oration which followed. Pauline Bush and Jessalyn Van Trump, he said, call themselves "bachelor girls," intimating they have had proposals but refused them. Miss Lester (Mrs. Frank Beale) he declared to be a "dear woman" and asserted that "they're not making them any finer than Director Dwan and Jack Richardson."

"Everybody in Santa Barbara knows the players to see them," he went on, "all except me. I've often heard the remark, from someone near me, 'I wonder where they kep the old man? Nobody ever sees him.' And Mr. Periolat laughed at how his appearance out of films, fools everybody.

"I'll be glad to get back," he confided as Mr. Nehls was called to an outer office. "They treat me fine everywhere and of course I enjoy it, but—". I understood.

"Just last week, my father offered me his business if I'd stay, but business life, to me is like being in jail and serving a term. My father runs a skin game," he added, and then I knew that C. F. Periolat, the city's best known furrier, is George Edwin's father.

"I hate business," continued the character man, "and I especially dislike the fur business. I was in it, for five months, and as a result, detest the sight of fur. I have a fur coat and I shudder when I look at it.

"But we're even, my father and I," he laughed, "for he dislikes my line of work. He only saw me play once and that was the worst show I was ever in. Went out to Hammond to see me, too, and said the whole thing was 'punk.' I agreed with him, that time, and wanted him to come to the Illinois or the Studebaker when I played there; but he refused, saying he had had enough.

"My work suits me just fine, though," and there were both conviction and satisfaction in the Periolat voice. "I was on the legitimate stage for fourteen years and started film work with the Selig company. I was there eight months, then came to the American Film Company with Director Beale and have been with its western company ever since, almost two years. This is the first vacation I have taken; they gave me two weeks to stay away but I'm going to stick it out till after the holidays and then take the fastest train I—"

"Do your Christmas shopping in Chicago?" I interrupted to ward off the impending attack of lonesomeness.

"Did it before I left home," he answered with an air of pride that would make most anybody resolve to shop Yule-tide gifts on the Fourth of July, hereafter.

"I've stored up some Chicago souvenirs to take back with me; but—" and the joke seemed to be a good one—"they won't see the gift they think I came here for."

Curiosity prompted an expectant, "What?"

"A wife. Every member of the company was sure I was coming up to be married."

"Perhaps you were," Mr. Nehls put in as he reseated himself at his desk; and he said it in the kind of voice that meant "Were you?"

"Yes, perhaps you were?" I echoed.

"But I'm not married," evaded the character man, and added in a jubilant, misery-likes-company voice, "neither is Kerrigan."

With the exception of the mysterious remark, "People change," he refused to say another word on the subject so I let him help me on with my coat and trotted back to the office on the side of Clark street where the rain had dried away and the sun was brightest and thought—

But you'd like Mr. Periolat, too!

Memory Restored at a Picture Show

A man giving the name of J. Emerson Gittig, who declared he was employed by a Columbus wholesale house, is held by the Baltimore, Md., police, according to a message from that city. The arrest, it is said, followed a statement by the man which gives evidence of a rare case of aphasia. Moving pictures, he is said to have declared, restored him to his lost identity and told him of a wrong he had committed.

His statement, voluntarily given to the police, is reported to have been:

"About two weeks ago I severed my connection with the concern, but there were some outstanding debts to collect and I collected about $120. I was on an electric road when I got horrible pains in my head and got off at a hotel to get some whisky.

"I remembered no more after that until I came to myself in a Baltimore moving picture theater. On the screen was thrown a picture story of a young man who went wrong financially and then straightened up by making an open confession of his wrongdoing. Then I knew who I was again."

Ask for Kansas City Censor Board

Kansas City, Mo., has been divided into districts, each in charge of a captain, and women working under the orders of the various captains will inspect every motion picture theater in the city. When the investigation is ended a complete tabulated sheet of information concerning the class of films and surroundings at every theater will be presented to the city council. The object of the information is to convince the authorities of the need of a duly authorized censor of the films. There is no venom in the fight the women are to make on bad films and undesirable practices at certain motion picture shows. They are going to ask and expect to receive the support of the better class of managers. The women say the motion picture shows are here to stay, provided they do not make the mistake of becoming a menace to public morals.

American's Effective Advertising

Exhibitors have been writing in about the excellent display advertisements of the American Film Manufacturing Company. The effects are produced by a new system inaugurated by Manager Nehls in which the illustration is first mounted on a white bristol board. The border and detail are then carefully drawn by an expert artist and a half tone made of the entire layout.

No two borders or designs are identical and the entire effect is very pleasing as well as more economical both in labor and in engraving, so Mr. Nehls says.

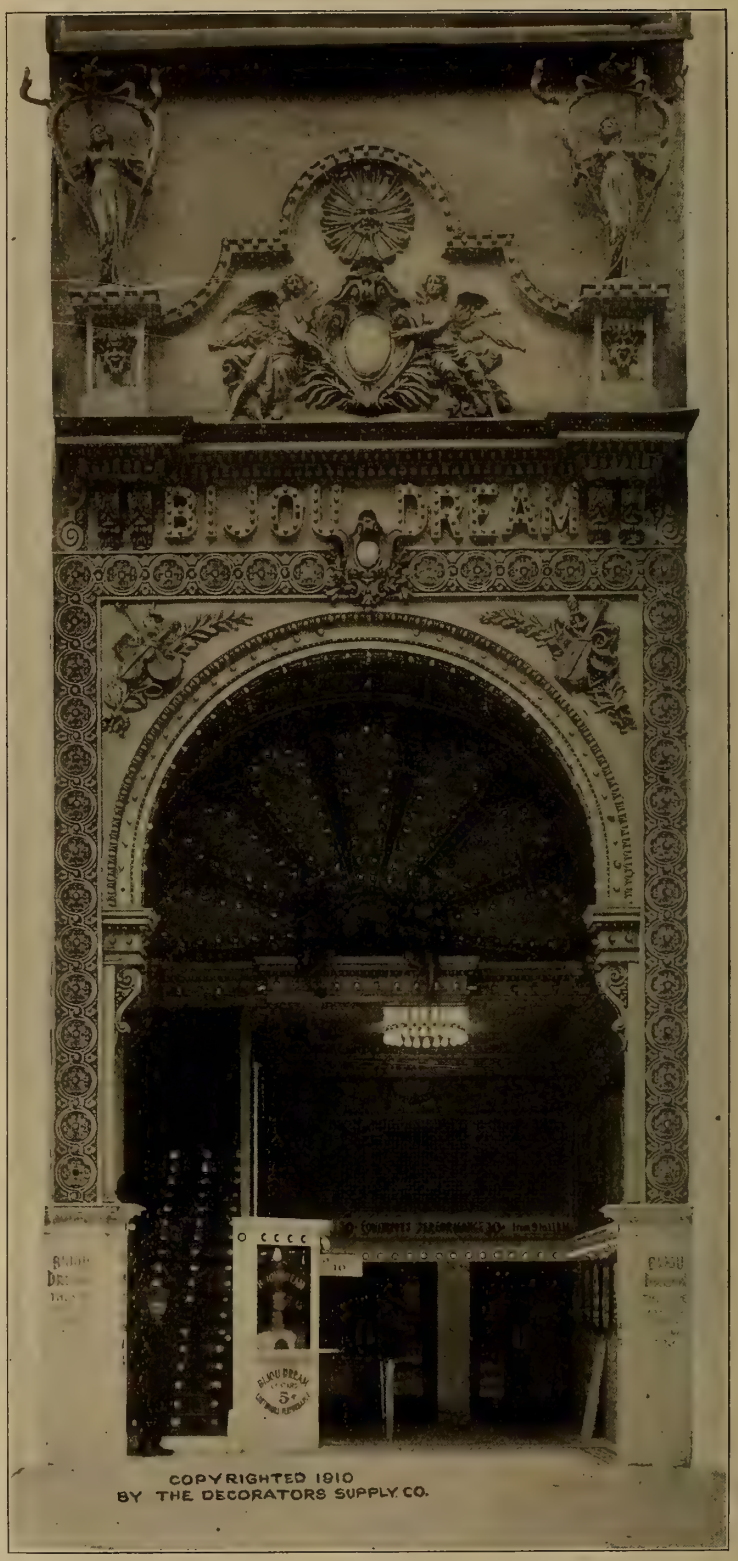
Of Interest to the Trade

Beautiful Theater Fronts

"A thing of beauty is a joy forever," and the results obtained in moving picture decoration and designing of fronts accomplished by the Decorators' Supply Company are certainly beautiful.

One of the theaters for which this company designed the front is illustrated on this page. It is one of the most popular of many popular Chicago houses, and being on State street is noticed by thousands of people daily.

The Decorators' Supply Company design individual decorations for every theater on which its product is used, and will send an expert to anyone to submit plans and estimates without charge. Its advice is valuable to any one contemplating any changes in the design of a theater front.



The Bijou Dream, Chicago. Front by Decorators Supply Company.

Pictures a Fire at Sea

The Great Northern Special Feature Film Company is giving the assurance that its latest sensational feature film, entitled "The Great Ocean Disaster, or, Peril of Fire," will prove one of the most dramatic and convincing of the many multiple reel subjects which this concern has placed upon the market. It is a story which carries heart itnerest in addition to being filled with thrills.

Fire at Sea.

Frank Harvey, a young music hall performer, takes passage for America on board the steamship "Sverige" and at once an attachment springs up between himself and Mary, the daughter of the captain.

While the passengers are enjoying dinner in the saloon the crew forward discovers fire in one of the hatches and Captain Wilson is notified. Frantic efforts are made to quench the flames below deck and likewise to keep the passengers unaware of the danger. In order to accomplish this Captain Wilson through the medium of his daughter urges Harvey to give an entertainment in the cabin, while the officers and crew attempt to subdue the flames. Harvey does his utmost to keep the attention of the passengers and finally collapses under the nervous strain to which he has been put. After he has fainted behind a curtain in the steamer's saloon, Mary takes his place and holds the attention of the passengers for the time being. A puff of smoke, followed by a volume of fire, is sufficient to cause a panic among the passengers and a mad scramble is made for the lifeboats. The latter have been lowered by Captain Wilson and in the interim the wireless operator has been exerting every effort to get in communication with a ship within reaching distance. The operator on board the "Adriatic" catches the message and her course is changed toward the ill fated "Sverige."

Captain Wilson is the last to leave his doomed steamship and he does this only with the understanding that the rescue ship shall tow the "Sverige" until such time as it is evident that the vessel must be abandoned to the dual elements of fire and water. In the excitement, Harvey and the Captain's daughter have been overlooked and are left on board the burning steamship. The young man carries his sweetheart to the side of the vessel and then sees the hawser connecting the doomed steamship with th "Adriatic." He leads the way in an overhand journey

Great Northern Feature, "The Great Ocean Disaster."

toward the rescue ship. Mary follows him and when midway on their perilous journey a lifeboat is sent from the "Adriatic" to rescue them. On the deck of the rescue ship a happy reunion takes place under the pall of smoke which rises from the ill fated "Sverige."

The picture is said to be replete with thrills and is entirely out of the ordinary run of feature films. The Great Northern Company is sponsor for the statement that this is one of the most sensational films which has been brought to the attention of the public and is as near perfection as has yet been attained in motography.

Music for the Theater

There are still some people who, never having heard a musical program rendered by an automatic instrument, or having heard only random selections with a prejudiced ear, maintain that automatic music is inferior to manual music. Even these, however, can admit, without conceding their main point, that automatic music, rendered by a perfectly constructed instrument, is bound to be superior to the manual playing of the usual or "garden variety," as delivered by the average picture theater musician. So much granted, it is an easy and logical step to the conclusion that the excellence of automatic playing is as much a matter of degree as is the excellence of manual playing. In other words, if ordinary automatic playing is better than common-place manual playing, the kind of music delivered by an automatic instrument whose design has been the subject of expert study, and whose construction is a matter of applied science, must be superior to the music of any but the most advanced exponents of manual playing.

We allude particularly to the instrument, called by its makers the "Peerless Orchestrion," which is made by the Peerless Piano Player Company, St. Johnsville, N. Y.—an instrument which has been installed in a great many picture theaters of the better class, and is finding a constantly widening field of usefulness in this kind of work. The following features of this device may be interesting to our readers:

The mechanism contains the well-known Peerless pneumatic player action, playing the entire key-board of piano—88 notes. It is equipped with re-wind music drawer mechanism holding perforated rolls containing fifteen selections. Rolls can be changed instantly. After last selection has been played, it stops, re-winds automatically, and begins with first piece.

Besides the full piano of 88 notes, seventy-two wood pipes produce effects of violin, flute and cello. It has bass and snare drums, cymbal and triangle, tympani and crash cymbal effects, set of castanets, solo mandolin; all orchestral effects are produced automatically and correctly direct from the perforated roll and true to the composer's interpretation.

Any piece can be repeated by means of pneumatic push buttons provided, which will re-roll the piece to any desired part and another button will start it playing again.

A New Act—"The Versatile Benhams"

We here introduce you to Harry Benham of Thanhouser company, and family—or Harry Benham and family, of Thanhouser company, you might say. For they are the versatile Benhams; each one can do some sort of part in the Thanhouser pictures, and does. Harry is capable at leads, Mrs. Benham at ingenues, Leland at "kid" parts, and Dorothy at baby bits. To see their "work outs" look for the father in "The Merchant of Venice," "The Making of An American," "Aurora Floyd," "Nicholas Nickleby," "Dotty, the Dancer," "The Ladder of Life," "A Noise Like a Fortune," "Dora Thorne," "Miss Robinson Crusoe," "The Wrecked Taxi," "The Star of Bethlehem" and "Brains vs. Brawn." Then see the mother shine in "The Militant Suffragette," "The Making of an American," "The Wrecked Taxi," "The Star of Bethlehem," "The Merchant of Venice," "Lucile" and "Dotty's New Doll." Leland is seen to advantage in "The Making of an American," "On Proba-

Harry Benham, of Thanhouser, and Family.

tion," "The Greatest of These Is Charity," "In a Garden," "Cross Your Heart," and "The Ladder of Life." You can watch Baby Dorothy's performance in "Don't Pinch My Pup," "The Wrecked Taxi" and "The County's Prize Baby."

For they are the Versatile Benhams, actors every one!

Linn to Market "Cosmopolitan Films"

K. W. Linn has arranged for the importation of films from all Europe which will be given the American picture spectators under the general title "Cosmopolitan Films."

And Mr. Linn qualifies as a cosmopolitan film man, meaning that he knows, thoroughly, trade conditions in Europe, America and other countries. He has visited approximately every city and town in America and Europe and speaks a number of languages, which requisite is an important one and quite essential to receiving the title, "cosmopolitan film man."

Rhenish Prussia is Mr. Linn's birthplace, but twelve years in America have made him like one of this country's own sons and have given him a really fine use of

Kurt Waldemar Linn.

the English language. Five of these twelve years have been spent in various branches of the motion-picture industry. He was branch organizer for the Pathe company in 1907, and when the Patents' Company was organized in 1908, he was sent by Pathe to Chicago as branch manager. Later, he became that company's special representative, touring the United States and Canada. In the spring of 1912, he determined to embark in the business for himself and sailed for Europe, where he contracted for the partial and, in some instances, the entire output of various companies and returned as American representative of a lengthy chain of studios which will send to Mr. Linn the cream of every range of subject.

The offices of J. D. Williams & Company, moving picture and theatrical firm at Melbourne, Australia, were destroyed by fire and thousands of yards of films stored in the building were burned.

The Motiograph Machine

The Enterprise Optical Manufacturing Company, of Chicago, makers of the Motiograph moving picture machine, commenced business in January, 1898; therefore, with the beginning of the new year the company has been in business fifteen years and must thus be recognized as a pioneer manufacturer of moving picture machines.

The company was not incorporated until January, 1900, and then only for a small capital; but the business grew so rapidly that it became necessary from time to time to add capital to take care of the additional equipment necessary in the manufacture of a larger quantity of machines, and early in 1911 the company was re-organized and capital stock increased to a quarter of a million dollars.

The Motiograph machine, the principal product of the company, has been on the market some six years, and while extremely popular in this country, and recognized both for its finished appearance and quality of picture projected, the introduction in foreign countries has been almost equally successful, and it may be said that the Motiograph machine is as well known in Europe as it is in this country, as a large number have been sold and installed in some of the most representative picture theaters on the other side.

The main office and factory of the Enterprise Optical Manufacturing Company is in Chicago, and it has an eastern distributing office in New York City, and another office in San Francisco, with European offices in London, Paris, and Berlin.

During the past six years the evolution in the picture theater has required many changes and large expenditures of money to build a machine in keeping with the general advance in the moving picture industry.

In presenting the 1913 model to the public, the company seems to have met all reasonable demands—in fact, seems to be somewhat in advance of the times, and its motor-driven equipment has proven extremely popular in all parts of the country.

The facilities the company offers the users of this machine cannot be excelled, for, with the repair department in the factory in Chicago, in the eastern and western offices, and in Europe, Motiograph users, for minor repairs, can telephone or wire for a part and receive it within a few hours from the time of placing the order; and where the damage is more serious, the company keeps in each of its offices a number of emergency mechanisms, which, upon a reasonable deposit for safe return, are loaned without charge to those desiring to send in their own equipment for repairs.

No Scenery, No Fine, Says Law

When is a theater not a theater? And the answer is, when it has no scenery.

Louis Schindler, proprietor of the Fairyland Theater, Sacramento, Cal., will not be prosecuted following his arrest for allowing the aisles of his theater to be overcrowded. City Prosecutor Cross declares there is no ordinance that will reach a theater man who does not have any scenery in his theater. Schindler put up $100 bail, but this money was refunded him by Chief of Police Ahern. Ordinance No. 648 declares in Section One: "Every building now or hereafter erected which is used or which is to be used for the purpose of a theater, opera, public entertainment or assemblages of any kind in which stage scenery and apparatus are employed, must conform to and be built in accordance with the provisions of this ordinance."

Brevities of the Business

PERSONAL NOTES.

Harry Cashman, whose portrayal of character roles in Essanay eastern films made him a noted figure in screen stories, is dead. The end came Saturday morning, December 14, after an attack of heart trouble for which Mr. Cashman was doctoring at the Alexian Brothers' hospital. Mr. Cashman was a man whose friendship circle was a wide one and his absence from its midst and from film work will be deeply felt. His past theatrical experiences covered a range of years of work. Previous to taking up film acting, he played with light opera companies, being associated for several seasons with the Tivoli Opera company of San Francisco, where he had a splendid reputation as comedian. Then he played with T. Daniel Frawley James Neil and Edythe Chapman, starred for two years in "Chimmy Fadden" and for two seasons was with Richard Carle and "The Spring Chicken." His photoplay work won him much appreciation among motion picture theater goers, and his admirers were many. They will surely miss his face from the screen.

Francis X. Bushman, George Periolat, Lottie Briscoe and George Johnson, represented the realm of picture players at the December twelfth ball held in Columbus, Ohio, by the Columbus Motion Picture Exhibitors' League. Short curtain speeches were made by the players, whose appearance at the event contributed largely to its big success.

Henry Reimers, camera man of the Selig Colorado company, is at present confined in the Canon City Hospital with pneumonia.

Miss Ruth Stonehouse, leading lady of the Essanay Film Manufacturing Company, has proven herself quite a popular photoplay actress in Memphis, Tenn. Last week the manager of the Majestic Theater in that city offered a prize to any patron of the theater giving the name of the person whose photo appeared on the cover of the week's program. Everybody guessed right. The names of the guessers were put in a box and one was selected. The lucky person won the prize. The picture, of course, was of Miss Stonehouse.

Captain E. M. Stedman, of the United States navy, has been visiting his son Marshall Stedman, manager of the Selig Colorado company at Canon City.

William Duncan, leading man and producer of the Selig Colorado Company, who recently was so badly injured by being thrown from his horse that he still is unable to use his left arm, is once more on the job directing the production of his own scenarios.

Miss Gene Gauntier has taken it upon herself to form a company of her own, to be known as the Gene Gauntier Feature Players' Company. With her in her new venture are Sidney Olcott, as director, Jack Clark who has played lead to Miss Gauntier for several years, and Allan Farnam, scenic artist. This is but the nucleus of the company, Mr. Olcott carefully selecting other members who will aid in the making for fame of the new company.

Mabel Trunnelle and Herbert Prior have left the Majestic Company and will again be seen in Edison releases.

Miss Barbara Tennant and Guy Hedleund are of the Eclair party taken to the Adirondacks for a two weeks' filming of stories with winter settings. Oscar Lund has the party under his wing.

William A. Paley, the elderly motion-picture cameraman, who has been confined to the Columbia hospital at Los Angeles with an injured foot, has had the foot amputated and recent reports state he is doing nicely. The Paleys, however, are in straitened circumstances and Fred Mace is receiving contributions toward a Paley fund.

Wilfred North and Bert Angeles are now on the directors' staff of the Vitagraph Company.

L. Henderson has taken the Thanhouser California Stock Company to Los Angeles. The company comprised Flo La Badie, William Russell, Jean Darnell, Fred Vroom, William Garwood and Riley Chamberlain.

Frank Powell has taken a company to the west coast where "Merit" brand of picture will be produced.

Eugene Palette, late of the New York Motion Picture Company at Santa Monica, has joined the American Company at Santa Barbara as juvenile lead.

Charles Inslee, who played leads under Otis Turner at the Bison camp, has succeeded to the position vacated by James Dayton.

Charles Kessel, who put the Kay in Kay-Bee, is now a resident of Los Angeles and spends more than eight hours a day at the studio at Edandale.

F. D. Halliday, who is general manager of the Annex Motion Picture Manufacturing Company at San Diego, is in New York making the purchase of two new latest model cameras and arranging for the handling of more and better goods by the eastern office. During Mr. Halliday's absence the western studio has closed for improvements, a new printing plant being installed and the studio being enlarged.

C. J. Hite, president of the Thanhouser Film Corporation, and Herbert Blache, manager of the Gaumont Company, deserted New York for a busy week spent in Chicago.

Miss Lillian Berry, who played opposite William Gillette for two seasons, is arranging to take up motion picture work.

Hobart Bosworth and Norval MacGregor have gone to Salt Lake City from Los Angeles to direct the final scenes in the film "One Hundred Years of Mormonism," which will be ready for release in latter December. Three camera men accompanied the directors and the film, which met with the approval of both the church and the historical body of the state of Utah, has been copyrighted in Washington.

Mr. and Mrs. Maurice Costello, their daughters Helen and Dolores Cosctello, Mr. and Mrs. W. V. Ranous, Harry Keiffer, camera man, W. S. Smith, Mr. and Mrs. James Young Deer and G. F. Mullen, scenario writer, December 13 formed the Vitagraph party which started on the trip around the world. The trip will be of indefinite length.

Mae Hotely, star of the Lubin comedy company wintering at Jacksonville, Florida, is a motor boat enthusiast. The Leola May, a neat little craft, so named for the little daughter of Director A. D. Hotaling, is Miss Hotaling's especial property and is champion racer of that vicinity. A regatta is being arranged by the Lubin people for the purpose of giving Miss Hotely and the Leola May a chance to further distinguish themselves in the speed class.

Director Allen, assistant to Thomas H. Ince, had his face badly burned recently by a powder explosion which occurred during the taking of a big battle scene for Broncho pictures in Santa Monica, California. With his face bandaged, he was back at work within an hour after the accident.

Lillian E. Christy is now an American Film Company player at the new studio at Santa Barbara. She is well known through work in the films of other companies.

Will C. Smith is the new assistant general manager of the Nicholas Power Company.

Chet Withey, character man, is another addition to the American Film Company's players at the new studio at Santa Barbara.

L. W. Atwater is H. B. Coles' successor as sales manager of the Nicholas Power Company.

Carl Holliday, B. S. M. A., professor and author, and brother of Frank E. Holliday, managing editor of the Gaumont Weekly, has joined the staff of the latter company, filling the newly created position of director of the educational department.

Jean Hathaway, the Bison star, is again at work after a six weeks' illness at a hospital in Los Angeles.

James Dayton, photoplaywright of the Universal company, will accompany a party of seventeen people to Honolulu, where motion pictures containing the local color of the Hawaiian Islands will be directed by Mr. Dayton. His promotion to the title of "director" is considered a big one. The seventeen people to take the Honolulu trip comprise the World's Fair Stock Company working in conjunction with the Universal company.

King Baggot has achieved another honor in addition to that of hero lead of Imp films and president of the Screen Club, his newest title being that of benedict. On December 3 Miss Ruth Constantine became Mrs. Baggot. William Robert Daly witnessed the ceremony. Mr. and Mrs. Baggot spent the rest of the week at Atlantic City, stopping en route at Philadelphia; then on December 7 they left for Bermuda for a stay of a week or ten days. The health, wealth and happinesss wishes of the Baggot admirers are accorded the King Baggots.

Jefferson Osbourne and William Ryno of the Universal company received painful burns in the fire at the St. George hotel in Los Angeles. Mr. Ryno was injured but slightly, while Mr. Osbourne is still in the Sisters' hospital, where his injuries are declared severe.

J. Roy Hunt, formerly manager of a local moving picture house, but now with the Gaumont people, is in Egypt, and a post-card to friends at Birmingham, Ala., says he has taken pictures of the Sphinx and of the Pyramids.

Joseph L. Schnitzer, heretofore president and manager of the Toledo Film Exchange, has gone to Boston, where he will have his office as manager of four branch film exchanges under the ownership of P. A. Powers. Mr. Schnitzer has sold his interests in the Toledo Film Exchange to Detroit parties, and the new position in Boston will bring to him more extended duties for which he is fitted by long business training. Mr. Schnitzer is a member of the Toledo Commerce Club, and has made many friends among the business men of that city. Preliminary to his removal to Boston he was guest of honor at a series of stag parties given by his business friends and companions.

Maurice Costello, leading man for the Vitagraph Company of America, had a narrow escape with no stage setting nor moving-picture machine handy to catch every fall, when his automobine, which he was driving himself, came into violent collision at Ocean and Church avenues, Brooklyn, with a grocery wagon, which was practically demolished and the driver thrown to the street. He was badly bruised and shaken up and was removed to the Kings County hospital. The automobile was scarcely damaged and Costello also escaped injury. Curiously enough, the accident took place in front of the home of J. Stuart Blackton, vice-president of the Vitagraph company, and one of its principal stockholders.

Jack Cohn is the new manager of the Rex company. He left the Imp company to assume his new office.

Frank Jones of the Kinemacolor company is father of a two weeks old boy.

Harry Shulberg, a recruit from the Universal company, is giving his entire attention to the publicity department of the Famous Players.

Bert Ennis has changed from the Vitagraph to the New York Motion Picture Company, and has taken charge of the advertising for the latter company.

Arthur W. Hale, who formerly was with the Mutual Film Corporation, is now assistant to Producer Porter, of the Famous Players Company.

Evelyn Selbie is a new member of the western Essanay company in which she is playing leads and heavies. She formerly was with the Melies company.

Hector Dion has resigned the playing of leading roles with the Reliance company.

The following item appeared in a Chicago paper last week. "E. H. Calvert of the Essanay Film Manufacturing Company, will pay ten cents apiece for one hundred turkey wishbones." Up to date Mr. Calvert, the popular leading man of Essanay's Eastern stock company, has received fifty-five of the "Good Luck" bones. The object dates back some years ago when Mr. Calvert was a student at the University of Wisconsin. It seems that Mr. Calvert was smitten with a fair coed who, when leaving the college presented Mr. Calvert with a turkey wishbone and told him it meant good luck, and to carry it on his person always. His good fortune and prosperity is credited to the wishbone, so he wants a hundred of them to mail to his friends at Christmas time.

Bert Adler is becoming a proficient chauffer, his experiences with his new auto, given him by C. J. Hite in appreciation of services rendered the Thanhouser company, being many and varied.

James L. O'Brien, proprietor of the Orpheum theater at Oelwein Iowa, was elected president of the Iowa branch of the Motion Picture Exhibitors' League of America at the state convention held in the Savery, J. D. Bassett of Independence was elected first vice president and L. E. Dewey of Chariton was named second vice president F. W. Young of Cedar Rapids was made secretary, J. B. Teiny of Sioux City was chosen treasurer and L. A. Brown of Iowa City was elected national vice president.

Dr. Wilbert Shallenberger, of Chicago, was a guest of C. J. Hite, president of the Thanhouser Film Corporation, at New Rochelle, last week. Dr. Shallenberger spent his days watching the work at the Thanhouser plant.

Miss Eleanor Blanchard of Essanay's Chicago company, has left for her home in New York to spend the holidays with her folks. It has been some time since Miss Blanchard has seen her mother so the meeting at Christmas time will be a happy one.

ROLL OF THE STATES.

ALABAMA.

The new theater building erected by W. S. Taylor on Oak street near the Southern hotel, Mobile, is ready for business.

ARKANSAS.

Plans are being formulated by Abe Stiewel of the Little Rock Trust Company for the erection in Little Rock of what he states will be the finest and largest moving picture theater south of St. Louis. The building, which will be located at Fifth and Spring streets, will cost, it is estimated, about $65,000, and will be erected upon a plot of ground 150x150 feet. A feature in connection with the erection of this new theater will be a park which will be laid out by landscape artists, and will occupy all that part of the theater grounds not used for the erection of the building. The building will be occupied by the theater alone and will not, according to the promoters, be used for or in connection with anything other than moving pictures.

J. W. Lippincott, who recently purchased the Colonial moving picture theater from J. W. Enlow, has taken possession, and Vernon Story, a well-known Argenta young man, and a former machinist at the Iron Mountain shops, is managing the house for the new owner.

ARIZONA.

Bisbee is to have a moving picture house. Bisbee's largest suburb is to conduct amusement enterprise on its own account.

CALIFORNIA.

A three-cornered moving picture merger has been organized, embracing the Majestic theater of Chico, the Gardella theater of Oroville, and the Wigwam theater of Marysville. C. E. Howard of Oroville, Nick Turner of Chico and William Gardner of Marysville are behind the scheme. The three theaters are owned by the same company, of which Howard is president; Gardner, vice-president and secretary, and Turner, general manager. The combination of the three theaters goes into effect at once.

Manager Alex. Kaiser of the Empress Theater addressed the council at Sacramento in relation to the differences between the Local and the Empress management. He stated that he did not grant the demands of the operators for $1.50 for each show in excess of twenty-one performances per week owing to the fact that when an extra show was given, the time required for the three performances never exceeded four hours and he did not think the operators were entitled to overtime when they worked less than eight hours per day.

A brick theater will be erected at 1778 West Adams street, Los Angeles, Mrs. Esther Kautrewitz, owner, at a cost of $10,000.

The town of Burbank will soon have a moving picture and vaudeville theater. The construction of a large concrete building is to commence at once and will be valued at about $6,500 when finished. The hall will have a capacity of 850 seats and a modern-designed stage will be equipped with facilities for vaudeville acting. The theater will be located at Fourth and Olive streets and the owners expect to have it completed and in operation by March 1, 1913.

GEORGIA.

Fifty feet of film burned at the Bonita theater, Augusta, recently and the audience was totally ignorant of the conflagration until it was all over. Without, pedestrians saw smoke emerging from what was found to be the air pipe to the booth. The fire alarm was sounded and a number of the department responded. The fire had been practically extinguished, and the last show was then in progress.

The Lyric theater has reopened and shows daily a line of high-class motion pictures, of such a nature as to make the house distinctive. The picture house is under the management of Harry P. Diggs, who is associated in the management of the Majestic. Mr. Diggs came to Macon last spring from his home in Baltimore.

KANSAS.

A license for operating the new colored moving picture show has been issued by J. H. Kirmeyer, city clerk at Leavenworth. The license is good for one-half year.

Another motion picture theater will be installed in Hutchinson. The new playhouse is to be located at 108 North Main street. The owner of the new building is Alonzo Umstot. Mann & Gerow drew the plans for the new theater. The theater is to be one of the most modern in the city and will have a balcony and other fittings which will make it appear to be a regular playhouse.

ILLINOIS.

The New Venetian has opened for business at Rochelle. It is a moving picture theater.

Mr. Flagg has been in Quincy negotiating with the Labor Temple Association in which to conduct a motion picture theater.

On Stony Island avenue, Chicago, John McInnis, 6253 Kimbark avenue, is building a new theater.

C. B. Burkhardt has opened his new Pastime theater at Homer.

At 2419 Wentworth avenue, Chicago, a brick theater is being built by Ed Schell, 7358 Union street; A. G. Lund is the architect. The cost will be $7,500.

Investors' Theater Company, 38 South Dearborn street, G. L. Rapp, architect, will build a new theater building to cost $20,000.

Regent Amusement Company, $10,000; amusement enterprises; at Chicago; Fred J. Kicker, Abraham Brimm, J. Schwartz.

American Cinematograph Company, $5.000; Chicago; moving picture machines, films, etc.; Paul S. Schmidt, L. A. Boening, Paul Suhling.

Anthony Theater Company, Chicago; capital, $10,000; incorporators, Percy B. Eckhart, W. M. Klein and Thomas G. Deering.

J. H. Milligan of Tampico has bargained of Frank Pitney for the Woodman hall, moving picture building and residence on the same lot, the consideration being $3.000 for the lot and buildings. Mr. Milligan will move into the house and occupy it about January 1, 1913. The property is well located and is considered a bargain at the price paid.

The Coloniol Motion Picture house at Sycamore will open for business in Maple Park.

R. C. Wittenberg, 1739 Milwaukee avenue, is owner and D. S. Klafter architect, of a moving picture theater to be erected in Chicago to cost $15.000.

The Kaiserhof Theater has been sold to C. R. Boyer, of Rockford.

Plans for the erection of brick theater building at 321 East Sixty-eighth street, Chicago, have been drawn for C. Krug, 2952 Butler street; W. C. Kenfeldt, architect. Cost, $8,000.

The Pastime theater on West Adams street, Chicago, was slightly damaged by fire recently.

INDIANA.

A permit has been issued by the city building inspection department to Julius F. Reinecke at Indianapolis to erect a one-story motion picture theater building at Virginia avenue and Stevens street. It will be of brick and cost $9,500. When completed, the building will be leased by a company in which Reinhold A. Miller, Jr., is interested.

William M. Dickson and Percy H. Dickson owners and managers of the Orpheum and Princess theaters at Wabash, secured a long-time lease on the South Wabash street business block, recently vacated by the Fair store. It is the intention of the lessees to install a moving picture attraction in the theater as soon as it can be placed in readiness. The room will be extended back to the alley, making it 130 feet in length and with the balcony which will be installed the theater will have a seating capacity of 400.

Oscar Webrock bought a moving picture theater at 914 Calhoun street, Fort Wayne, for $600 from M. Lamfert, 1306 Columbia street.

A deal was made by which George E. Gardiner sold the Mystic theater in Fort Wayne to Wesley E. Draper. It is one of the city's popular moving picture shows.

IOWA

William Hoops will start a picture show at Kingsley in the near future.

The Odebolt Booster Club will investigate the feasibility of erecting an opera house at Sac City.

A Humboldt concern has secured a contract for the construction of a fine new opera house at Panbury.

The new Casino theater, announced as the Theater Beautiful, on Locust street between Fifth and Sixth, has been formally opened. It has a bright and attractive foyer, and seats 225 people. The aisles are all wider than required by the city ordinance and there are five alley exits. A. H. Blank is the proprietor of this new theater. He announces that he will show censored films only. Appointments of the theater are all of the latest type. Included is an electrical orchestra of seven pieces.

Charles Namur has a lease on the property owned by F. M. Hubbell, at corner Ninth and Locust streets, Des Moines, and will erect a theater building there.

A. H. Blank will open the new picture theater at corner Locust and Sixth avenue, Des Moines.

The Des Moines Amusement Company, headed by B. I. Van Dyke, a local restaurant proprietor, has leased a site, 44x88 feet on the southeast corner of Eighth and Locust streets, for a term of fifteen years and will operate a theater on the location. The property, on which is located a two-story building, is owned by Pleas J. Mills. According to Mr. Van Dyke, the west half of the building will be used for a moving picture theater to be installed immediately. The company is under contract to erect a new building on the site after two or three years. When the new building is erected, it will cover the entire site and will be used exclusively for a moving picture theater. The Des Moines Amusement Company is now being organized and will be incorporated soon. Mr. Van Dyke will be president of the company.

LONG ISLAND.

The Lyceum, Patchogue's principal theater, has been bought by Frank Losee, a New York actor. Mrs. Ruth Litt has been the owner of the Lyceum up to the present time.

Charles Wetzel has sold a plot 40x100, on the south side of Broadway, 60 feet north of Paris boulevard, at Elmhurst, L. I., to a syndicate which will erect a moving picture theater.

LOUISIANA.

The Lomo theater at Hammond, one of the two motion picture theaters here, was sold to Lynn H. Dunn. Mr. Dunn has also leased the Alpha theater, and both houses will hereafter be run under the same management.

MARYLAND.

A permit for the erection of a theater building to cost $23,000 on north side Baltimore street, near Carrollton avenue, Baltimore, has been granted to J. C. Spedden, contractor.

MASSACHUSETTS.

The Premier moving picture house at Falls River has been badly damaged by fire. The loss is $7,000.

Plans are being considered for the erection of a theater building on the site of the old Winthrop school, Tremont street and Dix place, Boston.

MICHIGAN.

The Northwestern Motion Picture Company is considering locating in Mason county for the summer of 1913, and it is expected that a number of moving pictures illustrating the fruit industry from the planting of the small trees to the marketing of the crop, will be secured.

Harry B. Knapp, pioneer moving picture man of Battle Creek, announces that one of his dreams is to be realized. He plans to build in Battle Creek one of the finest motion picture palaces between New York and Chicago.

A capitalization of $50,000 is represented in the organization of the Kalamazoo Amusement Company, whose articles of association were filed for record with County Clerk Curtenius at Kalamazoo. Eleven well-known business men of the city are named as stockholders in the amusement enterprise, at the head of whom is Goddie Rosenbaum, identified with the Orpheum and Lyric theaters, together with Louis Rosenbaum and Edwin S. Rosenbaum, and Horace J. Fuller, proprietor of the Colonial theater. All three of the amusement places are photo-play houses. The company, which is organized for "the operation and management" of theaters, takes over the Lyric, the Orpheum and the Colonial, at a total valuation of $30,000, while $20,000 of the capital stock is paid in cash. The Lyric with its lease, furniture, fixtures and all assets is valued at $15,000, the Orpheum at $8,000, and the Colonial at $7,000.

Two hundred and fifty panic stricken people fought one another in a mad effort to escape when a film caught fire and exploded in a moving picture show at Coloma. An entire business block was destroyed. The loss is estimated at $25,000.

The family theater at Battle Creek has changed hands, and Harry Knapp no longer has anything to do with its management. This famous old play house, which as Hamblin's opera house was Battle Creek's first theater, is now under the management of M. E. French and F. J. French, who have leased the theater from Hoffmaster brothers, owners of the building. The place will be conducted as a moving picture theater.

M. W. Merrer of Detroit will lease a building on West Main street at Owosso and put in a moving picture and vaudeville theater.

MINNESOTA.

H. J. Breilien, Faust theater, says he will build a motion picture theater at 302 University avenue, St. Paul.

The people are rejoicing over the establishing of a motion picture theater by Village Clerk J. J. Roberts and Thomas Johnson which was opened to the public at Keewatin.

NEW JERSEY.

Two static slides concerning the early closing movement and early Christmas shopping, the other a vivid picture showing results of late close and delayed Christmas shopping, will be shown in Taylor Opera House and the Star moving picture place at Trenton every day until January 1.

NEW MEXICO.

Plans are being prepared for the erection of a new picture house on lots north of Farr market on South Second street, Albuquerque, for Joe Barnett.

NEW YORK.

Moving picture building will be erected by P. Hanke, 150 East 23d street, New York, owner. C. B. Brun, 1 Madison avenue, architect. Cost, $10,000.

A fire which started in the operators' booth, on the balcony of Gaines' Manhattan Theater, a moving picture playhouse at No. 1249 Broadway, New York, created almost a panic and a number

of those in the audience left the place when they heard the clanging of the fire apparatus in front of the door. The fire was caused by a film igniting, and was put out with little difficulty.

Clement B. Brun, architect, has filed plans for the construction of a one-story moving picture theater on the west side of Madison avenue, 18.6 feet north of 113th street New York. It will have a frontage of 43.6 feet and a depth of 70 feet and has been estimated to cost $10,000. R. Hank is the owner of record.

Independent Exchange Company, Portland, to acquire, exhibit, sell, lease and deal in moving picture machines, films, etc.; capital, $100,000. President, A. F. Jones; treasurer, T. L. Croteau, Portland.

The Casino Moving Picture Theater has been closed, due to alterations and enlargement by the proprietor, Michael W. Sandusky, who has expended about $4,000 in the improvements.

L. H. Smith has purchased a moving picture theater in Rochester.

OHIO.

A new theater building will be erected on Main avenue in Norwood, a suburb of Cincinnati.

A contract has been let for the erection of a new theater building to cost $15,000, for W. A. Bettis, at 239 Summit street, Toledo.

Work has started on the construction of a new fire-proof motion picture theater in South High street, Columbus, between Broad and State, on a site now occupied by several stores, just north of the Metropole Hotel. The new theater will be owned by Max Stearn, proprietor of the Exhibit theater in North High street. It will cost $100,000 and will take six months to build. It will be called "The Majestic," will have a seating capacity of 1,200, with a main floor and balcony. Robert J. Harmon, for seven years manager of the Exihibit theater, will have charge of the Majestic when finished. Mr. Stearn, the owner, is an officer in the Motion Picture Exhibitors' League of Columbus. He helped form the state motion picture association, which was the nucleus of the present national organization, which has more than 10,000 members.

OREGON.

With the remodeling of the Dekum building in Portland, one of the important features is the alteration on the Fourth street part of the structure, which has been converted into a modern theater. The improvements were installed at a cost of $30,000, making it one of the finest photo playhouses in the Northwest. The new theater is known as the Circle theater and has a seating capacity of 800.

The motion picture films of the 1911 Roundup celebration were shipped from Pendleton to Superintendent Steiner of the Oregon Hospital for the Insane at Salem.

PENNSYLVANIA.

Platt Construction Company, moving picture building corner 36th and Haverford avenue, Philadelphia, for Wm. F. Boogar.

Milligan & Pierson have invited sub-estimates on a one-story moving picture theater, 60 by 140 feet, at Seventh and Dickinson streets, Philadelphia.

W. S. Pugh, of Pottsville, and George Steidle, of Minersville, have purchased the G. F. Dietz building, near Second and Sunbury streets, at Minersville. It is understood the consideration was $10,000. Messrs. Pugh and Steidle are remodeling the premises for a moving picture house, which will be shortly opened. Frank Gallo has acquired the Charles Ludwig property, on Sunbury street, formerly used as a shoe store, and has remodeled it for a moving picture house. With the new acquisitions, Minersville will have four motion picture theaters.

George & Borst have a contract for a moving picture theater to be built at the southwest corner of 22d and Berks streets Philadelphia, for M. S. Maloney.

Title to the moving picture theater on the west side of Ridge avenue above Vineyard street, Philadelphia, has been conveyed to the Satinsky Brothers' Realty Company for a nominal consideration. The property has a frontage of 72 feet and a depth of 244 feet, running through to Poplar street.

Deputy United States Marshal Hugh J. Evans and Paul K. Holgate, real estate dealer, purchased the Orpheum moving picture theater at 220 Lackawanna avenue, Scranton, from Fred Hummler for a consideration said to be about $3,000. It is the intention of the new owners to remodel the playhouse after the Christmas holidays. Marshal Evans and Mr. Holgate have already taken title to the theater business and will continue it on a more elaborate scale than has been attempted by the former owners. The building is owned by Myer Davidow and Morgan S. Kaufman and has been occupied as a moving picture house for several years. The taking over of the Orpheum is the first venture of either Marshal Evans or Mr. Holgate into the moving picture field.

The National Amusement Company, Philadelphia. Capital stock, $500,000. To lease, buy, operate and conduct moving picture shows, etc. Incorporators, F. R. Hansell, Philadelphia; Charles W. Martin, S. C. Seymour, Camden, N. J.

Plans have been filed with the Bureau of Building Inspection for a moving picture hall, 38 feet by 93 feet, to be built on an irregular shaped lot at Frankford avenue, Belgrade and Crease streets, Philadelphia, for the Kerr, Pollock & McCrone Company. P. M. Coles is the architect.

The Gamble will be the name of Altoona's new playhouse to be erected at the corner of 11th avenue and 14th street by Gamble Brothers. W. B. Scott, of Johnstown, contractor.

SOUTH DAKOTA.

After a week of discussion of the proposed new city ordinance prohibiting Sunday moving picture shows in Pierre it has been discovered that an ordinance prohibiting Sunday shows of any description has been on the ordinance books many years, but forgotten. This means that the new ordinance will not likely be pushed any further, but Manager Hipple of the Bijou theater, who started the contention by his Sunday evening show, says he will carry the old ordinance to the people by the referendum, just as he would have done with a new one.

TEXAS.

Plans are being prepared for the erection of a new theater for Beaumont by a New York corporation.

W. K. Sheppard, who recently moved to Brownsville from Laredo, has purchased a site and let the contract to P. K. Magruder, a San Antonio contractor, for the erection of a one-story, fireproof building, to be used exclusively as a moving picture theater. The building will be 50 by 120 feet.

A branch was formed at Waco of the Motion Picture Exhibitors' League of Texas by State Organizer Theo. Clemmons, of Beaumont. The following officers were chosen following an address by Mr. Clemmons: President, W. L. Terry; vice-president, A. M. Jacobs; secretary-treasurer, J. A. Lemke.

Messrs. Landry & Box, of Lake Charles, have leased store room in the new Stark building on Front street, Orange, where they will open up a theater. Moving picture attractions will feature the programs offered by the new amusement concern, which declares that it will install a superior equipment.

The Dixie theater at Waco, a moving picture show, was gutted by fire recently. The fire caught from a film which was held too close to an electric light. Oscar Miller and P. A. Barton, operators, were painfully burned. The loss to the picture show totaled about $15,000, practically covered by insurance.

WASHINGTON.

Two new show houses are in construction at Juneau. One for Spickett & McIvor will be called the Orpheum and the other is being built for W. D. Gross, at present conducting the Grand theater. Both play houses will be modern and fitted up elaborately.

WISCONSIN.

As a result of a fire which had smoldered for hours, the Pastime theater, one of the largest amusement places in Kenosha, Wis., was destroyed. The loss is estimated at from $8,000 to $10,000. Twelve hundred persons had attended performances at the theater during the evening and the fire broke out an hour after the curtain had gone down.

Albert Carter has bought the Palace theater at Seymour and has taken possession.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Nestor, Champion.
TUESDAY: Gem, Bison, Eclair.
WEDNESDAY: Powers, Nestor, Animated Weekly.
THURSDAY: Rex, Imp, Eclair.
FRIDAY: Victor, Powers, Nestor.
SATURDAY: Bison, Imp, Milano.
SUNDAY: Eclair, Rex.

DAILY "FILM SUPPLY" RELEASES

(Independent)

MONDAY: American, Comet, All Star.
TUESDAY: Thanhouser, Majestic, Gaumont.
WEDNESDAY: Reliance, Solax, Gaumont Weekly.
THURSDAY: American, All Star, Gaumont.
FRIDAY: Thanhouser, Solax, Lux.
SATURDAY: Great Northern, Reliance, Comet.
SUNDAY: American, Thanhouser, Majestic.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
12-2	Brutality	Biograph	
12-2	At Napoleon's Command	Cines	2,000
12-2	The New Squire	Edison	1,000
12-2	The Farm Bully	Kalem	1,000
12-2	By the Sea	Lubin	1,000
12-2	The Fire Cop	Selig	1,000
12-3	A Dollar Saved Is a Dollar Earned	Edison	1,000
12-3	Western Girls	Essanay	1,000
12-3	Struggle of Hearts	Lubin	1,000
12-3	The Mantle of Red Evans	Selig	1,000
12-4	Wrongly Accused	Eclipse	1,000
12-4	A Daughter's Sacrifice	Kalem	1,000
12-4	His Little Indian Model	Pathe	991
12-5	A Tenacious Lover	Pathe	997
12-5	Twixt Love and Ambition	Lubin	1,000
12-5	The Sheriff Pro Tem	Melies	1,000
12-5	A Freight Train Drama	Selig	1,000
12-5	Mrs. Lirriper's Legacy	Vitagraph	1,000
12-6	The Supreme Test	Essanay	1,000
12-6	John Colter's Escape	Selig	
12-6	The Dawning	Vitagraph	2,000
12-7	His Mother's Hope	Edison	1,000
12-7	Broncho Billy's Love Affair	Essanay	1,000
12-7	The Driver of the Deadwood Coach	Kalem	
12-7	A Soldier's Furlough	Lubin	1,000
12-7	The Spendthrift's Reform	Pathe	987
12-7	The Awakening of Bianca	Vitagraph	1,000
12-9	A Race With Time	Kalem	835
12-9	A Lucky Fall	Lubin	1,000
12-9	The Vintage of Fate	Selig	1,000
12-9	Harem Captives	Pathe	1,843
12-9	The Signal of Distress	Vitagraph	1,000
12-9	Saving the Game	Edison	600
12-10	A Marked Man	C. G. P. C.	1,000
12-10	Annie Crawls Upstairs	Edison	1,000
12-10	The Shadow of the Cross	Essanay	1,000
12-10	The Wonderful One-Horse Shay	Lubin	1,000
12-10	The Ranger and His Horse	Selig	1,000
12-11	Toll Gate Raiders	Kalem	1,032
12-11	Fate's Decree	Pathe	994
12-11	The Girl of the Mountains	Selig	1,000
12-11	Natoosa	Vitagraph	1,000
12-12	My Hero	Biograph	1,007
12-12	The Prospector	Essanay	1,000
12-12	Kitty and the Bandits	Lubin	1,062
12-12	The Castaway	Melies	1,000
12-12	The Compact	Pathe	1,007
12-12	The Gold of Gold	Selig	1,000
12-12	Adam and Eve	Vitagraph	1,000
12-13	Fog	Edison	1,000
12-13	Buster and the Cannibal's Child	Lubin	729
12-13	The Crooked Path	Lubin	2,000
12-13	The Song of the Shell	Vitagraph	1,000
12-14	A Christmas Accident	Edison	1,000
12-14	Trapping the Conspirators	Cines	1,010
12-14	Ireland, the Oppressed	Kalem	990
12-14	When Love Leads	Lubin	1,000
12-16	The Burglar's Dilemma	Biograph	
12-16	The Red Man's Honor	Eclipse	2,000
12-16	The Finger of Suspicion	Kalem	1,000
12-16	Bar "K" Foreman	Lubin	1,000
12-16	Opitsah (Apache for Sweetheart)	Selig	1,000
12-17	As Fate Wills	Cines	1,000
12-17	Lady Clare	Edison	1,000
12-17	The Virtue of Rags	Essanay	1,000
12-17	Madeline's Christmas	Lubin	1,000
12-17	Buck's Romance	Selig	1,000
12-17	The Night Before Christmas	Vitagraph	1,000
12-18	An Old Appointment	Edison	1,000
12-18	The Mayor's Crusade	Kalem	1,000
12-18	The Receiving Teller	Pathe	1,000
12-19	The Sheriff's Luck	Essanay	1,000
12-19	His Western Way	Lubin	1,000
12-19	A Woodland Christmas in California	Melies	1,000
12-19	The Hat	Vitagraph	1,000
12-20	The First Settler's Story	Edison	1,000
12-20	The Last Performance	Pathe	2,000
12-20	The Last of Her Tribe	Selig	1,000
12-20	Following the Star	Vitagraph	1,000
12-21	Broncho Billy's Promise	Essanay	1,000
12-21	The Indian Uprising at Santa Fe	Kalem	1,000
12-21	Home, Sweet Home	Lubin	1,000
12-21	A Simple Maid	Pathe	

COMEDY.

12-2	The Absent Minded Valet	Vitagraph	1,000
12-3	Up Against It	Cines	700
12-3	The Electric Laundry	C. G. P. C.	
12-4	The Winking Parson	Edison	400
12-4	Almost a Man	Essanay	1,000
12-4	When Helen Was Elected	Selig	1,000
12-4	The Curio Hunters	Vitagraph	1,000
12-5	The New York Hat	Biograph	
12-5	A Tenacious Lover	Pathe	
12-6	The Escape of Gas	C. G. P. C.	705
12-6	A California Snipe Hunt	Kalem	
12-6	Something Wrong With Bessie	Kalem	
12-6	Locked Out	Lubin	
12-6	His Father's Choice	Lubin	
12-6	A Question of Hair	Selig	
12-6	Too Many Caseys	Vitagraph	
12-7	Because of a Widow	Cines	1,000
12-9	Jinx's Birthday Party	Biograph	513
12-9	She Is a Pippin	Biograph	486
12-10	The "Lion Tonic"	Cines	350
12-10	Doctor Bridget	Vitagraph	1,000
12-11	Just Missed Him	Eclipse	600
12-11	Time Flies	Essanay	1,000
12-13	The Capture of Mr. Softly Beatit	C. G. P. C.	295
12-13	The Mummy and the Cowpunchers	Kalem	556
12-13	His First Skate	Lubin	311
12-13	A Near-Sighted Cupid	Selig	1,000
12-14	Alkali Ike's Motorcycle	Essanay	1,000
12-14	Rise and Fall of Mickey Mahone	Pathe	774
12-14	The Dandy; or Mr. Dawson Turns the Tables	Vitagraph	500
12-14	All for a Girl	Vitagraph	500
12-16	A Leap Year Proposal	Vitagraph	1,000
12-17	A Rival of Caruso	C. G. P. C.	
12-18	Three Rogues Outwitted	Eclipse	550
12-18	His Birthday Jacket	Essanay	1,000
12-18	The Millionaire Vagabonds	Selig	1,000
12-18	Who Stole Bunny's Umbrella?	Vitagraph	
12-19	The Divorcee	Biograph	
12-19	Papering the Den	Biograph	
12-19	Sammy Orpheus	Selig	1,000
12-20	A Farm House Romance	C. G. P. C.	
12-20	Giuseppe's Good Fortune	Essanay	1,000
12-20	Pulque Pete and the Opera Troupe	Kalem	
12-20	Hogan vs. Schnidt	Lubin	
12-20	Nora, the Cook	Lubin	
12-21	A Proposal Under Difficulties	Edison	1,000
12-21	Nearly Lion Tamers	Cines	570
12-21	A Marriage of Convenience	Vitagraph	1,000

EDUCATIONAL.

12-3	Electric Laundry	Pathe	308
12-5	Football Days at Cornell	Essanay	1,000
12-6	The Octopus	C. G. P. C.	318
12-6	A Forest Fire	Edison	1,000
11-19	A Noble Profession	Edison	1,000
11-20	High Explosives as Used in the U. S. Army	Edison	325
12-9	Harnessing a Mountain Stream	Edison	400
12-9	Conway, the Kerry Dancer	Kalem	145
12-11	Glimpses of Balkan War Territory	Eclipse	
12-11	A Sunday Afternoon in Rural England	Edison	1,000
12-13	The Apple Industry in Washington	C. G. P. C.	
12-13	The Error of Omission	Essanay	1,000
12-13	Strange Places and Quaint People in New York	Kalem	
12-13	In a Japanese Garden	Selig	
12-14	Reindeer Hunting in Norway	Pathe	
12-16	Public and Private Care of Infants	Edison	1,000

SCENIC.

12-3	The Ancient Town of Mari	Cines	300
12-3	Paris and Its Monuments	C. G. P. C.	699
12-6	Cork and Vicinity	Vitagraph	
12-10	Picturesque Italian Scenes	Cines	650
12-11	The Manchester Ship Canal, England	Eclipse	400
12-13	Lisbon and Oporto	C. G. P. C.	200
12-18	Picturesque Delmatio	Eclipse	450
12-19	Glimpses of Montana	Pathe	
12-21	The Tivoli Hills and the Falls of Anio	Cines	430

TOPICAL.

12-4	The Latest Addition to the United States Navy	Edison	1,000
12-9	Pathe's Weekly No. 50	Pathe	1,000
12-16	Pathe's Weekly No. 51	Pathe	
12-18	At the Dog Show	Vitagraph	
12-20	Rush Hours in New York	Kalem	

MISCELLANEOUS.

12-17	Metamorphoses	C. G. P. C.	
12-19	Sidi Hadji Moursouck (Acrobatic)	Pathe	
12-20	The Dionees on the Horizontal Bar (Acrobatic)	Pathe	

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.

TUESDAY: Edison, Essanay, Cines-Kleine, Pathe, Selig, Vitagraph.

WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Lubin, Pathe, Selig, Vitagraph.

THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
11-23	The Half-Breed Scout	Bison	2,000
11-23	An Idyl of Hawaii	American	1,000
11-23	Giving the Blind the Light of Knowledge	Gaumont	
11-23	Father	Reliance	
11-23	A Sleeping Burglar	Comet	1,000
11-24	The Broken Ring	Rex	
11-24	An Old Love Letter	Majestic	
11-24	The Truant's Doom	Thanhouser	1,000
11-25	The Regeneration of Worthless Dan	Nestor	
11-25	The Gateway to America	Champion	
11-25	Jack's Word	American	
11-25	The Horror of Sin	Itala	2,000
11-26	An Indian Outcast	Bison	
11-26	The Toll of the Sea	Gem	
11-26	The Thunderbolt	Thanhouser	1,000
11-27	Playing with Edged Tools	Ambrosio	
11-27	Thanksgiving	Reliance	
11-27	The Paralytic	Solax	
11-28	Vengeance	Imp	2,000
11-28	For the Love of Mike	Rex	
11-28	The Darling of the Mounted	Eclair	
11-28	Her Own Country	American	1,000
11-28	Olga, the Adventurous	Gaumont	
11-29	The Forest Rose	Thanhouser	2,000
11-29	The Invaders	Kay Bee	3,000
11-30	The Double Cross	Imp	
11-30	Moccasin Print	Comet	1,000
11-30	The Massacre of the Fourth Cavalry	Bison	
11-30	The Brother of the "Bat"	Reliance	
12-1	A Heart Reclaimed	Rex	
12-1	At the Flame, the Butterfly Burnt Its Wings	Eclair	
12-1	Standing Room Only	Thanhouser	1,000
12-2	Romance and Reality	Nestor	
12-2	A Mother's Folly	Comet	1,000
12-2	No Greater Love	Imp	
12-2	Pals	American	1,000
12-3	Big Rock's Last Stand	Bison	2,000
12-3	Bonnie, Bonnie Banks of Loch Lomond	Eclair	
12-3	A Will and a Way	Thanhouser	1,000
12-4	The Silent Call	Nestor	
12-4	Old Mademoisell's Secret	Reliance	2,000
12-4	His Squaw	Broncho	2,000
12-5	Through Shadowed Vales	Imp	
12-5	Paul and Virginia	Rex	2,000
12-5	The Animal Within	American	1,000
12-6	The Face at the Window	Solax	449
12-6	A Romance of the U. S. Navy	Thanhouser	1,000
12-6	For the Cause	Kay Bee	2,000
12-7	The Rights of a Savage	Bison	
12-7	Diamond Cut Diamond	Milano	2,000
12-7	Bludsoe's Dilemma	American	1,000
12-7	The Rival Sisters	Comet	1,000
12-8	The Wheel of Destiny	Rex	
12-8	The Winning of Helen	Majestic	
12-9	The Reporter's Courage	Comet	1,000
12-9	The World-Weary Man	Imp	
12-9	The Law of God	American	1,000
12-10	The Awakening of John Bridd	Gem	
12-10	A Four-Footed Hero	Bison	2,000
12-10	The Black Sheep	Eclair	
12-10	The Mission of the Carols	Gaumont	
12-10	His Day	Majestic	
12-10	Aurora Floyd	Thanhouser	2,000
12-11	Home and Mother	Nestor	
12-11	The Last Quest	Powers	
12-11	The Goat Girl of Bear Canyon	Frontier	
12-11	Joe's Reward	Reliance	
12-12	Lass o' the Light	Imp	
12-12	To the City	Rex	
12-12	The Poisoned Pool	Eclair	
12-12	Nell of the Pampas	American	1,000
12-12	An Elephant Sleuth	Gaumont	
12-13	The Mountain Girl's Self-Sacrifice	Nestor	
12-13	The Natural Son	Powers	2,000
12-13	Blood Will Tell	Kay-Bee	2,000
12-13	The Girl in the Arm-chair	Solax	
12-14	A Ride for Life	Bison	
12-14	A Change for the Better	Comet	1,000
12-14	The Apache Vow	Milano	2,000
12-14	The Heart of a Soldier	American	1,000
12-15	Into the Darkness	Rex	
12-15	The Clue in the Bust	Majestic	
12-16	A Love That Never Fades	Comet	1,000
12-16	The Long Strike	Imp	2,000
12-16	Right Shall Prevail	Champion	
12-16	Daughters of Senor Lopez	American	1,000
12-17	One Day	Gem	
12-17	Before the White Man Came	Bison	2,000
12-17	A Hazard for a Heart	Gaumont	
12-17	The Wonders of Surgery	Majestic	
12-17	The Other Half	Thanhouser	
12-18	The Ranchman's Wooing	Frontier	
12-18	His Sense of Duty	Broncho	
12-18	The Stigma	Nestor	
12-18	Fires of Conscience	Reliance	2,000
12-18	Hearts Unknown	Solax	
12-19	Mother	Rex	
12-19	The Vengeance of the Fakir	Eclair	
12-19	The Power of Love	American	1,000
12-20	The Power of the Cross	Nestor	
12-20	A Man	Powers	
12-20	The Consequences	Victor	
12-20	The Race	Thanhouser	1,000
12-21	Love Sublime	Milano	2,000
12-21	Bringing a Husband Home	Comet	1,000

COMEDY.

Date	Title	Maker	Length
11-24	The Invisible	Eclair	
11-25	A Seminary Complication	Comet	1,000
11-25	Mamma's Boy	Imp	
11-26	A Girl from the Country	Eclair	
11-26	The Destructive Duelists	Gaumont	
11-26	Shocking Her Future Mother-in-Law	Majestic	
11-27	A Friend Indeed	Nestor	
11-27	The Way of the Transgressor	Powers	
11-29	The Matrimonial Agency of Roaring Gulch	Nestor	
11-29	Hawkins Moves	Powers	
11-29	It Happened Thus	Victor	
11-29	The Diary of a Bad Boy	Lux	
11-29	Grateful Henry	Lux	
11-29	The Jenkins-Perkins War	Solax	
11-30	The Bullet-Proof Coat	Imp	
11-30	The Enchanted Umbrella	Milano	
11-30	Boniface Is Bashful	Milano	
11-30	The Hidden Treasure	American	
11-30	The Queen of the Season	Great Northern	994
12-1	Locked Out	Crystal	
12-1	A Picnic in Dakota	Crystal	
12-1	The Hypnotic Chair	Majestic	
12-2	Pat's Day Off	Keystone	
12-2	Brown's Seance	Keystone	
12-2	Billy Jones of New York	Champion	
12-2	A Spider on the Brain	Itala	
12-2	Too Much Beauty	Itala	
12-3	Apartment Number 13	Gem	
12-3	The Matrimonial Express	Gaumont	
12-3	In the Old Town	Majestic	
12-4	The Energetic Member of the S. P. C. A.	Powers	
12-4	The Inseparable Friends	Ambrosio	
12-4	Plenty of Good Lungs	Ambrosio	
12-4	The Raffle	Solax	
12-5	Dick's Wife	Eclair	
12-5	A Telephone Entanglement	Gaumont	
12-5	Twixt the Devil and the Deep Sea	Gaumont	
12-5	Oh, You Baby!	Punch	
12-5	Poor Finney	Punch	
12-6	Brides and Bridles	Nestor	
12-6	Almost a Suicide	Nestor	
12-6	When the Sphinx Spoke	Powers	
12-6	The Foolishness of Oliver	Victor	
12-6	Weary Gussie Finds a Job	Lux	439
12-6	Arabella Railway	Lux	449
12-7	An Election Bet	Imp	
12-7	Grandfather's Clock	Great Northern	661
12-7	Jack the Window Cleaner	Great Northern	318
12-7	Topsy Turvy Love Affair	Reliance	
12-8	A Tangled Marriage	Crystal	
12-8	The Black Prince	Crystal	
12-8	The Mender, the Pipe and the Vase	Eclair	
12-8	At Liberty—Good Press Agent	Thanhouser	1,000
12-9	Beauty Takes a Tramp	Nestor	
12-9	The Honeymooners	Champion	
12-9	Peeping Tom	Itala	
12-11	The Petticoat Detective	Powers	
12-11	The Hater of Women	Solax	
12-12	The Two Chefs	Punch	
12-12	His Dress Suit	Punch	
12-13	Owing More	Victor	
12-13	Weary Gussie Finds a Job	Lux	430
12-13	All Aboard	Lux	494
12-14	Aunt Dinah's Plot	Imp	
12-14	His First Patient	Great Northern	
12-14	A Fairyland Bride	Reliance	
12-15	The Mind Cure	Crystal	
12-15	Oh, That Lemonade	Crystal	
12-15	Funnicus Hunting Exploits	Eclair	
12-15	Brains vs. Brains	Thanhouser	1,000
12-16	Cops and Cowboys	Nestor	
12-16	Mabel's Adventures	Keystone	
12-16	Useful Sheep	Keystone	
12-17	When an Old Maid Gets Busy	Eclair	
12-19	The New Fire Chief	Imp	
12-19	A Telephone Entanglement	Gaumont	
12-19	Twixt Devil and the Deep Sea	Gaumont	
12-19	Rough on Rats	Punch	
12-19	The Baby and the Cop	Punch	
12-20	Cleanliness Is Next to Godliness	Lux	462
12-20	Only the Chiropodist	Lux	416
12-20	Five Evenings	Solax	
12-21	The More Haste, the Less Speed	Imp	
12-21	Mrs. Brown's Baby	American	1,000
12-21	Building an Automobile	Gaumont	
12-21	The Christmas Gift	Great Northern	768

EDUCATIONAL.

11-30	How New York Travels	Gaumont	
11-30	The Servian in the Balkan War	Gaumont	
12-7	A Trip Through the Cincinnati Zoo	Imp	
12-8	The Fly	Eclair	
12-14	Battlefields of the Balkans	Gaumont	
12-14	A Day at West Point (Military)	Imp	
12-15	The Busy Bee	Eclair	
12-21	Indian Dances and Pastimes	Bison	
12-21	Saving the Innocents	American	

SCENIC.

11-30	Adda River Rapids	Milano	
12-6	Waterfalls of California	Powers	
12-7	A Storm on the French Coast	Gaumont	
12-10	Travels in the Ural Mountains	Gaumont	
12-10	Danish Hussars	Great Northern	250

TOPICAL.

12-11	The Animated Weekly No. 40	Universal	
12-11	Gaumont's Weekly No. 40	Gaumont	
12-18	Gaumont's Weekly No. 41	Gaumont	

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"LOVE AND LEMONS"

(Release January 29th. Approx. Length, 1000 Feet, Comedy-Educational)

Combining the educational with the story interest. Will teach much concerning the lemon industry of Southern California. Throughout runs a love story, absorbing, dainty, delightful, centering about the purchase of a lemon grove by a charming Eastern Miss.

"THE BEST POLICY"

(Release February 1st. Approx. Length, 1000 Feet, Western Drama)

A tale of three train-robbers retiring into the bush to divide the swag. It's "double cross" upon "double cross." Screamingly funny. A bully good story with a laugh in every picture.

"THE REAL ESTATE FRAUD"

(Release Feb. 5th. Approx. Length, 1000 Feet, Western Social Drama)

A charming, delightful story, centering about the efforts of two real-estate sharks to swindle an inexperienced but pugilistic young man, and how that attempt was frustrated by the Boss' own stenographer.

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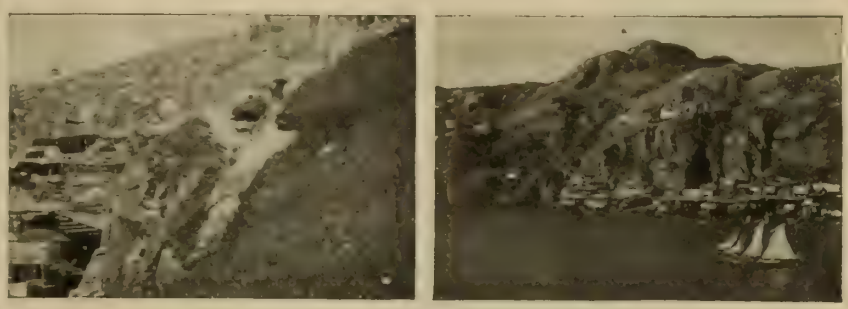

Scene from "St. Johns, Newfoundland, and its Surroundings"

EDISON FILMS

For January

Date	Number	Title	Length	Class
Jan. 2nd	6942	Eleanore Cuyler	1000	Dramatic
" 3rd	6943	The Two Flats	995	Comedy
" 5th	6944	Freezing Auntie	660	Comedy
	6945	Codfish Industry, Newfoundland	340	Descriptive
" 6th	6946	Please Remit	995	Comedy
" 9th	6947	Thirty Days at Hard Labor	1000	Comedy
" 10th	6948	Max and Maurice	1000	Comedy
" 12th	6949	Lead Kindly Light	1000	Dramatic
" 13th	6950	A Question of Seconds	775	Dramatic
	6951	St. Johns, Newfoundland, and its Surroundings	225	Descriptive
" 16th	6952	Jack and the Beanstalk	1000	Fairy Story
" 17th	6953	The Bachelor's Waterloo—A Leap Year Story	650	Comedy
	6954	A Fifty Mile Ramble Through the Thousand Islands	350	Descriptive
" 19th	6955	The Little Organist	1000	Dramatic
" 20th	6956	To Save Her Brother	1000	Dramatic
" 23rd	6957	The Stolen Nickel, by Bannister Merwin	1000	Comedy Drama
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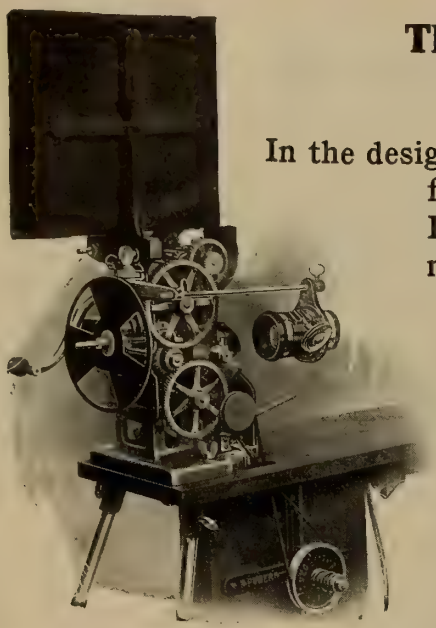
Thomas A. Edison, Inc., 65 LAKESIDE AVENUE ORANGE, N. J., U. S. A.

Power's Cameragraph No. 6

The Perfect Motion Picture Machine



In the design of Power's No. 6 we have eliminated the objectionable features found in other machines, including our No. 5. It is wonderfully simple and rugged. All parts of the mechanism are on the outside where they are accessible.

We have confidence enough in its wearing qualities to guarantee every No. 6 mechanism against natural wear and tear for one year.

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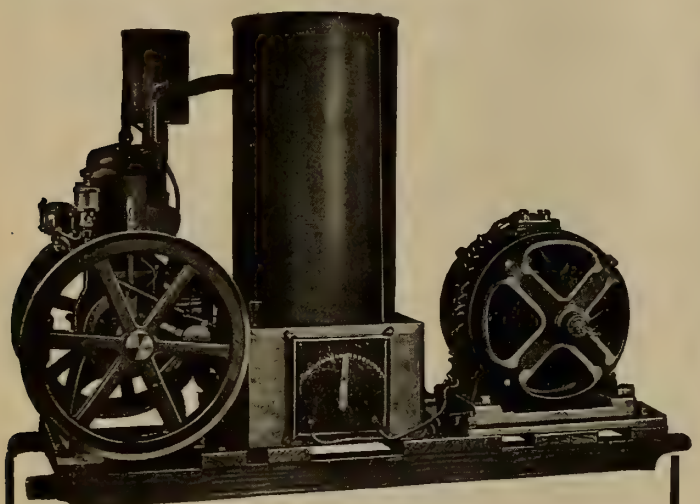
For Fourteen Years the Leading Makers of Motion Picture Machines



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Including the celebrated DETROIT KEROSENE ENGINE and dynamo of sufficient capacity to furnish current for your Arc and 10-16 C. P. Tungsten lamps for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy from your local central station. Gives the same light in the afternoon as at night. Larger plants at proportionately low prices. Can be operated by a ten-year-old child.

CAN MAKE IMMEDIATE SHIPMENT

DETROIT ENGINE WORKS

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Murder. Criminal Negligence

Sure it is not criminal negligence to put your theater patrons in stalls that they can't get out of in case of fire, but Mr. Exhibitor, don't you think you would feel better to have your theater seated with an Automatic Folding, All-Aisle Chair?

LISTEN

Our chair is a friend to the Public. It advertises your theater and makes your business grow. It is a *space-saver, life-saver, money-saver.* Gives 25% more seating.

IT IS THE ONLY SANITARY CHAIR

It will make your theater all aisles. It is the world's greatest theater chair, perfected to the highest degree. 12 years experience and scientific study of the theater seating problem is embodied in the construction of this wonderful chair. **Patented.**

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THE HARDESTY MFG. CO.

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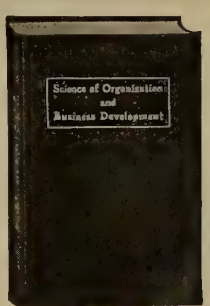

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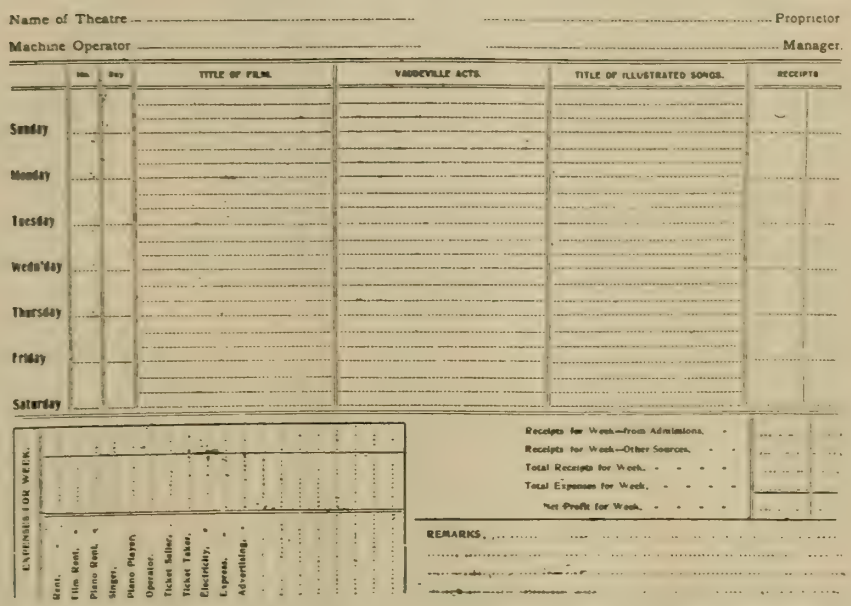
Don't undertake to secure financial assistance, incorporate a projected enterprise, sell or reorganize an established business or finance a deserving concern, until you have read **"Science of Organization and Business Development,"** by Robert J. Frank of the Chicago Bar. The **Law** and **Procedure** of **Organization, Financing** and **Development** of **Business corporations in one book.** Write today and get a copy for your desk or library. **$2.75** in morocco prepaid, or $3.75 with a year's subscription to **Motography.**

ELECTRICITY MAGAZINE CORP., Monadnock Bldg., Chicago

MOTOGRAPHY'S BUSINESS RECORD

For Exhibitors of Motion Pictures


Name of Theatre ..... Proprietor
Machine Operator ..... Manager.

	No.	Day	TITLE OF FILM.	VAUDEVILLE ACTS.	TITLE OF ILLUSTRATED SONGS.	RECEIPTS
Sunday						
Monday						
Tuesday						
Wedn'day						
Thursday						
Friday						
Saturday						

EXPENSES FOR WEEK.
Rent.
Film Rent.
Piano Rent.
Singer.
Piano Player.
Operator.
Ticket Seller.
Ticket Taker.
Electricity.
Express.
Advertising.

Receipts for Week—From Admissions.
Receipts for Week—Other Sources.
Total Receipts for Week.
Total Expenses for Week.
Net Profit for Week.

REMARKS.

¶ We have been successful in selling hundreds of these books because they fill the business requirements of the proprietors of picture theatres. We are the exclusive sellers of this book.

¶ There are 104 large pages, 9x12 inches, printed upon strong ledger paper and substantially bound in cloth. This book affords a complete record for two years' business.

¶ No film exchange should regard itself fully equipped to serve customers without a supply of Motography's Business Record.

¶ We send it prepaid upon receipt of $1.50. No better value has ever been offered to exhibitors. Orders promptly filled.

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MONADNOCK BUILDING
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THE
PEERLESS
Automatic Piano
Style "A"

as shown in the illustration, was specially designed to meet the requirements of the better class of Moving Picture Theaters, thereby dispensing with the orchestra. It has proven its value wherever used. It is no experiment, for it has passed that stage long ago.

Peerless Orchestrion Style "A"—Design IX.

Write

for names and addresses of users of these instruments and learn from first hands more about them.

Write

for descriptive literature and name of nearest dealer where same can be heard.

Peerless Piano Player Co.

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Books pertaining to the Motion Picture Industry are scarce. The reason is obvious—the art is new and things have been accomplished more rapidly than they could be recorded in books. But books which are real authorities, as well as practical, are beginning to appear. Those we list are all good. MOTOGRAPHY backs every one of them as being the best possible value for your money.

The Motion Picture, Its Making and Its Theater

150 pages, no advertising. A book which has had a phenomenal sale among practical men because it actually tells how to get better results. Our best offering. **Cloth $1.00. Paper 50c. Sent prepaid.** You'll not be sorry you bought this.

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A book which should be in the library of every man who realizes that the motion picture industry is a real business. It tells all the ins and outs of organizing and conducting a business. If you are incorporated, or ever expect to be, you need this book.
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Promptly sent for $1.50.

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We will include free a paper bound copy of The Motion Picture with a year's subscription to Motography at the regular price of $2.00.

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For $3.00 we will send the Business Record as described above and Motography for a year.

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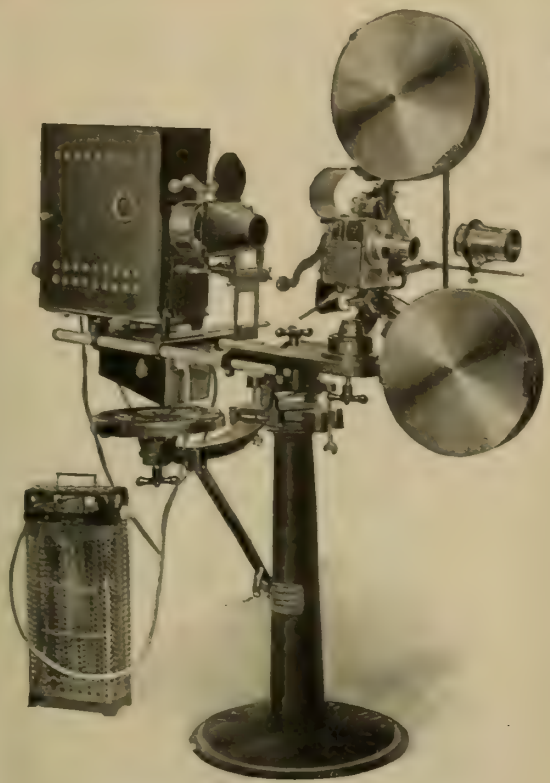
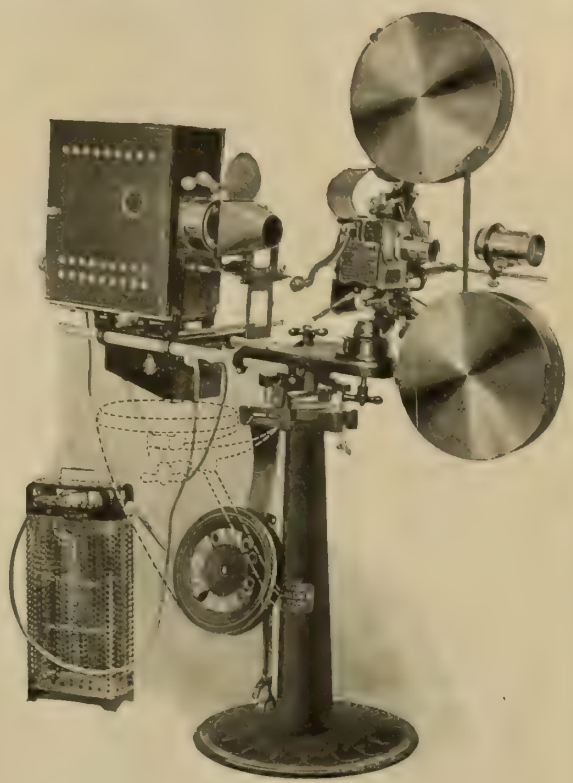


No. 1000B Motiograph with Operator's Seat In Position

1912 MOTIOGRAPHS



No. 1000B Motiograph with Operator's Seat Dropped Out of the Way

PICTURES DE LUXE

Extract from Program of Lyric Theatre, Minneapolis

"NOTE—Please note the wonderful clearness of these pictures, the perspective obtained and the ABSENCE OF ALL EYESTRAIN, ETC."

THE MOTIOGRAPH MAKES IT POSSIBLE for you to call the attention of your patrons to your picture—you no longer need be ashamed to meet them.

STAND OUT IN FRONT just like THE PICTURE projected by THE MOTIOGRAPH. STANDS OUT IN FRONT OF ALL OTHERS.

Mr. S. L. Rothapfel, the originator of the De Luxe picture performance and inventor of Daylight Pictures, has installed THE MOTIOGRAPH in the Lyric of Minneapolis, Alhambra of Milwaukee and Empress of St. Paul—the three largest and best theatres in Central West. "NUF SED."

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Also seating for out-of-door use.

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FOR SALE—Combined valueville theater and nickelodeon. Doing fine business, 300 seats. Rent, $54.00. Expenses small; central location. Price, $2,000. H. B. SMITH, Janesville, Wisconsin.

$2,500.00 will buy up-to-date airdome doing daily business of $80 to $100. Seats 1,500. The only open-air theater here. Will sacrifice account of ill-health. Terms: $1,500 cash, balance on easy terms. VICTORIA, 700 W. Broad St., Savannah, Ga.

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WE want you to send us a two dollar bill for a year's subscription to MOTOGRAPHY. If you will do this right now, we will send you, in addition to the 12 magazines, a free copy of "The Motion Picture—Its Making and Its Theater." Electricity Magazine Corporation, Monadnock Bldg., Chicago, Ill.

YOUR PROFITS DEPEND ON THE CROWDS THAT COME BACK

It is only by pleasing your audiences that you can get them to come back time and again. To please the crowds best it is not only necessary to show good films, but the important thing is to show these films to best advantage. That's why you should use

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No matter how good a film is, it will be spoiled by a poor lens. When you use the Bausch & Lomb Projection Lens you get the very best out of every film. This lens gives clear, sharp, brilliant pictures. With the Bausch & Lomb Lens you will have the kind of pictures that bring the crowds back.

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for a better grade car. **American Film** costs no more than any other make—it's simply a question of your **Demanding American Film** in place of some inferior product.

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is given all **American Film**—a chemical bath that adds greatly to its normal life, prevents early cracking and brittleness. Hence—**American** films are a money-maker for exchanges.

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You wouldn't forget the reliability of the maker. The character of men back of any undertaking is of prime importance to the buyer. Consider that in buying film—consider that **The American** is only a little over one year old! In **fifteen months** of existence its sales have shot to the top! A striking testimonial to the business acumen of the men back of **American**!

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has set a pace for all of them. It's stereoscopic, clean-cut qualities needs no comment here. Every one in the film trade knows **American Photography.**

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have been extensively advertised by the **American.** It's peculiarly fitting, we think, in an age of out-of-door sports, to specialize more or less in out-of door pictures, using the studio only where necessary to carry out the thread of the story. Particularly fitting, you will admit, where the backgrounds are superb California—dreamy, delightful El Cajon Valley.

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acknowledges no superior anywhere. We give you the product of experienced players adapted by nature and training for the work. If better could be had, the **American** would have them.

American Productions Are the Result of an Able and Efficient Organization, Careful Study of the Markets and a Determination to Give You the Highest Uniform Grade of Work That Brains and Experience Can Provide.

"Coming Americans"

A LEAP YEAR COMEDY.—**Release February 22. Western Comedy. Length 1,000 Feet.**
A rollicking good story, centering around the leap year sentiment, timely, dainty, enticing. You should have it.

THE LAND BARON OF SAN TEE.—**Release February 26. Western Drama. Length 1,000 Feet.**
Touching on that great western problem--the water supply. A dramatic, stirring, well-acted bit of western drama that you're sure to like.

AN ASSISTED ELOPEMENT.—**Release February 29. Western Comedy.**
Illustrating the point that it's "up to the girl after all." How a mechanic made his rich attorney-rival settle his bills, get him out of jail and do sundry other favors.

FROM THE FOUR HUNDRED TO THE HERD.—**Release March 4. Western Drama. Length 1,000 Feet.**
Concerning the Earl of Derbley and his wife and a young western ranchman. A tale that will interest. This film combines some of the handsomest backgrounds ever seen in a motion picture.

THE BROKEN TIES.—**Release March 7. Western Drama. Length 1,000 Feet.**
The old, old tale of a selfish stepmother handled from a new and novel angle. A story that will enlist the sympathy of your audience and appeal to every heart.

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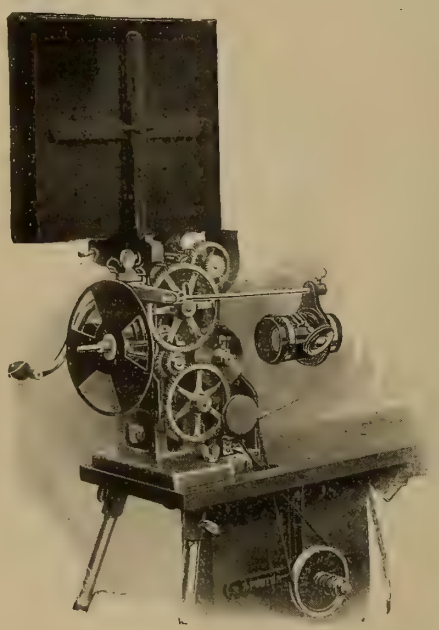
Shakespeare didn't say this with regard to *Power's Cameragraph No. 6*, tho' he could have, were he alive today. And we might add that as Shakespeare produced the best plays of his or any other age, so the best product today in the Moving Picture Machine Industry is



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The best is the only thing you can afford; competition is keen, and if you don't get it the other fellow will, with the result that he will play to full houses, for the public is wise to POWER'S No. 6, and knows it to be the only Moving Picture Machine which gives perfect results.

We are the pioneers in this industry, and our fourteen years' experience and skill have enabled us to produce this machine, which is built for wear and tear, is guaranteed for a year, and projects a picture absolutely without flicker.

Our Reputation is Behind This Machine

and we repeat that a POWER'S No. 6 in your house will surely "put money in thy purse."

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Theaters Designed Everywhere

Write for Illustrated Theater Catalog. Send us size of Theater for Special Designs.

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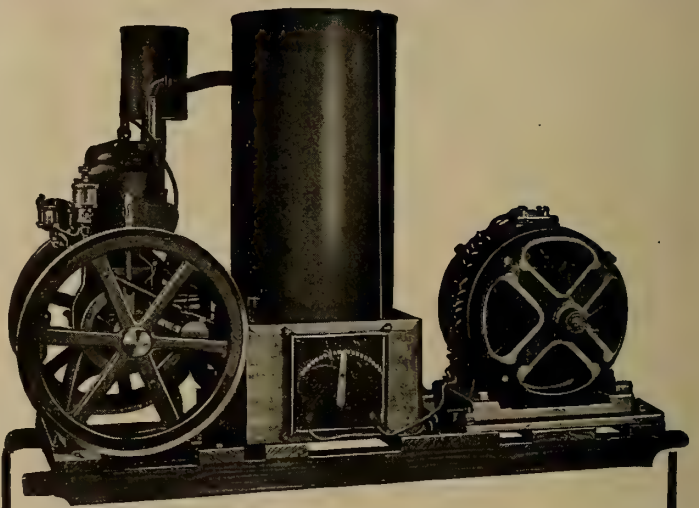

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Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy from your local central station. Gives the same light in the afternoon as at night. Larger plants at proportionately low prices. Can be operated by a ten-year-old child.

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In what other business can you start with such small capital, such a small pay-roll and such great promise of big returns as the moving picture business offers?

Success and big profits await every *good* motion picture show that opens. Short sighted exhibitors who try to economize by starting with a cheap machine are the ones who fail.

Start with the best machine first — get

The Edison Kinetoscope

and build for the future as well as for the present. The Edison Kinetoscope, projecting the clearest, steadiest pictures, without flicker, long pauses or dead stops; builds up a permanent, night after night patronage that keeps the profits coming home. Besides, the Edison is the simplest and most economical to operate — you don't throw away a big percentage of your income on repairs — and it will outlast any other motion picture machine made. Write us today for complete information and copy of the Edison Kinetogram.

Thomas A. Edison, Inc., 234 LAKESIDE AVENUE ORANGE, N. J., U. S. A.

MOTION PICTURE PATENTS COMPANY

80 FIFTH AVENUE, NEW YORK

January 10th, 1912

NOTICE

The validity of the Edison Re-issued Patent No. 12,192, covering motion picture film, has been sustained by the Supreme Court of the District of Columbia, and for the information of those concerned, there appears with this notice a copy of the order and decree entered in that Court on December 23rd, 1911.

The manufacture, sale, rental or use of motion picture film containing the invention covered by said patent, without license from this Company, will be diligently prosecuted by suits for an injunction, accounting and damages, including all profits, gains and advantages that the infringer has received or that have accrued to him by reason of such infringement, in manufacturing, selling, renting or exhibiting such film.

MOTION PICTURE PATENTS COMPANY

MOTION PICTURE PATENTS COMPANY

80 FIFTH AVENUE, NEW YORK

In The Supreme Court of the District of Columbia.

MOTION PICTURE PATENTS COMPANY,
Plaintiff,
vs.
CHICAGO FILM EXCHANGE,
Defendant.

In Equity.
No. 28,605.

This cause having been brought to final hearing upon pleadings and proofs, and upon Defendant's motions to strike out testimony taken on behalf of the Plaintiff and for leave to take further testimony on behalf of the Defendant, and having been argued by Melville Church, Esq., of counsel for the plaintiff, and by Harry N. Low, Esq., William Houston Kenyon, Esq., and William J. Wallace, Esq., of counsel for defendant, and having been duly considered by the Court, it is, by the Court, this 23rd day of December, 1911, Ordered, Adjudged and Decreed, as follows:

I. That reissue letters patent No. 12192, granted to Thomas A. Edison, on the 12th day of January, 1904, for Kinetoscopic Film, referred to in the plaintiff's bill of complaint, are good and valid in law as to the 2nd claim thereof.

II. That Thomas A. Edison was the original, first, and true inventor of the improvements described in said reissue letters patent and particularly claimed in the said 2nd claim thereof.

III. That the plantiff, Motion Picture Patents Company, has good title to said reissue letters patent.

IV. That the defendant, Chicago Film Exchange, has infringed upon said reissued letters patent No. 12192, as to the said second claim thereof.

V. That a perpetual injunction issue against the said defendant, Chicago Film Exchange, prohibiting it, its officers, directors, attorneys, agents, servants and workmen, from directly or indirectly making, using or selling Kinetoscopic or Motion Picture Films containing or embodying the invention set forth in said reissue letters patent No. 12192, and particularly covered by claim 2 thereof.

VI. That the plaintiff do recover from the defendant the profits, gains and advantages which the defendant has received or made or that have accrued to it by reason of its said infringement of said reissue letters patent No. 12,192 since the date of said reissue letters patent, and also the damages which the plaintiff has sustained by reason of said infringement, to be assessed as provided by law.

VII. That this cause be and is hereby referred to the Auditor of this Court to take and state an account of said gains, profits and advantages and to assess such damages, and to report thereon with all convenient speed; and that the defendant herein, Chicago Film Exchange, its officers, directors, attorneys, clerks, servants and workmen be and are hereby directed to attend before said Auditor, from time to time, as required, and to produce before him such books, papers, vouchers and documents and to submit to such oral examination as the said Auditor may require.

VIII. That the plaintiff do recover of the defendant its costs in this suit to be taxed by the Clerk of this Court.

IX. That defendant's motion to strike out parts of rebuttal testimony of the plaintiff as not being proper evidence in rebuttal, and defendant's motion to be allowed to take further testimony strictly in surrebuttal, heretofore reserved for the final hearing, are hereby denied.

WENDELL P. STAFFORD, Justice.

Decree entered December 23, 1911.

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20 AMPERES

because you save on your electric light bills enough to pay for it.

IT MAKES MONEY FOR YOU

because besides being an advertisement for your theatre it pleases your patrons and makes the casual caller a regular patron.

We obtain this result on your present pictures. We will demonstrate right in your own theatre with your own equipment. You don't have to buy unless we prove it to you.

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Automatic Piano
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as shown in the illustration, was specially designed to meet the requirements of the better class of Moving Picture Theaters, thereby dispensing with the orchestra. It has proven its value wherever used. It is no experiment, for it has passed that stage long ago.

Peerless Orchestrion Style "A"—Design IX.

Write

for names and addresses of users of these instruments and learn from first hands more about them.

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for descriptive literature and name of nearest dealer where same can be heard.

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No. 1000B Motiograph with Operator's Seat In Position

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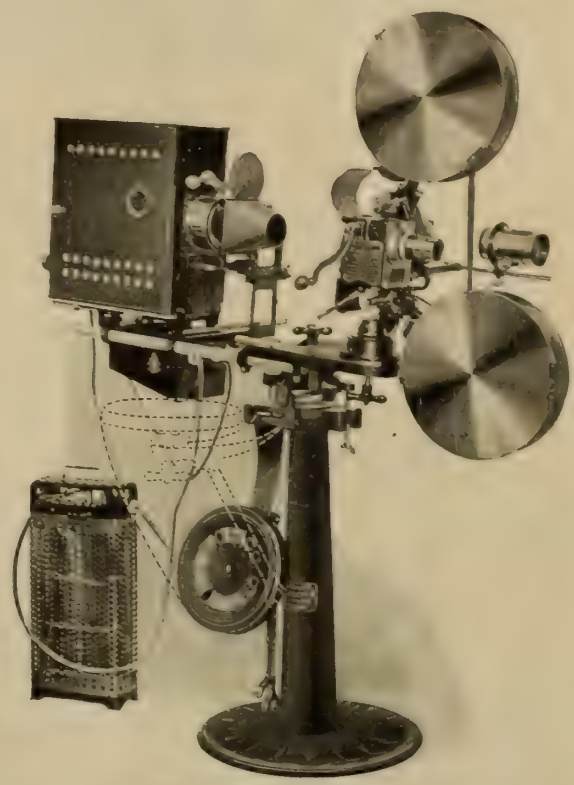

No. 1000B Motiograph with Operator's Seat Dropped Out of the Way

PICTURES DE LUXE

Extract from Program of Lyric Theatre, Minneapolis

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THE MOTIOGRAPH MAKES IT POSSIBLE for you to call the attention of your patrons to your picture—you no longer need be ashamed to meet them.

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FOR SALE CHEAP—Combined vaudeville theater and nickelodeon. Doing fine business, 250 seats. Rent, $55.00. Expenses small; central location. Must sell at once. Price, $900. H. B. SMITH, P. O. Box 205, Janesville, Wisconsin.

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FOR SALE—Combined valueville theater and nickelodeon. Doing fine business, 300 seats. Rent, $54.00. Expenses small; central location. Price, $2,000. H. B. SMITH, Janesville, Wisconsin.

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FOR SALE—Talkophone films, $10.00 per reel, other reels, $2.50 to $5.00. Motiograph used machines, $75.00; new machines, $175.00; standard machines, new, $150.00. others, $40.00. For rent any make of film, $1.00 weekly. Will illustrate your songs with slides, $4.00. Will buy Passion Play, Two Orphans, Tale of Two Cities, Uncle Tom's Cabin and any two or three reel features. H. DAVIS, Watertown, Wis.

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Price, bound in full Morocco and prepaid $2.75.

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Release Thursday, March 7. Western Drama. Length 1000 feet. A brilliant virile drama sure to please.

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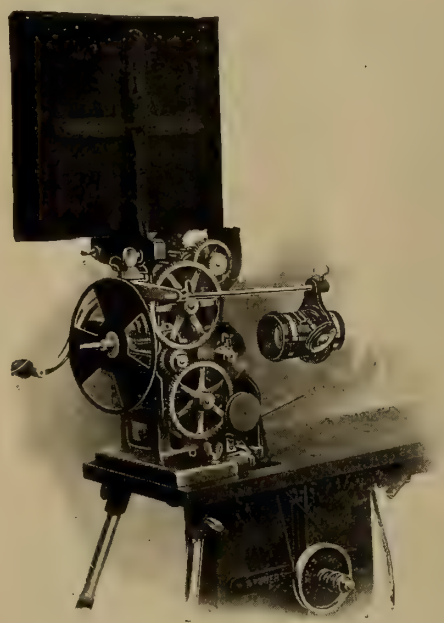
Shakespeare didn't say this with regard to *Power's Cameragraph No. 6*, tho' he could have, were he alive today. And we might add that as Shakespeare produced the best plays of his or any other age, so the best product today in the Moving Picture Machine Industry is



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The best is the only thing you can afford; competition is keen, and if you don't get it the other fellow will, with the result that he will play to full houses, for the public is wise to POWER'S No. 6, and knows it to be the only Moving Picture Machine which gives perfect results.

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Mar. 13—Her Polished Family, (Comedy), 1,000 feet.

Mar.15—For the Commonwealth, (Produced in co-operation with the National Committee on Prison Labor), (Dramatic), 1,000 feet.

Mar. 16—Personally Conducted, (A Trip to Bermuda), Descriptive), 1,000 feet.

Mar. 19—Her Face, (Comedy Drama), 1,000 feet

Mar.20—Dress Suits in Pawn, (Comedy), 1,000 feet.

Mar. 22—The House With the Tall Porch ,(Dramatic), 1,000 feet.

Mar. 23— Incidents of the Durban at Delhi, Dec., 1911, (Scenic), 600 feet. Tommy's Geographical Lesson, (Comedy), 400 feet.

Mar. 26—The Lighthouse Keeper's Daughter, (Drama), 1,000 feet.

Mar. 27—Percival Chubbs and the Widow, (Comedy), 1,000 feet.

Mar. 29—How Washington Crossed the Delaware, (Historical), 1,000 feet.

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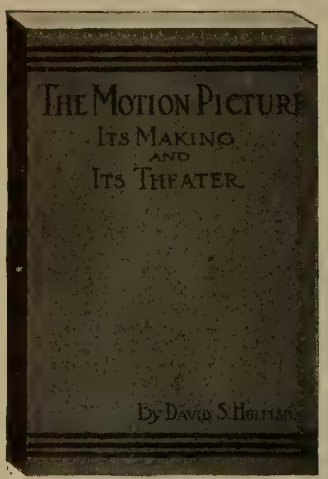

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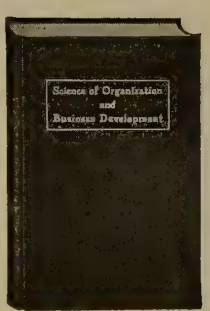

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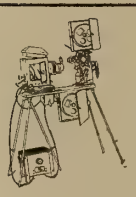

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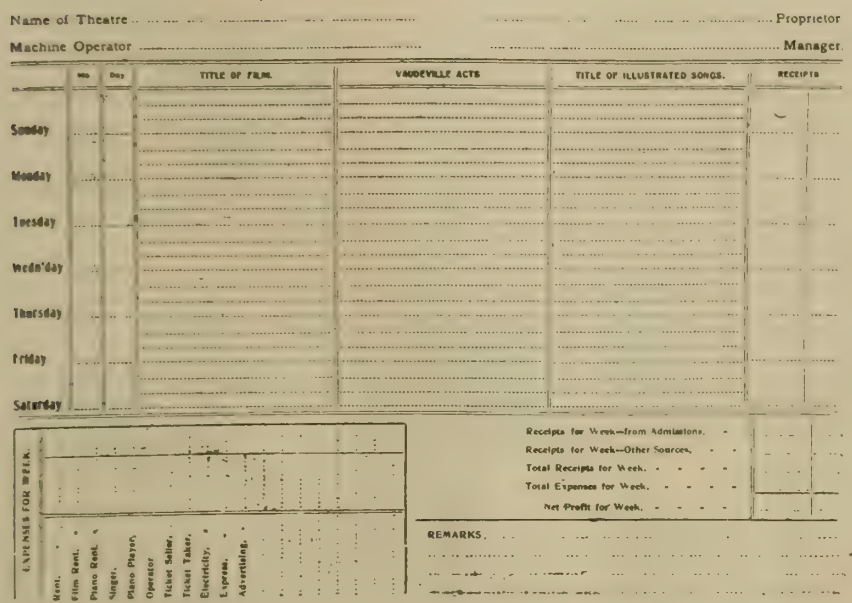
Name of Theatre ..... Proprietor
Machine Operator ..... Manager.

	Mo.	Day	TITLE OF FILM.	VAUDEVILLE ACTS	TITLE OF ILLUSTRATED SONGS.	RECEIPTS
Sunday						
Monday						
Tuesday						
Wedn'day						
Thursday						
Friday						
Saturday						

EXPENSES FOR WEEK.
Rent.
Film Rent.
Piano Rent.
Singer.
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Operator
Ticket Seller.
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Receipts for Week—Other Sources.
Total Receipts for Week.
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Photoplay Tips For March

9 Just One Good Picture After Another This Month! 9

-COMEDIES!-

"DO DREAMS COME TRUE" Released Friday, March 1st	**"The Baby of the Boarding House"** Released Friday, March 8th	**"Cupid's Leap Year Pranks"** Released Thursday, March 21st
"GETTING A HIRED GIRL" Released Thursday, March 7th	**"The Ranch Widower's Daughters"** Released Tuesday, March 12th	**"When a Man's Married"** Released Friday, March 29th
"A RECORD ROMANCE" Released Friday, March 22nd	**"Alkali" Bests Broncho Billy** Released Tuesday, March 26th	**"A Flurry in Furniture"** Released Thursday, March 14th

4 THRILLING DRAMAS! 4

Real Sensations!

"THE TURNING POINT" Released Tuesday, March 5th	**"OUT OF THE DEPTHS"** Released Tuesday, March 19th
"AT THE END OF THE TRAIL" Released Thursday, March 28th (A Tragedy of the North, With Real Alaska "Mush" Dogs)	**"THE LOAN SHARK"** Released Friday, March 15th (A Powerful Sermon Against the Present Day Usury Evil)

5 Greatest Western Dramas 5

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"The Ranch Girl's Mistake" Released Saturday, March 2nd	**"A Romance of the West"** Released Saturday, March 9th	**"The Deputy's Love Affair"** Released Saturday, March 23rd
"AN ARIZONA ESCAPADE" Released Saturday, March 30th	**"THE BANDIT'S CHILD"** Released Saturday, March 16th (A Splendid Feature Production From Every Standpoint)	

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